



# ASSESSMENT NEWS

Department of English, Literature + Reading | Wilbur Wright College

## Getting Personal in Composition: Using Students' Experiences in Compelling Introductions

By Suzanne Sanders, MA | Assistant Professor, English

"My friend Mel McGinnis was talking. Mel McGinnis is a cardiologist, and sometimes that gives him the right."

Most of us realize that we are not Raymond Carver when it comes to writing compelling introductions. But we are English professors, and sometimes that gives us the right to expect our students to learn to write those elusive hooks.

The fact is (and the good news), we can learn much from Carver's opener from "What We Talk About When We Talk About Love." And so can our students.

First, it's clear that Carver knew what he was introducing. By now—whether or not we practice it ourselves—most of us have learned to tell our students to write their introductions after they've written and revised and edited their body paragraphs. But often, that's just not enough. Writer's block and the strong inclination to be vague and summarize still often win over.

Carver can help us. Carver's character clearly knew Mel McGinnis well. And that's our key. We can help our students compel their readers by helping them learn to draw on personal experience.

In my summer 2016 English 101 course, a bright female student had finished her first essay on why feminism is still necessary in 2016. She provided some well-researched examples of objectification and how society still accepts the idea that women are to be ogled. But she was stumped about how to help her readers understand that what they were about to read was important.

We workshopped and chatted. I asked her if she had ever felt objectified. She thought for a moment and dismissed random catcalls because she believed that was too common of an occurrence for most young women that it would not make anyone want to read more.

Instead, she recalled an incident from high school. Her school prohibited girls from wearing shorts above where their fingertips would rest along their legs.

She broke the rule one day and a teacher reprimanded her with a surprisingly sexist and objectifying remark: "You have nice legs, but your shorts are still too short to be worn to school."

The kicker? The teacher was a woman.

There it was. She had a strong lead that not only emphasized that women are still objectified but she was able to make her point that the problem is systemic - it's not just those upper middle class white males who are doing such things.

The lesson here is that our students have a wealth of experiences and the intelligence to make important connections. Even a short conversation can help transform what could have been a routine essay into something meaningful indeed.

For more details about the ideas, texts and the strategies featured here, please contact Professor Sanders at [ssanders70@ccc.edu](mailto:ssanders70@ccc.edu).

## Student-Centered Assessment



The root of the word "assessment" derives from the Latin *assidere*, which means "to sit near or with."  
— Oxford Latin Dictionary, 1996

This issue of *Assessment News* (AN) takes its lead from the Latin portion of the etymological origins of the word, "assessment," which means "to sit near or with." This implies that assessment is not something we do to students or something that is done to us, but rather a process that we do *for* and *with* students, i.e., for their (and our) benefit. Thus, while a vehicle for reporting the data from the department's assessment work on the college's General Education Core Curriculum and student learning outcomes (p. 11-19) as well as updating the department about its assessment committee's upcoming plans (p 6 and 57), this issue will foreground the experiences of students and those practices which may benefit them via our approaches to teaching both reading and writing.

Consequently, this issue of AN explores multiple approaches to teaching first-year composition in ways that are student-centered. To ground this pursuit, Elena Carillo's 2016 article, "Creating Mindful Readers in First-Year Composition Courses: A Strategy to Facilitate Transfer," which was published in *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture*, asks "how can we attend to reading in first-year composition in order to facilitate transfer and thereby effectively prepare students to read in other courses and contexts?" Carillo suggests that "If we...foreground the relationship between reading and writing in our first-year writing courses, we must find ways of making reading as visible as writing so we can work as deliberately on reading as we do on writing." In her article, she provides a metacognitive approach and rationale (pp. 3-4 and 8-10).

This issue also features notes on the value of and strategies for using the English 101 Critical Essay Rubric (CER) as well as four sample English 101 syllabi, all of which suggest multiple options for meeting department and college requirements as well as providing useful information for our students (p. 20-56).

Finally, continuing the tradition begun in fall 2015 with articles that privilege instructors' experiences in the context of informal professional development, this issue features four texts by members of our department. Professor Sanders shares a teaching experience, which demonstrates the value of encouraging students to access their own experience in order to write meaningful and engaging introductions (p. 1). Professor Teahan provides an impassioned plea for instructor-cognizance of the complexity of student lives, an awareness she argues might benefit student learning and engagement (p. 2 and 4). Teahan also, in another article, offers concrete suggestions for ways to create and sustain a student-centered classroom (p. 7). Professor Todorovich offers strategies for encouraging students to become "self-learners," the kind of reader and writer for whom questioning and evaluating become not only academic strategies, but lead to a kind of mindfulness that supports success and resilience, in the face of failure, throughout their lives (p. 2 and 5).

All of the authors provide useful insights into approaches to teaching composition in ways that recognize and foreground our students' humanity. Thoughtful, provocative and adoption-worthy, all.

I hope you enjoy this issue. Please let me know -- your feedback has been invaluable.

Kind regards,  
Helen Doss, PhD

Associate Professor, English | Assessment Coordinator, ELR

Check out the ELR-AC webpage: [ELR-Assessment Committee Webpage](#)

## Considering Student Workload: Balancing Quality and Quantity

by Elizabeth Teahan, MA | Lecturer, English

*How do we at once make sure we are offering a college-level workload while also making sure our students are realistically able to complete their coursework in a timely manner when they are busier than ever?*

Who represents a “typical” college student? Most people would probably offer up this anecdote: an 18-24 year old living on campus and attending a four-year university she or he enrolled in right after graduating high school. While that may have been true at one time, in reality, there is nothing “typical”

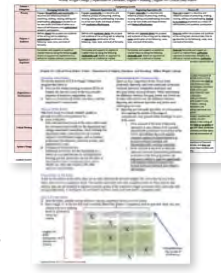
about that situation anymore. According to James Merisotis, President of Lumina Foundation, only “five percent” of students attend a four-year university straight out of high school and live on campus (Friedersdorf). This means that the other 95% either attend a community college or commuter school; didn’t attend college straight out of high school; don’t live on campus; or, some combination of all three. Many of these students are also working, either part-time or full-time, and may also be caretakers of some kind.

*With this reality in mind, how do we at once make sure we are offering a college-level workload while also making sure our students are realistically able to complete their coursework in a timely manner when they are busier than ever?* An example from my own life comes to mind. When I was in graduate school, I took a class on Jane Austen. I am a notorious Austen fanatic; besides admiring her strong wit and feminist bent, her writing is also very nostalgic for me, as my mother and grandmother brought me up on various movie adaptations of her novels. So, I was very excited to take this class, to say the least. When I looked at the course reading list, I was elated. We were going to read all her major novels, an early novella, a handful of works by other authors from her time period, and of course, plenty of literary criticism on Austen.

However, when the class actually began, I found that I just couldn’t keep up with the workload: in a single week’s time, we were expected to read two novels, watch a movie adaptation, write an essay, and participate in a discussion board. This was on top of the other classes I was taking as a full-time graduate student and the three part-time jobs I was working to stay afloat (plus the odd hours here and there reserved for sleep). I truly wanted to complete the work assigned for this class; on top of my type-A tendencies which drove me to put my best effort into everything, I was an Austen enthusiast—this was my dream course! But, I just realistically couldn’t do it. Partly to blame was my attempt to “overstretch” my time; I probably should’ve dropped one of my classes. However, unfortunately for many of our students, they aren’t able to just “drop” a commitment and are instead forced to try to figure out how to fit more time in the day than they have.

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## Reminder: Updated English 101 Critical Essay Rubric + New Guide Document



For those teaching English 101 this semester, please remember to use the most updated copy of the English 101 Critical Essay Rubric. It was updated in fall 2015 and is accompanied by a guide document, which provides information on the objectives, purpose, and components of the rubric, as well as key information on differentiating the competency levels and using the rubric effectively.

Printed copies are located in the rear of the ELR department office, L323; digital copies are available from English 101 Cohort Chairs or from the department’s assessment coordinator at [hdoss@ccc.edu](mailto:hdoss@ccc.edu).

## The Purpose of Self-Reviews in the Writing Process: Becoming a Better Drafter

by Natasha Todorovich, PhD | Instructor, English

*I believe that a student who understands his weaknesses and his strengths, a student who questions and evaluates is the one who can become a true learner and master of any skill.*

While teaching various levels of developmental reading and writing courses as well as Accelerated Reading and Composition courses, I have always worked on developing effective assessment strategies that place emphasis on demonstrating to students what it means to become a self-learner. I have always considered this task to be my priority, for I believe that a student who understands his weaknesses and his strengths, a student who questions and evaluates is the one who can become a true learner and master of any skill.

Relying on these principles, I have designed numerous activities and assignments that engage students in the process of learning. By diverting students’ attention from the ultimate end result and compelling them to immerse in the *process* of writing or reading, I propel them to experience learning, not only as a successful attainment of desired results, but as a process of struggles, trials, and failures.

The idea of measuring and assessing student learning has always been too abstract for me. Simply, as learning does not have a predictable pattern or even an end result, I have always thought that measuring such abstract process is unfeasible. However, I have begun to challenge these assumptions and have come to understand that assessing student learning is not a numerical measurement; rather, I have discovered that the word *assessment*, or the idea of assessing knowledge, should not be interpreted in its traditional, literal meaning, but that it should rather be reinvented and reinterpreted in the concept of the modern education.

As I was reconsidering my approach to assessment and learning about differences between different types of assessments (formative vs. summative), I was reassured that assessment is not a constant, and that it does not imply numerical or alphabetical rating. In fact, I have become to understand assessment as the analytical process of evaluation.

Continued on page 5.

**Assessment Geeks, Wanted:** *Do you daydream about assignment redesign? After a particularly successful or gnarly class session are you compelled to think about the reason it did or did not work?*

If you answered “yes” to one or both of the above questions, **ELR Assessment needs you!** In spring and fall 2017, the Department of English, Literature & Reading Assessment Committee will work on multiple interventions to support teaching and learning in English 101-102.

**Interested?** Please send an email to [hdoss@ccc.edu](mailto:hdoss@ccc.edu) with your day/time availability in spring and fall 2017. Part-time faculty are encouraged to join!

**Creating Mindful Readers in First-Year Composition Courses: A Strategy to Facilitate Transfer** | by Ellen C. Carillo, in *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture* | Duke University Press (2016: 16.1)

Adapted from the original article, which is available [here](#).

...to prepare students to read effectively in courses beyond first-year composition, we need to encourage the development of metacognitive practices through what I call *mindful reading*. Mindful reading is best understood not as yet another way of reading but as a framework for teaching the range of ways of reading that are currently valued in our field so that students can create knowledge about reading and about themselves as readers, knowledge that they can bring with them into other courses.

In the last several years, compositionists have become increasingly interested in how writing knowledge or writing skills transfer from one context to another. It seems that these compositionists are answering Gerald Nelms and Ronda Leathers Dively's call for making the "facilitation of the transfer of composition knowledge a priority of our discipline" (2007: 230). This article contributes to that goal but perhaps not in the way these scholars anticipated since its focus is on reading (not writing), and the transfer of reading knowledge specifically, wherein reading is

defined as an act of composition in and of itself. The primary question it pursues is, how can we attend to reading in first-year composition in order to facilitate transfer and thereby effectively prepare students to read in other courses and contexts?

### Scholarship on the Transfer of Learning

To begin to hypothesize the most productive ways to address the process of reading in first-year composition so as to prepare students to read effectively in other courses, I look to scholars within the fields of educational and cognitive psychology who have been studying how knowledge transfers within educational and other settings. For close to three decades David Perkins and Gavriel Salomon, two educational psychologists, have been studying transfer within the context of educational sites. In "Transfer of Learning" (1992: n.p.), which provides an overview of the findings from their scholarship on transfer, Perkins and Salomon note that "the transfer of learning occurs when learning in one context or with one set of materials impacts on performance in another context or with other related materials." King Beach, who takes a social-cultural approach, expands Perkins and Salomon's notion of transfer to include not just individual, task-based applications from one context to the next but the social contexts that inform these experiences. Beach prefers the term "*generalize*" as opposed to "*transfer*" because it encompasses the more commonplace notion of transfer wherein an individual applies knowledge from one context to another but also emphasizes that individuals are always part of a larger social organization, as are the activities in which they are engaging. Generalizing for Beach, who considers sites of learning as well as other activities, is characterized by the "continuity and transformation of knowledge, skill, and identity across various forms of social organization" and is marked by "interrelated processes rather than a single general procedure" (1999: 112). Beach's more dynamic understanding of transfer is useful to expose the different forces at play when a student moves from one context to another. Moreover, it reminds us not simply that it is the context that is changing but that the student and the relationship that the student has to the context are in flux. In other words, nothing about this process is static.

If we are interested in teaching to facilitate transfer, the term *mindful* opens up opportunities for talking about ways to cultivate mindful readers in first-year composition courses, students that will potentially remain mindful readers throughout their academic careers and beyond by creating knowledge about themselves as readers.

Although they work from different theoretical foundations, Perkins and Salomon and Beach agree that *metacognition*—literally thinking about thinking—is the hinge upon which transfer depends. Simply put, transfer has the potential to occur when students recognize and generalize something in one (perhaps a previous) course to allow for application in another course. Those acts of *recognition* and *generalization* are crucial, or transfer cannot occur. We might say that education depends on the concept of transfer as students are expected to apply what they learn in lower-level, introductory and often general education courses to their later, more advanced, field-specific courses.

### A Hypothesis

That very brief overview of some scholarship on the transfer of learning must suffice so that I may go on and offer my hypothesis about teaching reading in first-year composition courses to help facilitate its transfer beyond those courses. I hypothesize that, to prepare students to read effectively in courses beyond first-year composition, we need to encourage the development of metacognitive practices through what I call *mindful reading*. Mindful reading is best understood not as yet another way of reading but as a framework for teaching the range of ways of reading that are currently valued in our field so that students can create knowledge about reading and about themselves as readers, knowledge that they can bring with them into other courses.

I contend not only that composition instructors could explore multiple ways of reading in a single course but also that they must if they want their students to have the tools to read both widely and deeply in and beyond first-year composition.

I use the term *mindful* to underscore the metacognitive basis of this frame wherein students become knowledgeable, deliberate, and reflective about how they read and the demands that contexts place on their reading. Mindful reading is related to *mindfulness*, a term often associated with Buddhism and used frequently in the field of psychology. Shauna Shapiro describes mindfulness as "an abiding presence or awareness, a deep *knowing*" (2009: 556). Ellen Langer describes being mindful as the "simple act of drawing novel distinctions. It leads us to greater sensitivity to context and perspective. When we engage in mindful learning, we avoid forming mind-sets that unnecessarily limit us" (2000: 220). While my use of the term *mindful* draws on the definitions above, it has less in common with how compositionists interested in the relationships between spirituality and (the teaching of) writing have been using the term; I emphasize its metacognitive associations as opposed to its spiritual connotations. For me, the term *mindful*, when modifying reading, describes a particular stance on the part of the reader, one that is characterized by intentional awareness of and attention to the present moment, its context, and one's perspective.

The reader's stance is crucial to my introduction of the term *mindful* into discussions about reading. While the various definitions of *metacognitive* and *mindful* often overlap, and *metacognitive* is already widely used, the concept of mindfulness highlights not just the task that one does mindfully but the individual, the reader, who is learning to be mindful. Mindfulness, unlike metacognition, is a way of being. One learns to be mindful, to adopt certain behaviors like those described by Langer. Thus, if we are interested in teaching to facilitate transfer, the term *mindful* opens up opportunities for talking about ways to cultivate mindful readers in first-year composition courses, students that will potentially remain mindful readers throughout their academic careers and beyond by creating knowledge about themselves as readers. Adapting Stephen M. North's (1984) (not uncontroversial) statement, we might think about this in terms of producing mindful readers, not just mindful (or metacognitive) readings.

Continued on p. 4.

"Student Workload," Teahan cont.

*These students are already overloaded in their everyday lives, and the last thing I want my curriculum to represent is another overwhelming stressor instead of the engaging and exciting relief that learning has the potential to be.*

I left that class having skimmed most of the readings, and I wished I would have gotten a fuller, deeper understanding of a few Austen works rather than a shallow, superficial glance at everything she'd ever done.

As an instructor now, when constructing my syllabus, I'm prone to remind myself of this experience and to stress quality over quantity; if I'm overloading my students with work (which most already have plenty of from other commitments), they will be more likely to skim and not invest their full attention. If I cut some things, however, there is a better chance that the students

will actually be able to find the time to complete the assignment or reading to their full potential *and* arrive to class awake and energized for discussion rather than bleary-eyed and half-asleep. Some may disagree, but I would personally rather cover less ground more thoroughly than cover more ground in a superficial way. Of course, it's up to the individual instructor to make a judgement call on what the "appropriate" workload is for her or his class, but I think it's important to remember our audience (as we so often remind our students to do when they write). We at Wright are teaching the "typical" college student: the older student who is just coming back to school for the first time; the student working full-time and commuting to school every day on the bus; and, the student who has a sick mother and child to take care of at home. These students are already overloaded in their everyday lives, and the last thing I want my curriculum to represent is another overwhelming stressor instead of the engaging and exciting relief that learning has the potential to be.

Friedersdorf, Conor. "The Typical College Student Is Not Who You Think It Is." *The Atlantic*. Atlantic Media Company, 1 July 2016. 30 Jan. 2017.

For more details about the ideas, texts and the strategies featured here, please contact Professor Teahan at [eteahan@ccc.edu](mailto:eteahan@ccc.edu).

### Reading Corner: Writing Skills, Theory + Instruction

Below, please find a text that seeks to explore the connections between writing theory and writing instructions. If you review this text or have read it previously, please send me a quick note about its value and limitations.



*Reconceiving Writing, Rethinking Writing Instruction* (Routledge, 1995) by Joseph Petraglia. From *Amazon*: "This volume is the first to explicitly focus on the gap in the theory and practice that has emerged as a result of the field's growing professionalization. The essays anthologized offer critiques of [general writing skills instruction] GWSI in light of the discipline's growing understanding of the contexts for writing and their rhetorical nature. Writing from a wide range of cognitivist, critical-theoretical, historical, linguistic and philosophical

perspectives, contributors call into serious question basic tenets of contemporary writing instruction and provide a forum for articulating a sort of *zeitgeist* that seems to permeate many writing conferences, but which has, until recently, not found a voice or a name.

"Creating Mindful Readers," Carillo cont.

*I use the term mindful to underscore the metacognitive basis of this frame wherein students become knowledgeable, deliberate, and reflective about how they read and the demands that contexts place on their reading.*

Certainly instructors need to teach students the approaches that will serve them well in their particular courses and immediate contexts. Still, I contend not only that composition instructors could explore multiple ways of reading in a single course but also that they *must* if they want their students to have the tools to read

both widely and deeply in and beyond first-year composition. This means that instructors would be responsible for exposing students to texts, as well as accompanying reading and writing assignments that make different demands on them. Asking students to consider, for example, what rhetorical reading enables (however an instructor defines and teaches that approach) compared with what a critical reading approach enables (again, however an instructor defines and teaches that approach) gives students access to multiple approaches. More important, it gives students the opportunity to develop knowledge about each approach individually, their relationship to that approach, and knowledge about that approach compared with another. This helps students develop the metacognitive skills useful for moving among reading approaches in deliberate and mindful ways.

I am calling for teaching students how to *learn* to read rather than arguing for a particular reading approach. This call is modeled on Elizabeth Wardle and Doug Downs's theory that, rather than teaching students "how to write," we should teach them "*how to learn* to write" (2011: 21). One of the foundational arguments for their writing about writing pedagogy is that it fosters the transfer of learning by generalizing principles of writing rather than expecting students to develop mastery in one. Rather than thinking about which type of reading to teach in first-year composition, we would be wise to reframe the question altogether, following the lead of Wardle and Downs. They are interested in how they can help students construct knowledge about writing in order to prepare students to effectively use this knowledge to make determinations about their writing in various and future contexts. Similarly, mindful reading offers the framework for supporting students' construction of knowledge about reading.

*I am calling for teaching students how to learn to read rather than arguing for a particular reading approach.*

I want to further develop this notion of mindful reading through a familiar example. Let's say a student in a first-year composition course is assigned Paulo Freire's "The 'Banking' Concept of Education," a chapter from *Pedagogy of the Oppressed* (1970), as they sometimes are, particularly if *Ways of Reading* (2014) is the course's textbook. Let's think about how a student might "rhetorically read" the text, an approach often taught by first-year writing instructors. For rhetorical reading strategies we can look to those outlined in John C. Bean et al.'s *Reading Rhetorically* (2014), another widely used textbook in first-year writing courses. In chapter 1, the textbook includes the following list under the heading "Questions Rhetorical Readers Ask":

1. What questions does the text address, explicitly or implicitly?
2. Who is the intended audience?
3. How does the author support his or her thesis with reasons and evidence?
4. How does the author hook the intended reader's interest and keep the reader reading?
5. How does the author make himself or herself seem credible to the intended audience?
6. Are this writer's basic values, beliefs, and assumptions similar to or different from my own?
7. How do I respond to this text?
8. How do this author's evident purposes for writing fit with my purposes for reading?

Continued on p. 8.

"Becoming a Better Drafter," Todorovich cont.

*Moreover, while evaluating and reflecting on their own work, students are learning how to become independent learners. Finally, once students realize they are responsible for their own learning, they will be able to move easily from a non-college to college level.*

English Composition courses often require that students engage in the process of writing, from brainstorming to outlining, drafting, peer-editing and revising essays. In fact, I have always instituted these standard practices in my English composition courses, for I believe that students are

able to understand better what students know and what they do not know or cannot do, so I have a better direction for my feedback.

Self-reviews do not only inform me of the students' effort but of confusions and assignment challenges, for instance. Particularly, the type of questions listed under the question number six help me learn about students' challenges and the assignment effectiveness. For instance, if some cases a number of students may indicate a similar or identical challenge (or many different challenges) for a particular assignment. In this case, I would isolate this challenge and follow up with additional lectures or class practices that target the particular challenge so that students could overcome this challenge and be more comfortable in continuing their writing process while revising and finalizing their essays.

And, perhaps, most importantly, by completing self-reviews, students are now compelled to review their drafts before submitting them to me for a review. In fact, during the self-review process, as students apply each question to their essay draft, they may discover what their drafts lack, so they may decide to edit their drafts before submitting them to me. Therefore, self-editing is enforced and the drafting process is utilized effectively; consequently, I may receive and read a better draft than the one students intended to submit initially.

While it is difficult to say how much impact self-reviews have on the quality of rough drafts, it is obvious that students now engage more in the drafting process. And, while students may not produce drafts of high or satisfactory quality, they now have self-reviews to remind them that drafting is an

important and serious stage of the writing process. Moreover, while evaluating and reflecting on their own work, students are learning how to become independent learners. Finally, once students realize they are responsible for their own learning, they will be able to move easily from a non-college to college level.

As I believe that the learning process is birthed with questioning and evaluating, and that the one who knows himself, the

one who acknowledges his strengths and weakness, is the one who can know others, understand the world and his place in the world, then self-reviews may be the first steps some students will take in this process of learning and self-discovery. After all, it is the creator in us that matters, and as long as the creator is provoked to create, the product may not matter as much as the process of creating.

For more details about the ideas, texts and the strategies featured here, please contact Professor Todorovich at [ntodorovich@ccc.edu](mailto:ntodorovich@ccc.edu).

able to understand better the assignment expectations and eventually produce writing of higher quality if they engage in the process of pre-writing, writing, and revising.

However, reading and evaluating students' work semester after semester, I have discovered that students often did not engage much in the second stage of the writing process, drafting. After a number of semesters, I identified this pattern in various levels of English courses and for various assignments. Hence, I concluded that not engaging in the drafting process was not much pertinent to students' writing abilities or assignment difficulty, and that perhaps the underlying problem was something else. However, I needed to attest this conclusion and needed to find a way to do so. Precisely, I wanted to know *why* students were not engaging in the drafting process, and the best way to get the answer to this question was simply to ask the question. Therefore, I did ask this question, or better yet, I delineated this question into a series of questions in the self-review format.

Self-reviews are short questionnaires which I designed with the intention to find out *why* students were not engaging in the drafting process. In order to unravel this mystery, I had to address the problem in the early stage of its development; hence, I decided to assign self-reviews after students would complete their essay drafts, and just before they would submit their drafts to me for a review. [See the sample self-review document here]

On the date the essay draft is due, I would collect the essay draft and self-review. I would usually read the self-review before I would read the draft and before I would provide feedback for essay revisions and improvements. Therefore, self-reviews would serve as formative assessment.

Assigning self-reviews in the drafting stage of the writing process has several benefits: students are reminded of the assignment requirements; they are encouraged to evaluate their work by identifying challenges; and, finally, they are prompted to edit and improve their drafts.

Self-review questions are designed to reemphasize the assignment requirements or targeted learning outcomes. In their answers to these questions, many students indicate what parts of their drafts they know need improvements. Responses such as these first tell me that students know the assignment requirements, and secondly they help me in providing useful feedback as I now do not have to reiterate to the student to improve something he or she already knows needs improvement. Precisely, I

**Self-Review Worksheet: 10 points**  
**Comparison/Contrast Essay**

Writer's name: \_\_\_\_\_  
 Date: \_\_\_\_\_

Please, read your rough draft and answer the following question. Please provide detailed answers for all the questions. Only honest and detailed answers will receive full credit.

1. What information did you provide in the introduction? What changes, if any, you may consider?
2. Does your essay have a thesis? Does your thesis focus on similarities, differences, or both? Write your thesis here and underline it in your essay!
3. What criteria did you use to establish a logical comparison/contrast? How many points of comparison/contrast do you have? List the points of comparison here!
4. In which body paragraph do you provide the most successful analysis of the comparison/contrast? Why?
5. In which body paragraph do you provide the least successful analysis of the comparison/contrast? Why?
6. What are your particular concerns about this assignment? What did you struggle with? What was the most challenging part of this assignment? Why do you think you had these challenges?

## ELR Assessment Committee, First-Year Composition — Teaching + Learning Committee (FYC-TLC) | 2016-2017 Updates

### ELR Assessment Committee

1. Compiled sample assignments essays for use during the first week of the semester in English 101 in order to better assess the learning occurring between the beginning and end of the semester.
2. In spring 2017, discussed data collected from the ELR Faculty Digital Literacy Survey [regarding instructor use of technology and digital literacy skills](#) across our composition sequence — ARC, English 101 + English 102.
3. In spring 2017, launched a department Dropbox folder, which will contain resources for instructors teaching English 101, first, then English 102 in order to better share the aforementioned tools and information with the department faculty and staff. The following will be available via the Dropbox folder:
  1. Critical Essay Rubric and Guide Document;
  2. English 101 Assessment and Cohort materials;
  3. A document that defines and discusses the multiple types of and motivations for plagiarism with strategies for addressing them;
  4. A rubric designed to support instructors as they parse the individual skills associated with each of the criteria assessed in the CER. The intention is to help instructors identify and track specific skills achievement over the entire course;
  5. Three modules and introductory (contextualizing) essays for English 101 as well as a document aligning the work in each of those modules with the CER; and,
  6. Research articles and reports about *suggested* best practices in teaching English 101 + 102.
4. Merged with the English 101-102 committee to become the First-Year Composition Teaching and Learning Committee (FYC-TLC).

### English 101 Cohorts:

1. Discussed strengths and challenges of current English 101 process as well as the characteristics necessary to be effective as a cohort chair.
2. Collected (fall 2016) and review (spring 2017) survey data regarding instructor experience with the CER.
3. Updated the existing cohort chair process in the following manner:
  1. English 101 Cohort Chair positions are staffed by **seven part-time faculty members**, each of whom are mentored by **one full-time faculty member** with previous experience as a cohort chair and/or teaching English 101. Each cohort chair is leading one to two cohorts of two to four members each. These positions are compensated.
  2. Cohorts are organized according to schedules/availability, e.g., the Wilbur Wright College teaching schedules of part-time faculty is only one factor in a complex set of other factors that determine availability. A survey was made available to ascertain patterns of availability.
  3. Qualifications for these positions included: Two or more semesters of teaching English 101 at Wright College (having taught other courses in the composition sequence, i.e., FS, 98, 100, ARC and 102, is a plus); participated actively in previous English 101 cohorts; teaching philosophy, which is succinct and clear and focused on teaching practices in first-year composition; strong desire to innovate in order to support student learning and teaching effectiveness; ability and desire to collaborate with colleagues/peers (experience having done so is a plus); and, broad availability across multiple times/days.
  4. All adjuncts were invited to apply via an online application by 10:00 PM on 11 December; and,
  5. Decisions regarding new cohort chairs were announced on 16 December.
4. This process was updated as noted above in order to shift or balance work in cohorts to that which focuses beyond administrative work related to the CER and benchmarking to professional development, which entails sharing teaching strategies and experiences as well as researched best practices.

### English 101-102 Committee:

1. Merged with the department's assessment committee to become the First-Year Composition Teaching and Learning Committee (FYC-TLC).
2. Continues to benchmarking FYC curriculum; conducting syllabi analyses via surveys and focus groups; and, exploring best practices in teaching FYC via a focus on developing English 102 cohorts.
3. Focuses on equitable access to and opportunity for engagement with course content via instructional strategies (i.e., academic interventions and/or those interventions, which bridge the gap between the academic and social spheres).
4. Supports its work in the aforementioned areas using a digital library of 70+ published/completed peer-reviewed critical articles, reports, presentations and theses/dissertations (1995-2016) on approaches to and best practices in FYC curriculum and teaching. The committee will also make use of 10+ texts, purchased under the auspices of Title V funds, which will be housed in the CTL faculty lending library. The texts are:
  1. *Intellectual Creativity in First-Year Composition Classes: Building a Case for the Multi-genre Research Project* (2016); *A Rhetoric for Writing Program Administrators* (2016); *First-year Composition: From Theory to Practice* (2014); *A Guide to Composition Pedagogies* (2013); *After Pedagogy: The Experience of Teaching* (2013); *The St. Martin's Guide to Teaching Writing* (2013); *Exploring College Writing: Reading, Writing and Researching Across the Curriculum* (2011); *The Community College Writer: Exceeding Expectations* (2010); *Wiki Writing: Collaborative Learning in the College Classroom* (2009); *Rhetorics, Poetics, and Cultures: Refiguring College English Studies* (2003); and, *Errors and Expectations: A Guide for the Teacher of Basic Writing* (1979).

## Crafting a Student-Centered Classroom

by Elizabeth Teahan, MA | Lecturer, English

A student-centered classroom is something most teachers strive to cultivate. However, if asked to envision a college classroom, most people would still probably describe a professor standing at the front of the room, lecturing to her or his students. And, while I believe there still is certainly a place for lecture in most curriculum, I wonder if I couldn't be doing more to make my students' learning feel more organic and independent rather than force-fed. I hear from my elementary and middle-school teacher friends about all the wonderful student-centric activities they create: designing a miniature house with floor plans, window measurements, etc. in math class; the age-old papier-mâché volcano explosions in science class; and turning their students into actors and lawyers to put President Jackson on trial in history class. I then find myself thinking: how do I recreate these types of memorable activities in English, and how do I elevate them to the appropriate college-level?

**Technology Pods:** This idea kills three birds with one stone. First of all, incorporating technology (through podcasts, videos, student-led research, etc.) allows students to hone the tech. skills necessary for success in any industry in today's world. Further, grouping students into "pods" also allows for the instructor to use *purposeful pairing*. This may look different depending on the needs of the classroom and the specific activity; it may be that the instructor pairs students based on performance ability (higher-performing students with lower-performing students or students of similar capability paired together), or it may be that the instructor pairs students based on technology proficiency (making sure each group has at least one student very comfortable with the technology). Regardless of what the purposeful pairing looks like, small group work is a great way for students to engage with each other and take ownership of their own learning, and incorporating technology helps students to practice valuable workplace skills.

The "Pod" part of this exercise comes into play with *station rotation*. Instead of simply dividing the class up into small groups and having each group work on the same thing at the same time, set up "stations" around the room, where students will have a set amount of time to travel to these stations with their group and complete a task. Once that task is complete, they will "rotate" to the next station. Simple movement around the classroom will add more excitement to the lesson as opposed to having students sit in the same place the entire time.

So, what does this look like in practice in an English classroom? One idea is to start by posing a problem or question to the whole class. In a literature class, the instructor may ask a thematic question or a question probing the author's purpose in implementing a specific plot point, for example. In a composition class, the question might relate to a current events issue. Regardless of what the question is, the students would then form "pods," (based on purposeful pairing on the part of the instructor) and then begin station rotation to begin to attempt to answer the question. One station could be group-focused: the students watch a video or listen to a podcast related to the question, or engage in discussion with the instructor. A second station could be pair-focused: the students conduct research on the topic in pairs. A third station could be individual-based: the students begin to brainstorm and write their initial response to the question. The lesson might end with a full-class debate on the topic. (It could also be interesting to hold a debate right after the question is posed and again after station rotation—during which students should be gaining more insight into the issues embedded within the topic—to see if any students change their response). Ideally, the question the students probed during station rotation would then be pursued as a formal essay assignment; "technology pods" are one way to introduce students to the prompt as an early scaffolding step.

**Flipped Classroom:** For the many proponents of the flipped classroom model (where students work through concepts at home and complete "homework" during class with the instructor present), there seem to be just as many against it. While I don't fully "flip" my classroom, I do think some "flipping" can be

worthwhile. I find that it works best in areas where there is a wide range in terms of student ability. One example is grammar: I have taught in classrooms (as I'm sure we all have) where students have ranged, on a sentence-level, from being nearly perfect to struggling to write a coherent sentence. The benefit to flipping the classroom is that students are able to work through the material at their own pace; if they need to watch a lecture or review a PowerPoint on a grammar lesson twice (or three or four times), they are welcome to, whereas if they are able to skip the instructional lecture and complete the assignment right away, they are able to do that too. Like "Technology Pods," instruction in a flipped classroom model can be delivered in various ways to keep the material exciting: instructor-recorded lectures, videos, online games, etc. I prefer to "flip" content that can be explained more easily—content that has a "right" and "wrong" answer, like grammar, essay structure, summary, etc.—and save the trickier subjects for in-class discussion.

**Student Teach:** Student teach is a classic active-learning strategy; as we're all aware, you learn something best when you have to teach it. Another added benefit is that student teach allows students to practice their oral communication skills in addition to their written ones. Student teach is a useful strategy that can be used after flipping the classroom as a way to review the content that was delivered in the "flip." It's also another opportunity for the instructor to practice purposeful pairing and/or to create an assignment as an extension to the "technology pods" strategy. For example, pairs could present and "teach" concepts from research they found in response to a question during station rotation, or students could be divided up based on their response to the question and be asked to debate (this always proves to be a great lesson on the importance of addressing the counterargument, as actual students holding counter opinions are sitting right across from the debater).

**Turn the Students into Investigators:** This is, I believe, one of the most important things an instructor can do to create a goal-oriented, active classroom. If students feel they are investigating something—a question that needs an answer or a problem that needs a solution—they will instantly see an "end-goal" to their learning and become more engaged. In science or math classes, these questions may be more easily apparent. Take my examples from earlier: What measurements will you have to make in order to create a floor plan for this house? How will you create a papier-mâché volcano that "erupts" with "lava"? In English, it can be harder to pinpoint an appropriate question that students can probe. Usually, they will be more thematic or philosophical in nature. However, I find this makes them all the more rewarding. Let students know that there is not a right or wrong answer, but that everyone is welcome to contribute a unique response, making for ripe discussion. Ways to turn students into investigators in individual lessons was touched on when discussing the "Technology Pods" strategy. However, my dream curriculum poses an over-arching question that students will spend their entire semester investigating, each class meeting will begin with a sub-question (related to the over-arching question) that we will spend the class period investigating together, and each individual lesson and assignment will be focused around a smaller sub-question that students will investigate individually or in groups. I can't honestly say that I'm successful in opening each class with a question that students then attempt to answer in the period, but I am actively trying to turn my students into investigators as much as I possibly can, and I can honestly say that I see a visible improvement in engagement when they feel they are working towards a goal of answering a question or finding a solution to a problem.

Of course, there are many other ways to incorporate active, student-centered learning into the college English classroom; writing workshops/peer-review is one oft-used (and rightfully so) way of doing just that. The more strategies we can think of to make students active, independent agents in charge of their own learning, instead of recipients of force-fed information which they then must memorize, the better results and classroom experiences we all (teachers and students) will have.

*For more details about the ideas, texts and the strategies featured here or to share strategies of your own, please contact Professor Teahan at [eteahan@ccc.edu](mailto:eteahan@ccc.edu)*

"Creating Mindful Readers," Carillo cont.

*The mindful reading framework does not deny that reading, like writing, is bound to communities of social practice and particular contexts. In fact, teaching reading within this framework emphasizes this point since instructors are responsible for helping students recognize, understand, and anticipate their relationship to reading in a range of contexts and how that relationship changes depending on whether the context is an English or biology class.*

Using these questions as a guide, this student would be responsible for determining Freire's thesis and evidence for it, the questions he addresses, his intended audience, and so on. On the one hand, these seem like elements a student who is rhetorically reading might readily be able to point to. Rhetorically reading may help a student recognize that one of Freire's purposes is to expose and critique the common conception of the relationship between teachers and students wherein the former have all of the knowledge and the latter are simply the passive containers in which teachers will make deposits. Along the same lines, the student would likely be able to extrapolate Freire's values and beliefs and compare them with his or her own. Rhetorically reading may even allow the student to make connections between the two parts of Freire's chapter, namely, the first part about the teacher-student relationship and the second, more difficult part that provides the very abstract Marxist-driven foundation for his conception of critical pedagogy, as well as his critique of education as a system. But, at a certain point, rhetorical reading breaks down as an approach that no longer provides adequate access to the text's complexities, particularly those that arise in this second part of the chapter wherein Freire develops such concepts as "praxis" ([1970] 2014: 221), "consciousness as consciousness" (221), "intentionality of consciousness" (224), "dialectical relations" (224), "cognitive actors" (221), and "humanization" (225), among others. I use these terms as indications of one of the text's complexities rather than simply terms that need to be defined. These complexities cannot be accessed and, therefore, deliberately worked with via rhetorical reading alone. In other words, it does not seem to me that reading rhetorically, as it is defined by the questions in Bean et al.'s list, would help students understand these difficult, abstract concepts. This exposes a few problems. First, if students are taught only one way of reading—say, rhetorical reading—then they do not have the tools to make sense of these ideas that are crucial to understanding Freire's chapter. Second, even if students are taught multiple ways of reading, but without a metacognitive framework like mindful reading they are potentially unaware that a certain reading approach is failing them and that it is time to use a different approach.

Thus, I am not arguing that the answer is to teach students as many ways of reading as we can fit into a semester, although I do think that the more approaches we can give them, the better we prepare them to work with unfamiliar disciplines. Instead, we need to help students recognize at what moment in their reading process they need to relinquish a particular reading approach and use an alternative one, and why. Students need to be able to identify specific moments in complex texts when they need to shift reading approaches, and they need to have enough knowledge and practice with various approaches to make informed decisions about the approach they will abandon and that which they will use in its place.

*Mindfulness is a flexible state of mind in which we are actively engaged in the present, noticing new things and sensitive to context. When we are in a state of mindlessness, we act like automatons that have been programmed to act according to the sense our behavior made in the past, rather than the present. Instead of actively drawing new distinctions, noticing new things, as we do when we are mindful, when we are mindless we rely on distinctions drawn in the past. We are stuck in a single, rigid perspective, and we are oblivious to alternative ways of knowing. When we are mindless, our behavior is rule and routine governed; when we are mindful, rules and routines may guide our behavior rather than predetermine it. (Langer, 2000:220)*

Teaching reading within the metacognitive framework I am calling for means sensitizing students to that particular context and encouraging them to reflect on the present moment, how far a reading approach takes them, what aspects of the text it allows them to address, and what meanings it enables and prohibits. Rather than reading "mindlessly" or perhaps relying on their default or rigid way of reading other texts, students benefit from the flexibility that mindful reading offers in that it compels them to actively draw on a repertoire of reading approaches they have been cultivating in first-year composition. Students can represent and reflect on their reading processes and their movement among reading approaches through various assignments, one of which is detailed in the conclusion to this piece.

### Is Reading a Generalizable Skill?

My hypothesis may, in fact, raise some criticism because it depends upon the notion that reading is a generalizable skill. Characterizing writing as a generalizable skill has long been contested in composition studies, particularly by scholars studying discourse communities. These scholars contend that social context heavily influences and governs one's writing. They focus on the local conventions of these contexts rather than considering similarities that may exist across contexts. The mindful reading framework does not deny that reading, like writing, is bound to communities of social practice and particular contexts. In fact, teaching reading within this framework emphasizes this point since instructors are responsible for helping students recognize, understand, and anticipate their relationship to reading in a range of contexts and how that relationship changes depending on whether the context is an

English or biology class. Notice that this framework does not make first-year composition instructors responsible for recreating those communities of social practice (i.e., various disciplines), since to do so, in David Russell's words, would be "overambitious" (1995: 51). Instead, first-year composition becomes about preparing students to productively engage with texts in a range

of disciplines. Although Russell rightly maintains that students must actually participate in any given discipline to truly learn and understand that particular context and its associated conventions, this does not mean that first-year writing instructors cannot foster an awareness of those contexts and conventions and give students opportunities to experiment with and reflect on which reading practices work most productively in various contexts. As noted above, transfer-of-learning scholarship indicates that this awareness needs to be fostered, and is most successfully fostered, within a metacognitive framework. This is where Beach's discussion of generalizing is particularly useful, because he underscores the "changing relations between individuals and social activities" (1999: 113) rather than seeing transfer as a direct, one-way application of learning or knowledge from one context to another. Drawing on this more dynamic understanding of transfer, mindful reading compels students to imagine a reciprocal relationship between themselves and any given context within which they read and compels them to reflect on that relationship. In other words, within this mindful reading framework students are given opportunities to reflect not only on the changing contexts they encounter as they make their way through the curriculum but also how these contexts constantly change and (re)position them as readers.

Continued on p. 9.



"Creating Mindful Readers," Carillo cont.

While context should not be ignored, and is not ignored within a mindful reading framework, it is my contention, following scholars such as Julie Foertsch, that the dichotomy between local (i.e., context-bound) and general knowledge is often misleading, if not overstated. Foertsch maintains not only that generalizable knowledge exists but also that it is, in fact, recognizable and useful, particularly as novices within disciplines develop into experts. Foertsch points out that "both generic cognitive strategies [that emphasize similarities across contexts] . . . and socially situated strategies like those seen in writing-across-the-curriculum courses have had some share of success in the classroom—and some failures, too," which leads her to use research from cognitive psychology to argue that neither approach, alone, would be most effective: "A teaching approach that uses higher level abstractions and specific examples *in combination* will be more effective in promoting transfer of learning" (1995: 364). Foertsch explains further:

"According to the latest evidence, general knowledge and specialized knowledge arise from the same pool of memories, the same set of learning experiences," which potentially means that "the general principles of academic writing should be taught in conjunction with, not separate from, contextualized examples of how those principles may be applied" (377). This approach, which depends upon intertwining the construction of both generic and specific knowledge, may also be the most effective way of teaching reading. In fact, Perkins and Salomon note that "reading is a general cognitive skill which people routinely transfer to new subject matters, beginning to read in a domain with their general vocabulary and reading tactics and, as they go along, acquiring new domain-specific words, concepts, and reading tactics" (1989: 21). Because reading is a general cognitive skill that also depends on domain-specific knowledge, Perkins and Salomon, like Foertsch, call for the "intimate intermingling of generality and context-specificity in instruction" (24). Thus, within the framework of mindful reading, students might have the opportunity to conduct a close reading, for example, as it is defined by English studies, and also to imagine the general principles of close reading that are transferable across seemingly different contexts.

The importance of this combination of general and context-bound knowledge is supported by Cynthia Shanahan et al.'s "Analysis of Expert Readers in Three Disciplines" (2011). These education scholars traced how (expert) readers from several distinct disciplines approach disciplinary-specific texts and found that these readers do rely on discipline-specific reading approaches but also share reading approaches that transcend their disciplines. After using think-aloud protocols to analyze the reading habits of professors in chemistry, history, and mathematics, Shanahan et al. found "many instances in which they engaged in similar strategies (sourcing, contextualization, corroboration, critiquing of the argument, use of text structure, paying attention to visual or graphical information and chemical and mathematical equations), but to varying degrees and in unique ways. They used these strategies differently and sometimes even for different purposes" (424). Shanahan et al. unfortunately emphasize the not particularly surprising differences that exist because of disciplinary-specific conventions, rather than the similarities they documented (which might help us to generalize from one discipline to another). Nonetheless, this exploratory research suggests that, although reading strategies may be used to "varying degrees and in unique ways" across disciplines, approaches used by expert readers in disciplines as varied as history and mathematics do in fact overlap.

*Because mindful reading depends upon students' abilities to reflect on their reading practices, and the facilitation of the transfer of reading knowledge depends upon instructors' abilities to work with students on their reading practices, the very act of reading must be made visible to both parties. In other words, students need to be able to represent their reading practices so that they become more mindful of them and so that instructors can support this work.*

*Thus, within the framework of mindful reading, students might have the opportunity to conduct a close reading, for example, as it is defined by English studies, and also to imagine the general principles of close reading that are transferable across seemingly different contexts.*

Particularly interesting for those of us in composition who may teach "close reading" is that all of these experts demonstrated a "close" reading of the texts (i.e., they analyzed particular words, sentences, and paragraphs rather than merely reading for the gist), [but] it was only the mathematicians who overtly mentioned that this was a particular strategy that they used in reading...By close reading, the mathematicians meant a reading that thoughtfully weighed the implications of nearly every word. One of the mathematicians, for example, said it usually took at least 4 or 5 hours to work his way through a single journal article for the first time. The other said that it sometimes took him years to work through a theorem so that he clearly understood it—a reason why the field does not place a high value on contemporaneity (421).

This description of the presence of close reading in the field of mathematics reminded me that I know woefully little about what and how mathematicians read. Still, the idea that mathematicians not only read in this way but also articulate "close reading" as a particular approach is exciting because it suggests the potential opportunity for transfer of reading knowledge from courses as radically different as first-year composition and mathematics. For while Shanahan et al. are not prepared to conclude "whether these strategies can be taught to students in any way that will effectively improve their academic performance" (424), the shared terminology itself necessarily creates a connection between the two fields and opportunity to teach for transfer across fields as seemingly disparate as composition and mathematics.

#### An Assignment That Supports the Mindful Reading Framework

By way of conclusion and as a means to lending specificity to the above discussion, I include a brief overview of an assignment I use to support this mindful reading framework. Because mindful reading depends upon students' abilities to reflect on their reading practices, and the facilitation of the transfer of reading knowledge depends upon instructors' abilities to work with students on their reading practices, the very act of reading must be made visible to both parties. In other words, students need to be able to represent their reading practices so that they become more mindful of them and so that instructors can support this work. This poses a challenge, though, as Robert Scholes has noted in this very journal:

We normally acknowledge, however grudgingly, that writing must be taught and continue to be taught from high school to college and perhaps beyond. We accept it, I believe, because we can see writing, and we know that much of the writing we see is not good enough. But we do not see reading. We see some writing about reading, to be sure, but we do not see reading. I am certain, though, that if we could see it, we would be appalled (2002: 166).

*Continued on p. 10.*

“Creating Mindful Readers,” Carillo cont.

If we are going to foreground the relationship between reading and writing in our first-year writing courses, we must find ways of making reading as visible as writing so we can work as deliberately on reading as we do on writing. The reading journals that I ask students to keep are used toward this goal as they help students identify, track, and reflect on their reading practices. As I introduce more formal names for our reading approaches, students are expected to use these to describe their reading experiences. Students’ journals become artifacts of their mindful reading as their entries reflect their answers to the following questions about each text:

1. Which reading approach will I employ first and why?
2. How far does this reading approach take me?
3. What does this reading approach allow me to notice in the text?
4. What must I ignore?
5. What meanings does this approach allow me to construct and what meanings does it prohibit?

Follow-up questions encourage students to develop knowledge about the reading strategies themselves and about their individual reading practices:

1. At what point in the reading and why did I need to abandon my initial approach?
2. Why did the initial approach take me only so far?
3. What does this tell me about the approach, as well as about me as a reader?
4. What other approaches do I need to bring into play in order to construct a meaning that achieves the goals associated with my reading/writing assignment?
5. To what extent might this reading experience be useful as I read texts in my other courses?

These questions ask students to reflect on the potential and limits of each approach within the given context. These metacognitive questions shift attention toward more

generalizable considerations surrounding how and why particular reading approaches function as they do and help students learn about themselves as readers. As students answer the general questions about the specific reading practices taught, they develop knowledge about the practices themselves and can begin to imagine how these practices might be used in multiple contexts, across disciplinary boundaries, and to different ends. Using reading journals to generalize in this way has the potential to facilitate “positive” transfer wherein “learning in one context enhances and improves a related performance in another context” (Perkins and Salomon 1992: n.p.). These reading journals compel students not just to become deliberate and active readers but to become deliberate and active constructors of knowledge about their reading practices, knowledge they can take with them beyond first-year composition.

Reading journals also gives instructors the means to explicitly teach and support students’ construction and transference of this knowledge, for as David Smit notes in the *End of Composition Studies* (2004), “If we want to promote the transfer of certain kinds of writing abilities from one class to another or one context to

another, then we are going to have to find the means to institutionalize instruction in the similarities between the way writing is done in a variety of contexts” (119–20). We might say the same about reading.

### Looking Back and Ahead

We can learn a great deal not only from this assignment but also from the scholars from the 1980s and early 1990s who studied and developed reading pedagogies, many of which depend upon metacognitive activities. While these scholars were not overtly interested in “transfer,” their pedagogies remain recoverable and useful as we consider the transfer of reading knowledge. Assignments that emerged during this time that support the metacognitive framework I am describing include Ann E. Berthoff’s (1988) and Mariolina Rizzi Salvatori and Patricia Donahue’s (2005) double- and triple- entry notebook assignments, respectively, which encourage students to self-monitor as they read, as well as Salvatori’s “difficulty paper” (Salvatori and Donahue 2005), which compels students to confront and reflect on the difficulties they encounter. What is promising about this contemporary moment that is characterized by a renewal of interest in reading pedagogies is that it has the potential to send scholars back to this earlier moment, which unfortunately remains terribly underrepresented in our field’s anthologies, histories, and graduate courses. Moreover, it should also send scholars back to earlier issues of this very journal wherein attention to reading has remained largely consistent, despite the field’s waning interest in the topic over the years. As noted above, Scholes’s piece on reading was published in *Pedagogy*, and more

*As students answer the general questions about the specific reading practices taught, they develop knowledge about the practices themselves and can begin to imagine how these practices might be used in multiple contexts, across disciplinary boundaries, and to different ends...[t]hese reading journals compel students not just to become deliberate and active readers but to become deliberate and active constructors of knowledge about their reading practices, knowledge they can take with them beyond first-year composition.*

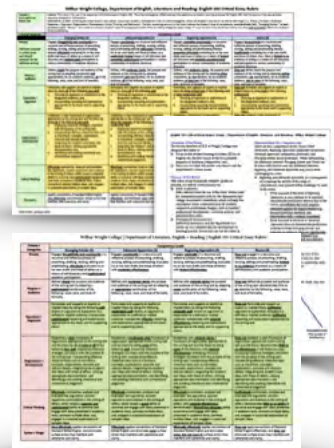
recently, several articles on reading were published in *Pedagogy*’s 2011 and 2012 issues. These pieces include relevant, contemporary questions worth posing about reading, many of which dovetail with the question I pursue here. Moreover, the important work that Tara Lockhart and Mary Soliday describe in “The Critical Place of Reading in Writing Transfer (and Beyond): A Report of Student Experiences” in this issue serves as a model of how we can begin to assess the extent to which students transfer what they learn in lower-level composition courses into upper-level

courses so that we can ultimately create pedagogies that promote a greater investment in learning. With a renewed interest in the place of reading in composition studies and a simultaneous investment in issues surrounding the transfer of learning, the time is ripe to begin creating these new pedagogies. Inquiring into how reading knowledge transfers beyond first-year composition is a first step.

For copies of the references from this article, please see the original article at the link on p. 3.

## 2014-2017: ELR Assessment | Results

**Context, Definitions + Process:** In **fall 2014**, the Department of English, Literature and Reading (ELR) underwent the process of reconceptualizing its exit process for English 101 in order to better reflect its commitment to assessing student learning, critical thinking, critical reflective practice and professional development. This process revealed a profound commitment to critical thinking as integral to writing (generally) and assessment of student writing in English 101 (specifically). Then, the ELR assessment committee developed a new tool for the summative assessment of English 101 student writing competencies via a “critical essay.” This process required the development of a competency-based rubric for determining the degree to which students achieve success relative to the student learning outcomes of English 101. In fall 2015, the assessment committee, with the thoughtful questions and feedback about user-experience feedback from instructors, updated the language of the rubric for greater clarity and consistency across all competency levels. Additionally, the committee developed a guide document, which provides information on the objectives, purpose, and components of the rubric, as well as key information on differentiating the competency levels and using the rubric.



**Critical thinking** is the process of dialoging with and identifying patterns in texts; reflecting on and questioning one’s own assumptions and those of others; and communicating clearly while thinking deeply and logically. A well-practiced critical thinker engages in a transformative process of assessing information through analysis, synthesis and evaluation. Critical thinking encourages creative exploration, civic engagement as well as academic and professional competence.

In **spring 2015**, we drafted a department-relevant definition of critical thinking using the words and phrases most commonly used by the participants in a survey administered in October 2014. In addition, we reviewed the ELR department mission and student learning outcomes, both of which can be found [here](#). Moreover, we considered the newly developed Wilbur Wright College definition of critical thinking, which asserts that it is “a process of identifying patterns or ideas within a set of ideas, texts, and/or points of view; interpreting or explaining that pattern; and justifying that interpretation or explanation as meaningful” (*AQIPment Newsletter*, Fall 2014).

For the academic year 2015-2016, Wright College shifted its assessment focus to the second of the General Education student learning outcomes, which focuses on academic communication that meets the expectations of diversely constituted audiences. Significantly, the criteria ELR uses to assess critical essays in English 101 include “purpose and audience,” specifically, assessing the degree to which students demonstrate competency in adopting consistently and appropriately the voice, tone and level of formality customary in academic writing.

So, in **fall 2015 and spring 2016**, we drafted and revised a department-relevant definition of purpose and audience as well as the other criteria using the ELR department mission and student learning outcomes, both of which can be found [here](#). Additionally, we used the [CCCC Statement on the Multiple Uses of Writing](#); [NCTE’s Beliefs about the Teaching of Writing](#); and, [WPA’s Revised First-Year Composition Outcomes](#). Additionally, ELR Assessment Committee members completed a survey and engaged in discussion regarding the connections between the theory and practice of teaching purpose and audience within the context of first-year composition program in an urban, diversely-constituted community college.

**Purpose and audience** are contextual and interdependent. They are both conceptual categories of which writers must be aware in order to write competently in academic, professional and personal contexts.

**Purpose** relates to the development of a critical awareness of and intellectual curiosity about multiple rhetorical contexts; the formulation of and critical thought about a variety of topics; and, the employment of multiple adaptive and situational strategies in order to achieve the objectives of the writing task.

**Audience** relates to the development of a critical recognition of the relationship between writer and reader; the diversity of perspectives, values and assumptions of readers; and, the writer’s membership in multiple, diversely constituted readerships in order to make sophisticated claims using reliable evidence and to produce progressive discourse for an academic audience.

At the end of spring 2015, fall 2015 and spring 2016, faculty teaching English 101, after having met with their cohort members and chairs for the purpose of discussing and workshopping critical essay assignments that met the requirements shared earlier in the term, assessed their students’ final critical essays using the English 101 Critical Essay Rubric. Exemplars of each level of competencies were discussed among members of cohorts; all completed rubrics were submitted for analysis.

**Digital Literacy**

- ✓ *The ability to use digital technology, communication tools or networks to locate, evaluate, use and create information.*
- ✓ *The ability to understand and use information in multiple formats from a wide range of sources when it is presented via computers.*
- ✓ *A person's ability to perform tasks effectively in a digital environment...Literacy includes the ability to read and interpret media, to reproduce data and images through digital manipulation; and, to evaluate and apply new knowledge gained from digital environments.*

**Note:** Definition located [here](#) on 27 February 2017.

In **fall 2016 and spring 2017**, the Wright College shifted its assessment focus to the third of the General Education student learning outcomes, which focuses on digital literacy, specifically: a student's ability to demonstrate quantitative and technological literacy, especially computer literacy, for interpreting data, reasoning, and problem solving. The ELR department, as one might expect, focused its attention on "technological literacy" related to students' abilities to interpret, reason and problem solve via the reading and producing of texts. For a definition of digital literacy, the college's assessment committee (WWC-AC) settled upon a definition developed by the University Library of the University of Illinois at Urbana-Champaign.

version of the Yoram Eshet digital literacy competencies, shown below, provides a means of delineating the specific skills associated with different aspects of digital literacy. To gain insight into student digital literacy competencies, the department's assessment committee (ELR-AC) wanted to learn the digital literacy competencies of instructors in the department. ELR-AC developed the faculty survey over two semesters (spring 2016 and fall 2016), using examples from digital literacy initiatives from two- and four-year colleges that were aimed at assessing faculty use of digital literacy. This survey was administered in print and electronically. The WWC-AC developed a survey, too, which was benchmarked using a selected number of questions from the 2014 CCSSE administration at the college (Community College Survey of Student Engagement), a comprehensive survey administered at the college in the past.

For the faculty survey, we wanted to ascertain to what extent faculty themselves digital technology; require it of their students for the completion of course work; encounter challenges, which impede their use; desire/need for departmental/institutional support in using digital technology; and, their motivations for using digital technology. We wanted to know this information in order to understand in what ways faculty digital literacy might, if at all, impact upon the learning experiences and outcomes of students, especially as it relates to digital literacy. In addition, from this approach, we sought to infer digital literacy rates, which would then correlate with data from the student survey.

In addition to the aforementioned definition, an adapted

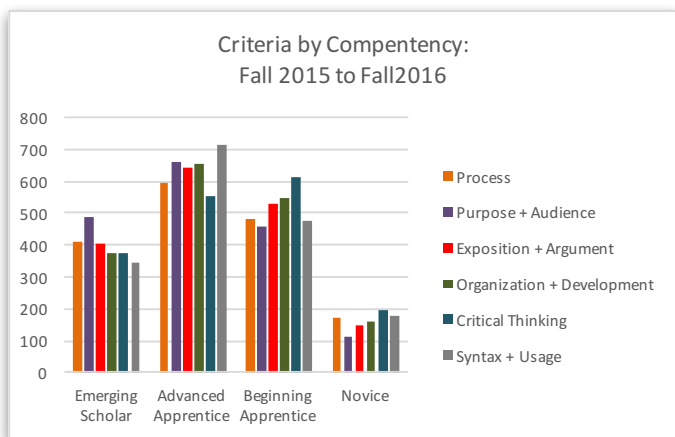
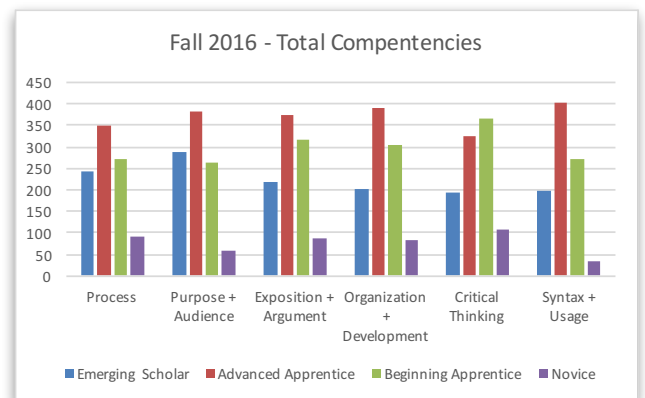
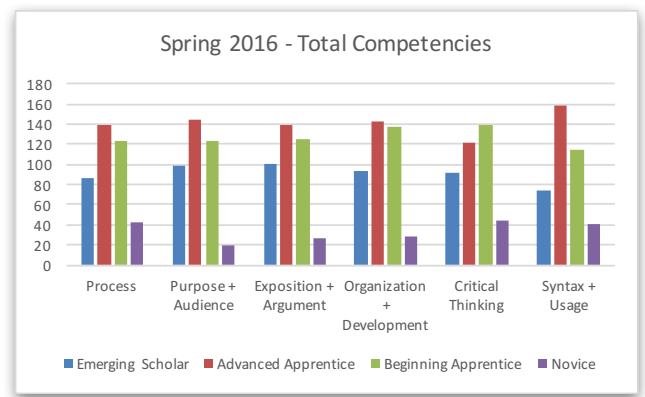
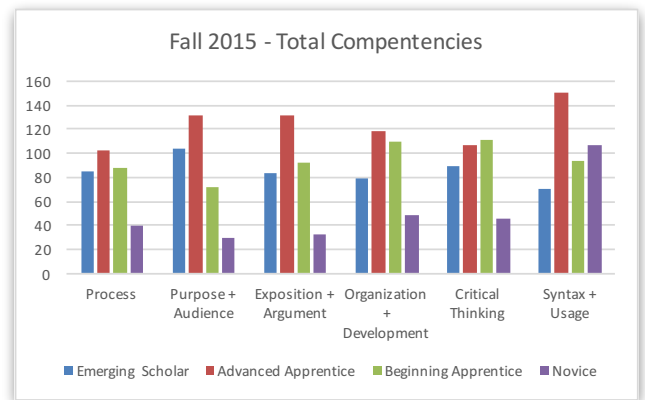
<b>Photo-visual</b>	<ol style="list-style-type: none"> <li>1. The evolution of digital environments from text-based syntactic to graphic-based semantic environments requires students of contemporary digital environments to employ cognitive skills of using vision to think in order to create an effective photo-visual communication with the environment.</li> <li>2. Students who have strong photo-visual skills intuitively and freely read and understand instructions and messages that are presented in a visual graphical form. Students with effective photo-visual skills have good visual memory and strong intuitive-associative thinking that are useful in understanding visual messages.</li> </ol>
<b>Reproductive</b>	<ol style="list-style-type: none"> <li>1. The ability to create new meanings or new interpretations by combining pre-existing, independent information in any form of media (i.e., text, graphic, or sound) is essential in two major fields: writing, in which preexisting sentences can be reorganized and rearranged to create new meanings, and in art, in which preexisting audio or visual elements can be manipulated in order to create new art works.</li> <li>2. Students who have a strong reproductive skills also have a good synthetic and multi-dimensional thinking that helps them in discovering new combinations for arranging information in new, meaningful ways.</li> </ol>
<b>Branching</b>	<ol style="list-style-type: none"> <li>1. Modern hypermedia environments, such as the Internet, multimedia environments, and digital databases, provide users with a high degree of freedom in navigating through knowledge domains, but at the same time, they confront people with problems that involve the need to utilize nonlinear and branching information-seeking strategies and to construct knowledge from independent shreds of information that were accessed in a non-orderly and non-linear way.</li> <li>2. Students who have strong branching skills possess the ability to stay oriented and avoid getting lost in hyperspace while navigating through complex knowledge domains despite the intricate navigation paths they may take.</li> <li>3. They also are effective metaphoric thinkers and possess the ability to create mental models, concept maps, and other forms of abstract representation of the Internet's structure, which help them to overcome disorientation problems in hypermedia environments.</li> </ol>
<b>Informational</b>	<ol style="list-style-type: none"> <li>1. Modern digital working environments require individuals to possess an awareness that the decisions made determine the actual quality of the conclusions, positions, opinions, or models that they construct from the information sought and found.</li> <li>2. Students who have strong informational skills possess the ability to make educated, smart information assessment in order to identify and filter false, irrelevant, or biased information and avoid its penetration into their decision-making process.</li> <li>3. They are also strong critical thinkers, i.e., people who always question information and never take information at face value.</li> </ol>
<b>Socio-emotional</b>	<ol style="list-style-type: none"> <li>1. The prevalence of new dimensions and opportunities for learning through knowledge-sharing groups, discussion groups, knowledge communities, chat rooms, and many other forms of collaborative learning require students to employ sociological and emotional skills in order to negotiate the multitude of stimuli that await them in cyberspace.</li> <li>2. Students who have strong socio-emotional skills possess not only the ability to share formal knowledge, but also to share emotions effectively in digital communication and to avoid internet traps and hoaxes.</li> <li>3. They are also proficient critical thinkers and possess a solid command of informational, branching, and photo-visual digital literacy skills.</li> <li>4. They are also skilled at sharing their own data and knowledge with others responsibly as well as demonstrating the ability to evaluate data, think abstract, and design/create knowledge via virtual collaboration.</li> </ol>
<b>Real-time Thinking</b>	<ol style="list-style-type: none"> <li>1. Modern digital working environments, such as multimedia environments, digital games, micro-world simulations and different digital tools, are characterized by the fact that they "bombard" the user's cognition in real-time with large volumes of fast-moving stimuli of different kinds, such as sound, text and images.</li> <li>2. Students who have strong real-time thinking skills are able to divide their attention, reacting to various kinds of stimuli that appear simultaneously in different places on the monitor; to execute different tasks simultaneously (multi-tasking); to rapidly change their angle of view and perspective of the environment; to respond to feedback that appears in real-time; and, to quickly and effectively synchronize the chaotic multimedia stimuli into one coherent body of knowledge.</li> </ol>

**Limitations:** In spring 2015 and 2016, rubrics from 40% to 60% of English 101 sections were available for analysis. In fall 2015, rubrics from more than 80% of English 101 sections were submitted; in fall 2016, rubrics from more than 50% of English 101 sections were submitted. Additionally, in fall 2015, the rubric was updated to reflect usability feedback from spring 2015. The criteria remained the same with the exception of "mechanics" changing to "syntax and usage," but the purpose of the section remained consistent. Moreover, each criterion category was defined to assure consensus about the skills and abilities being assessed. Finally, as was the case in spring and fall 2015, the results might seem to comment primarily on consistencies or the lack thereof among faculty assessments of student learning, rather than on student learning itself. This was, in part, due to a desire to allow for greater instructor freedom with critical essay assignment design. Thus, the use of the rubric was normed within cohorts but not across all sections offered. The digital literacy surveys were administered during the same time period; survey fatigue may have been factor. While there were correlations among the questions asked on both surveys, because of the disparate geneses of the surveys, some opportunities for increased symmetry and correlation were not exploited.

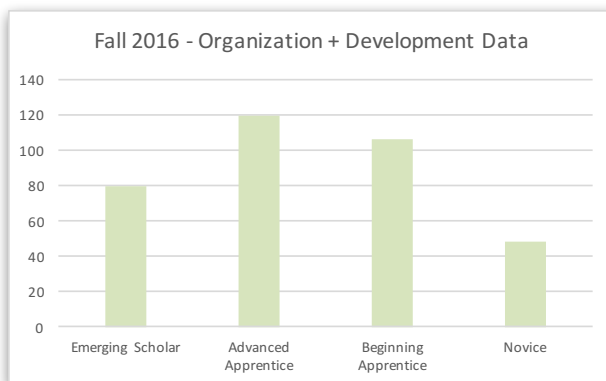
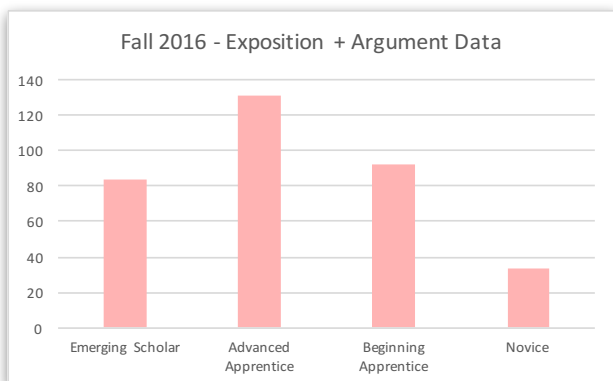
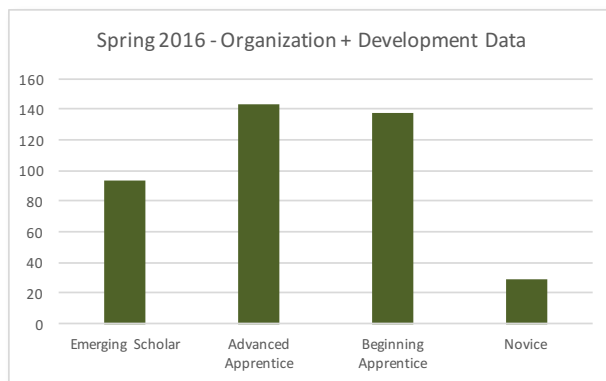
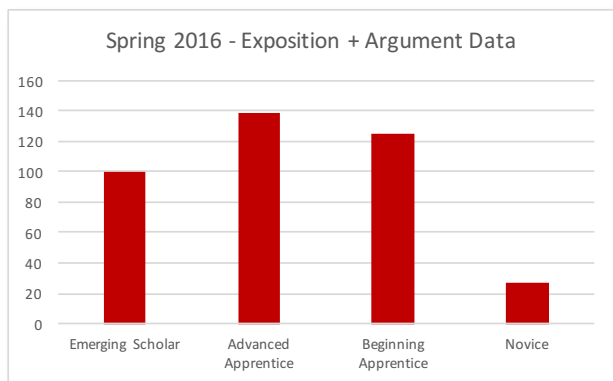
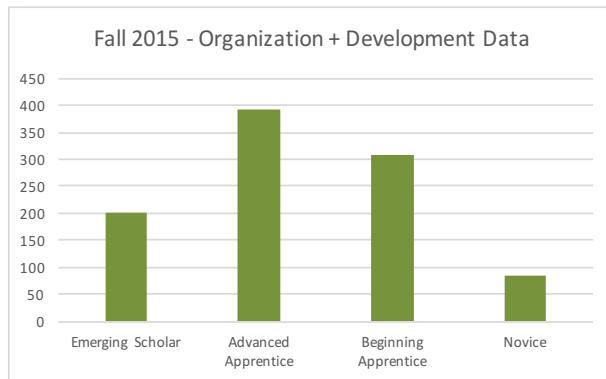
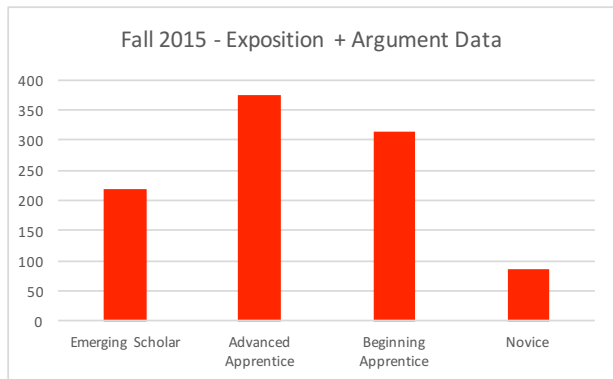
**Analysis:** That which follows is a preliminary analysis of the rubric data received by 2 February 2017. By this date, approximately 50% of all sections of English 101 (in fall 2016) had submitted their completed rubrics to the assessment coordinator via print/mailbox or email. The numbers on the y-axes represent the number of times a specific level of competency was selected relative to a specific criterion; they represent neither the numbers of students in, instructors of nor course sections offered of English 101.

**Competency Across All Criteria with Spring 2015 to Spring 2016 Totals**

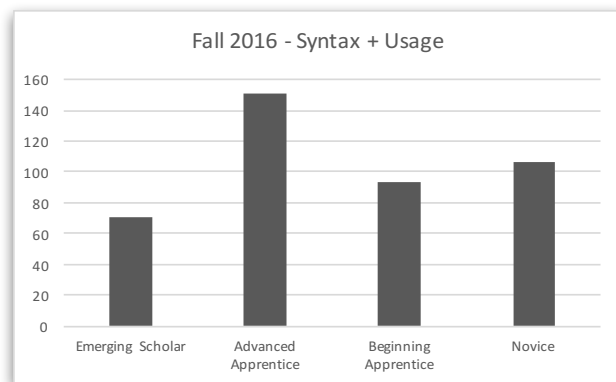
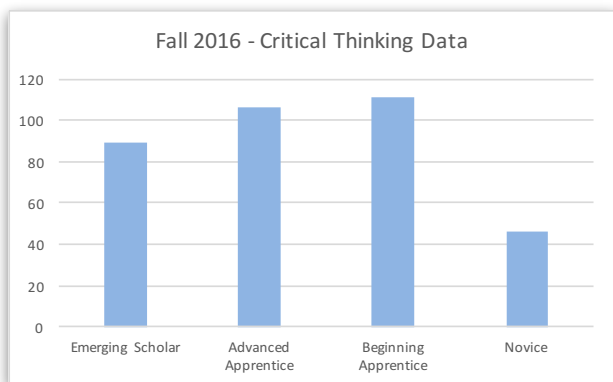
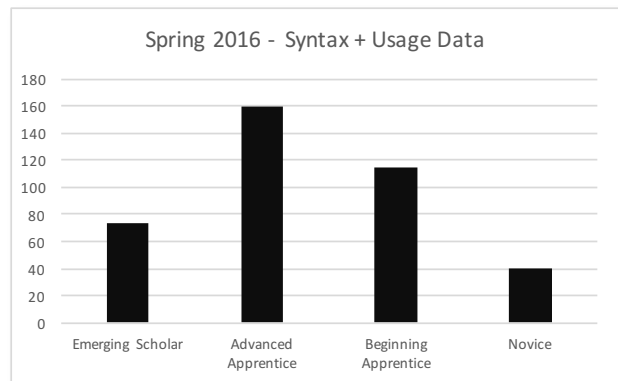
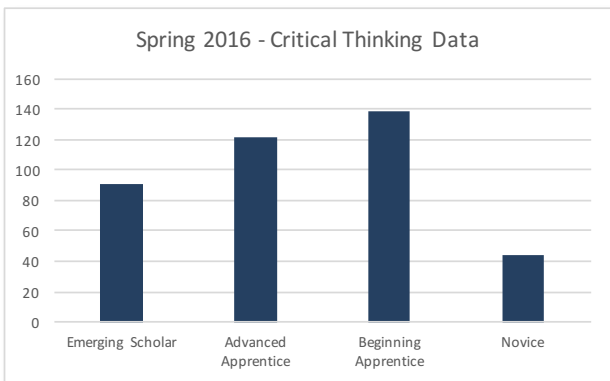
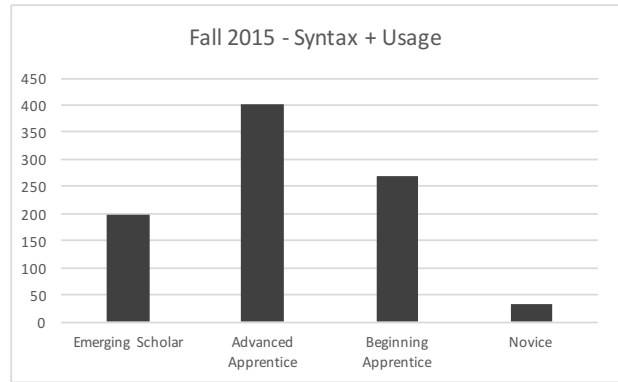
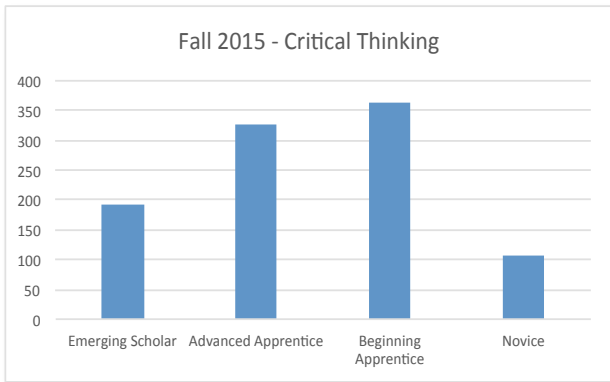
The three full-size graphs illustrate overall competency across all criteria. The graph, below, contains data from all three semesters combined.



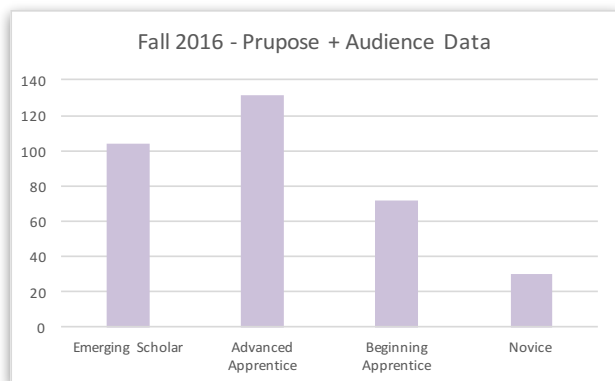
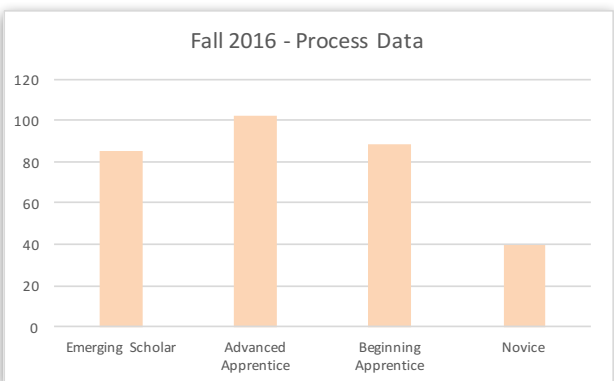
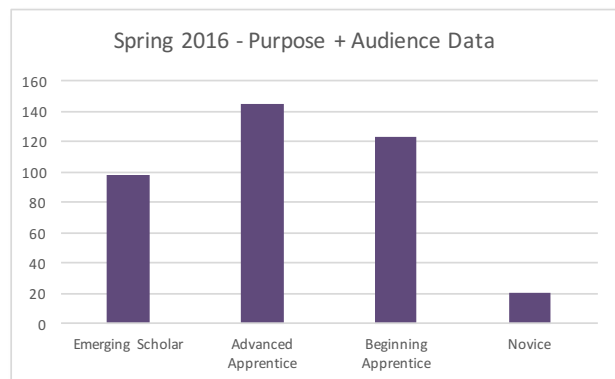
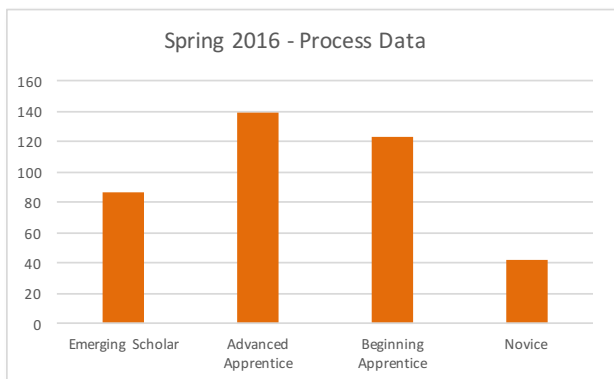
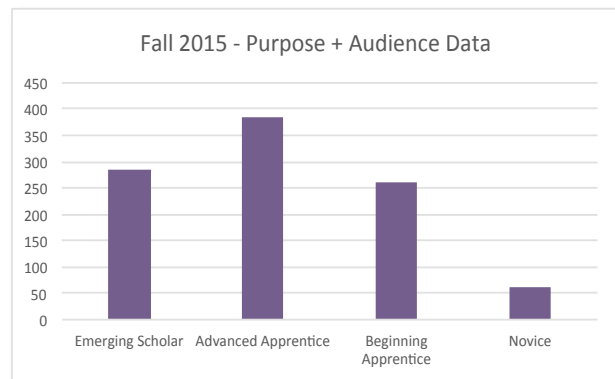
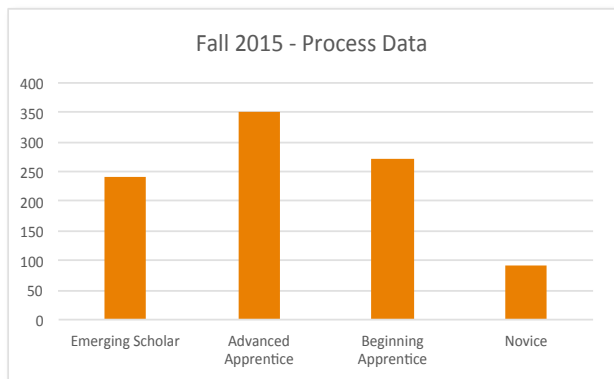
### Criteria by Competency with Fall 2015 to Fall 2016



### Criteria by Competency with Fall 2015 to Fall 2016

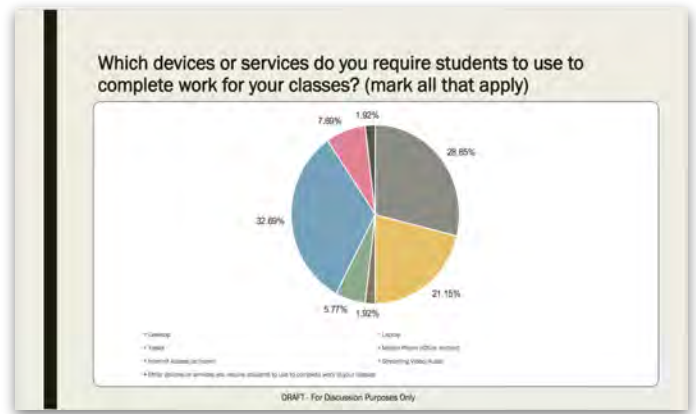
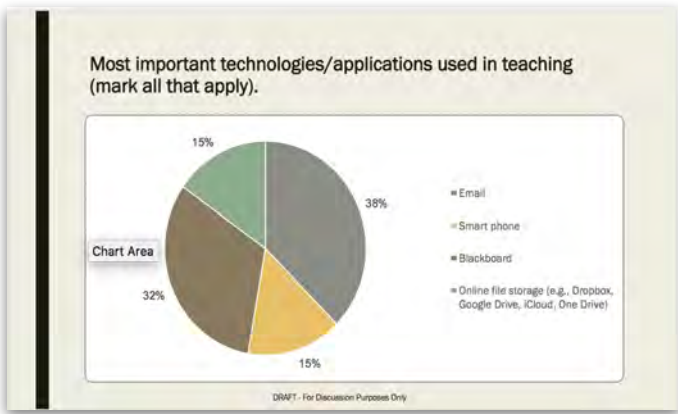
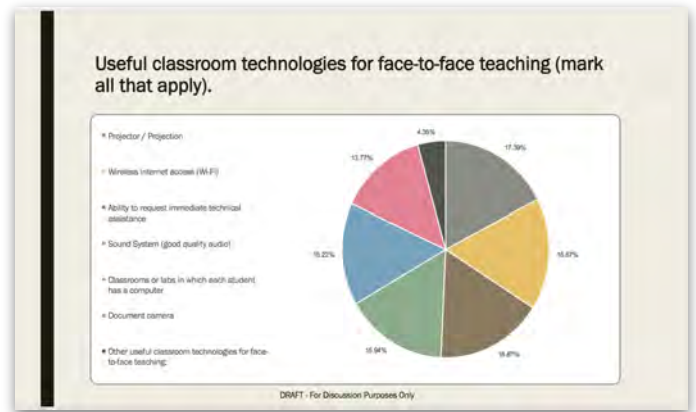
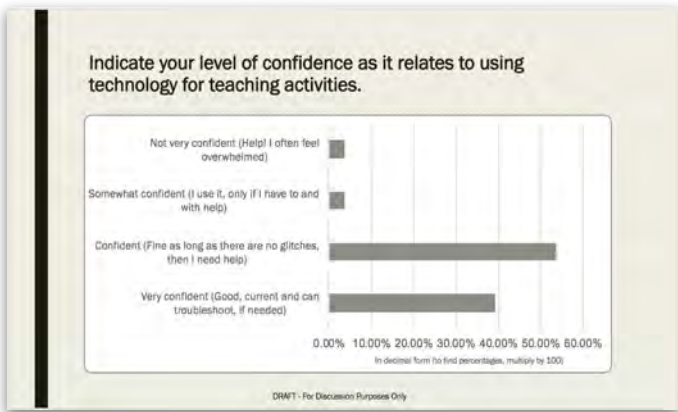
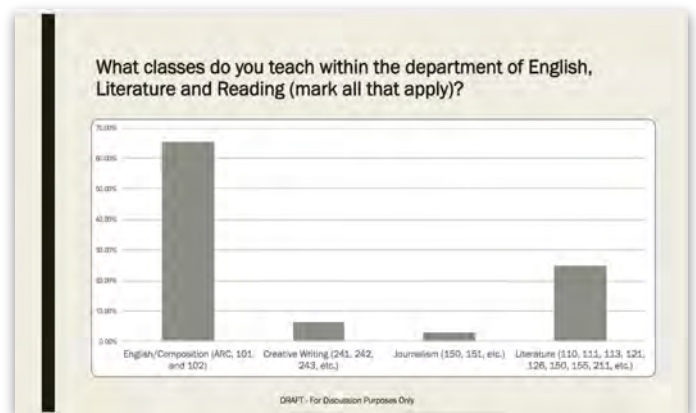
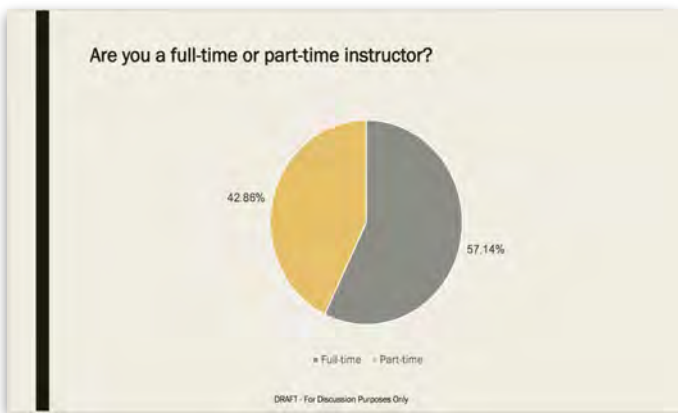
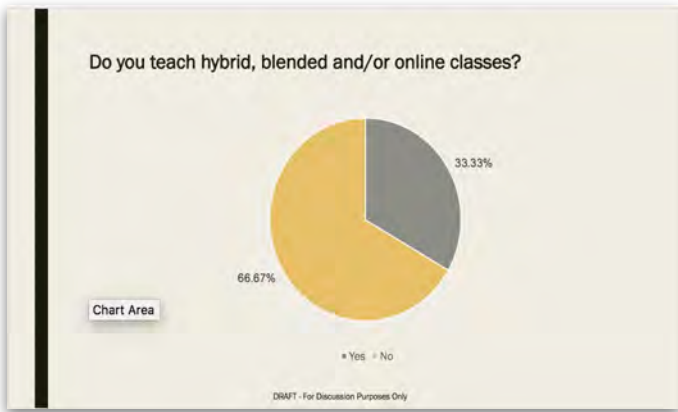


### Criteria by Competency with Fall 2015 to Fall 2016

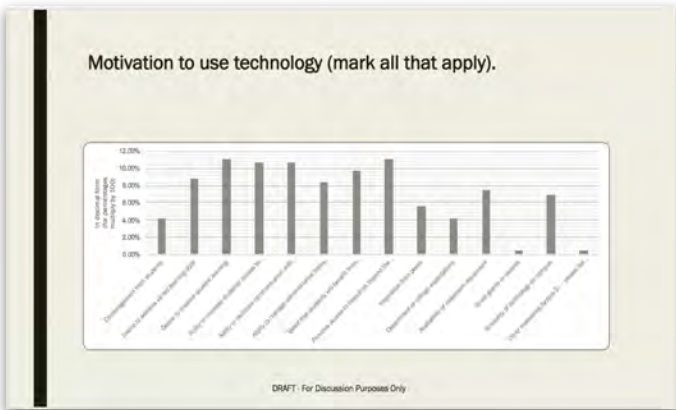
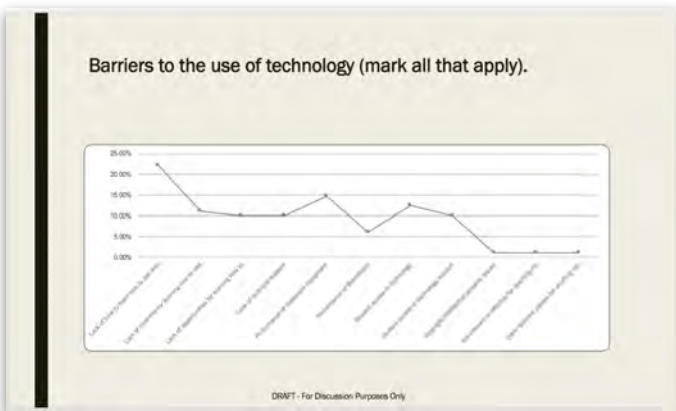
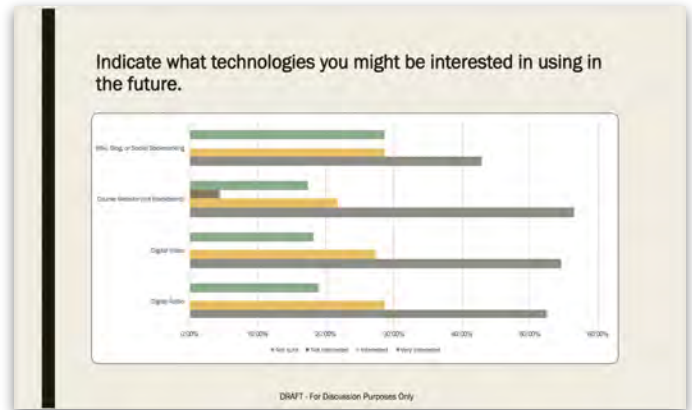
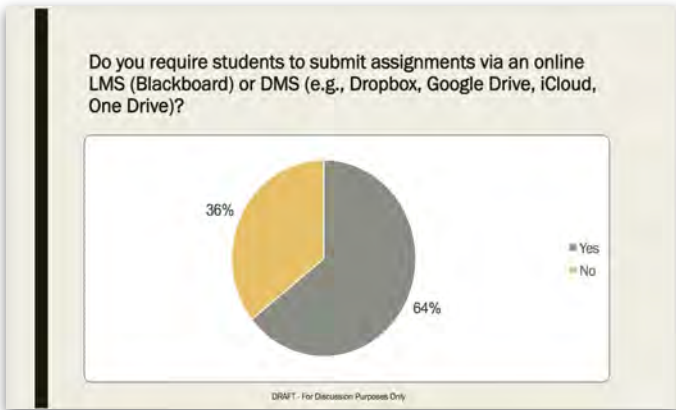




### Results from Faculty Digital Literacy Survey, Fall 2016



### Results from Faculty Digital Literacy Survey, Fall 2016



- ### Summary: Student Digital Survey Data
- 90% of students surveyed "regularly/more than once" prepared multiple drafts of papers before submitting them
  - 96% of students surveyed completed writing assignments that required integration of ideas from multiple sources "regularly/more than once"
  - 76% of students surveyed used computers and other technology "very often/often" to complete homework
  - 83% of students surveyed used Bb "very often/often"
  - 70% of students surveyed used computer labs "very often/often"
  - 84% of students surveyed think computer labs are "very important/important" for their classes
  - 98% of students surveyed are satisfied/somewhat satisfied with the computer labs availability to perform in class
  - 91% of students surveyed think that Bb's availability to them is "very important/important"
- DRAFT - For Discussion Purposes Only

### Benchmarking

- In the contexts of Illinois and other HSIs (nationally), students enrolled in English classes at Wright responded between 6.4% and 44.8% above the aforementioned in all writing-centric questions and at the level of the primary affirmative response.

DRAFT - For Discussion Purposes Only

- ### Preliminary Correlations
- Student use of technology to complete assignments matches (roughly) the degree to which faculty require them to use it.
  - Faculty motivations to use technology in the classroom match students high rates of beliefs that access to technology is important.
  - Faculty and student beliefs about the importance of technology in the instructional context seem to correlate well.
  - Students seem to have fewer problems/challenges with on campus technology than faculty.
- DRAFT - For Discussion Purposes Only

**Conclusions:** Although these data have been analyzed only preliminarily and must be discussed with the ELR Assessment Committee for fullest interpretation and additional limitation notation, there are some preliminary findings of note.

**Overview:** **(1)** Assessment data between spring 2015 and fall 2016 are remarkably consistent, despite the variations of overall participation in the process, with one exception: in fall 2015, the number of students assessed with “Novice” level proficiency in “Syntax + Usage” decreased over the number in spring 2015; this trend continued in spring 2016 to a lesser extent. This could be the result in the clarity/refinement of the criterion name from “mechanics” and/or a truly greater student proficiency in this area for those faculty participating in the fall semester. Overall, this consistency might be seen to reflect well on the instrument and the process. **(2)** Competency in “Process” and “Purpose + Audience” increases significantly from “Novice” to “Emerging Scholar,” but peaks with the “Advanced Apprentice” competency level, as do most of the criteria. **(3)** Students competency levels are the highest (i.e., “Emerging Scholar” and “Advanced Apprentice”) in the following criteria: “Purpose + Audience”; “Exposition + Argument”; “Syntax + Usage”; and, “Process,” respectively (see table above). **(4)** Overall, at the time of the final critical essay, there are more students performing at higher competency levels across all criteria than at lower competency levels, which has important implications for student readiness for English 102 and other courses within the GECC. The trends described above continued in fall 2016.

**Critical Thinking:** At the end of English 101, based on these data from spring 2015 and fall 2016: **(1)** most students are performing at the competency level of “Advanced Apprentice” in all critical thinking-associated criteria; **(2)** while “Critical Thinking” decreases slightly in “Advanced Apprentice” and “Emerging Scholar,” competency in “Exposition + Argument” and “Organization + Development” increases; **(3)** “Critical Thinking” achieves its highest rate of competency at “Beginning Apprentice” level; and, **(4)** as expected, there is a strong correlation among the three critical thinking-associated criteria across all competencies, which affirms our original supposition that these three areas were interrelated in college-level writing. The trends described above continued in fall 2016.

**Purpose + Audience:** At the end of English 101, based on these data from spring 2015 through fall 2016: **(1)** most students are performing at the competency level of “Advanced Apprentice” in this criterion; **(2)** students are assessed as performing better in this criterion in fall 2015 than in spring 2015 and spring 2016; **(3)** there are fewer students assessed at the level of “Novice” in spring 2016, than in fall 2015 and spring 2015, respectively; and, **(4)** from these data, there seem to be a larger proportion of students assessed at the level of “Beginning Apprentice” than in spring 2016 than in previous semesters. **(5)** Generally, the students enrolled in and completing English 101 in spring 2016, performed with a moderate to high-level of proficiency in this criterion. The trends described above continued in fall 2016.

**Digital Literacy:** Both the student and faculty surveys indicated, preliminarily positive to very positive information regarding digital literacy in English. Furthermore, student use of technology to complete assignments matches (roughly) the degree to which faculty require them to use it. Moreover, faculty motivations to use technology in the classroom match students’ high rates of beliefs that access to technology is important. Consequently, faculty and student beliefs about the importance of technology in the instructional context seem to correlate well. Finally, students seem to have fewer problems/challenges with on campus technology than faculty.

### Final Thoughts + Next Steps

Over the past five semesters, English 101 has been the focus of ELR-AC’s assessment projects. It is the first course, in a two-course sequence in first-year composition. Thus, it makes sense that the majority of students who complete the course are rated at the level of “Advanced Apprentice” or above in most criteria, especially “Purpose + Audience”; “Exposition + Argument”; “Syntax + Usage”; and, Process, i.e., we do not expect the highest levels of proficiency at the conclusion of the first half of the course sequence. Furthermore, students are performing at the competency levels of “Beginning Apprentice” and “Advanced Apprentice” in “Organization + Development” and “Critical Thinking” (see table above). This datum continues to make sense as well, for the aforementioned reason; it also seems accurate because both criteria are areas of general foci in English 102, the second course of the composition sequence, which focuses on evaluating and using external sources to proffer and support compelling and innovative claims.

Thus, as ELR-AC continues its work on English 101 and begins to include English 102 within its scope of work, it will be important to assess diagnostically student competency at the beginning of 101 (to determine growth by semester’s end) and at the beginning and end of English 102 (to determine if the competencies gained at the conclusion of English 101 persist to English 102 and if rates of the highest levels of competency increase with more work in composition, especially in the two criteria noted above as achieving lower competency levels (relative to the other four in which higher competency levels were achieved at higher rates). It will also consider the recently made available data regarding equity in the composition sequence success outcomes.

## Assessing Student Learning in English 101: English 101 Cohort Process + the Critical Essay Rubric

Over the past seven years, at Wright College, assessment of student learning in English 101 has evolved from a singular-measure high-stakes departmental exit exam, to a holistic departmental portfolio, and currently, to the Critical Essay and the Reflective Essay. Throughout the evolution of this assessment process, multiple department committees (including, but not limited to the Portfolio, Cohort Chairs, Assessment and English 101-102 committees) have established and negotiated the importance of several key interrelated and interdependent principles and outcomes:

1. **Examining** past and current practices in order to determine a process that is most meaningful and constructive for students and faculty alike.
2. **Making** critical reflective practice what we do *all year* to inform our teaching (in addition to the reflection that occurs over the summer to implement change for the upcoming academic year).
3. **Recognizing** the import of faculty collaboration and professional development for engagement and growth.
4. **Using** summative assessment in a formative (not evaluative) way, with the goal of facilitating meaningful dialogue and feedback to instructors in order to improve student learning.
5. **Providing** an opportunity for a clear understanding and alignment of departmental course objectives and student learning outcomes for all faculty, which is essential to the maintenance and consistency of course standards.
6. **Clarifying** and applying our belief that the academic writing experience is based on the reading, analysis, and evaluation of academic text(s) and a recursive writing process, both of which employ the ability to think critically and engage in a dialogue as a member of an academic community.
7. **Privileging** each instructor's knowledge of a student's work in determining readiness for advancement to the next level in the English sequence, thereby affirming each instructor's experience with and knowledge of her students and eliminating a labor-intensive, high-stakes assessment tool at the end of the term.
8. **Respecting** each instructor's autonomy in the selection of course materials while also providing clear parameters and guidelines in the creation of them, i.e., for the Critical Essay and the Reflective Essay.
9. **Demonstrating** our value of and respect for students' academic efforts and abilities as a whole and providing them the opportunity to express themselves critically, coherently and creatively *and* to examine their writing holistically and reflect upon their growth as writers. Such work will be captured in a concrete way, i.e., with the Critical Essay with the Reflective Essay.

The cohort process continues to be the driving force behind the fulfillment of the aforementioned. It is through our cohorts that we share, examine, clarify and demonstrate our commitment to holistic, reflective and student-centered teaching and learning in the composition sequence.

Furthermore, the principles and outcomes have guided the development and support the continued improvement of the English 101 Critical Essay Rubric, which is one of the means by which summative assessment is conducted formatively as well as means of establishing common ground regarding teaching practices and student learning in English 101.

### Overview of the Rubric

The faculty members of ELR at Wright College have designed this rubric to:

- Focus on the student learning outcomes (SLOs) of English 101, the first course in the two-semester sequence of freshman composition, and;
- Serve as a tool that will evolve over time to suit the department's various needs.

### Purpose of the Rubric

This rubric is a tool for summative assessment. As such it was **not** designed to evaluate students', i.e., points, grades or pass/fail. It was designed primarily for:

#### □ Data Collection

Data collected from the use of the rubric will be used for assessment projects both for the department and college Assessment Committees, which will help the department better understand how its students respond to institutional changes, such as teachers' professional development, curricular policies, and administrative rules.

#### □ Professional Development

Individual instructors and the department as a whole can use collected data for development in teaching practice. Instructors can use the rubric to illustrate the various competency levels and to identify any ideas and concerns with other instructors and students.

### Understanding the Competencies

There are four competency levels: *Novice* (least proficient), *Beginning Apprentice* (minimally proficient), *Advanced Apprentice* (adequately proficient) and *Emerging Scholar* (most proficient). While determining the difference between *Emerging Scholar* and *Novice* can be done with relative ease, the difference between *Beginning* and *Advanced Apprentice* may prove more challenging for some.

- *Beginning* and *Advanced Apprentice*, as a consequence of occupying the middle of the range of competencies, may present initial challenges to users of the rubric.
  - Work assessed at the level of *Beginning Apprentice*, in any criterion to be assessed, demonstrates proficiency beyond that of the *Novice*, nevertheless the work requires sustained support for improvement (e.g., focused instructor feedback and intervention with a writing consultant).
  - Work assessed at the level of *Advanced Apprentice* does not demonstrate proficiency at the level of the *Emerging Scholar*, but indicates an ability to improve significantly with minimal sustained support (e.g., focused instructor feedback and attentive self-editing).

**\*Note:** Of course, the rubric can be altered by individual instructors seeking to use it for formative assessment in their classes. There are suggested resources to this end in the following folder, **here**. More resources may be added in the future.

## On the Purpose of Syllabi (with Samples)

by Helen Doss, PhD | Associate Professor, English

The word "syllabus" comes to us from more than a millennia of corruptions, i.e., transpositions, copying errors, omissions and mistakes. It begins most likely around 68 BCE, when Cicero borrows the Greek word *σῆτυβα* and transliterates it as *sittyba* for "slips, title slips" to 1389, when *sittyba* is corrupted to *sillybos* and *sillabos*. It continues after 1389, in an effort to correct a corrupt reading, philologists decided "sillabos" was not meant to represent the Greek *σίλλυβον*, but rather, that the error had been a phonetic transposition and that "sillybos" should read "syllabos" -- as a transliteration of the invented Greek word *σύλλαβος*, derived from *συλλαμβάνω*. Later, in the late 15th and early 16th centuries, printed copies of Cicero's letters adopted the reading "syllabos." The word "syllabus" is Neo-Latin and derives its meaning from the needs of Latin-speaking academics, who no longer used scrolls requiring "title slips." Thus, technological innovation impacted upon the word's history, too. Based upon the logic of a derivation from *συλλαμβάνω*, the word "syllabus" came to mean something like "list" (i.e., something gathered and collated).\*

So, the name of the document most instructors use to define, delineate and delimit our courses comes to us most probably from a series of corruptions. Nevertheless, these corruption all maintain the common connotative meaning of "a list" or "table of contents" designed to account for and provide information to a specific audience about the contents therein. In our cases, syllabi provide lists of the contents or curricula of our classes. It is, for most instructors, the foundational document to which students are referred for all required, recommended and suggested information about our classes. It, too, like its name, has many versions and purposes.

According to the Carnegie Mellon University, Eberly Center for Teaching Excellence and Educational Innovation ([website](#)), syllabi serve several important purposes, the most basic of which is to communicate the instructor's course design (e.g., goals, organization, policies, expectations, requirements) to students. Other functions commonly served by a syllabus include:

1. To convey our enthusiasm for the topic and our expectations for the course;
2. To show how this course fits into a broader context ("the big picture");
3. To establish a contract with students by publicly stating policies, requirements, and procedures for the course;
4. To set the tone for the course, and convey how we perceive our role as the teacher and their role as students;
5. To help students manage their learning in the course by identifying outside resources and/or by providing discipline- or course-specific advice;
6. To convey a sense of support for students' learning and well-being by providing information on academic, counseling, and other resources, offering statements of support, and (as desired) directly inviting students to reach out for help;
7. To help students assess their readiness for the course by identifying prerequisite areas of knowledge; and,
8. To communicate our course goals and content to colleagues.

Furthermore, according to The Stanford Center for Teaching and Learning ([website](#)), syllabi have several purposes, which include:

1. **Defines Student Responsibilities for Successful Course Work:** Your syllabus can help students to achieve some personal control over their learning, to plan their semester, and to manage their time effectively. If your students have a clear idea of what they are expected to accomplish, when, and even why, they will be more

likely to finish assignments within a reasonable time and be appropriately prepared for classes and exams.

2. **Sets the Course in a Broader Context for Learning:** Your syllabus can provide a perspective that allows students to see instructors in your discipline as active and experienced learners engaged in inquiry in their professional fields or disciplines. Many students are unaware that their instructors are involved in research and creative professional activity beyond the classroom, that they are not simply transmitters of knowledge and skills. You can encourage your students to approach the learning situation as apprentice learners in a community of scholars. You can help them to see you and other faculty as experienced active learners who can provide expert guidance about general and specialized knowledge of content and practice in your field. Your syllabus can provide information that shows students how your course fits within the discipline or profession, the general program of study, and their own educational plans. You can make students aware that every discipline or field has its unique way of knowing. You can encourage students to approach the field actively as ethnographic fieldworkers who want to understand the social and intellectual practices of the field. Assure them that you will guide them while they learn how to use the characteristic tools and modes of inquiry, patterns of explanation, discourse practices, and they types of artifacts that are valued and produced in their field.

Syllabi, in addition to the aforementioned lists above, help to set student expectations. This is especially important within the context of English 101 (and 102), which for many students is a high-stakes course, regardless of how low-stakes we render our departmental assessment process of student learning, because of their previous experiences as readers and writers in academic contexts. Given this, it is tremendously important that our course syllabi not only convey the requisite information dictated by the college and department (e.g., information about the critical and reflective essay), but also that these "slips" and "lists" reveal to our students the degree to which our classes are focused upon supporting them in their learning process and engendering within them accountability for that which will be expected of them in our classes.

On the subsequent pages, you will find four English 101 syllabi. These syllabi are not "models" of what your syllabus must or should be, rather they are provided here as examples of ways to approach crafting your students' introduction to your course.

Many thanks to Professors Steve Bogdaniec, Suzanne Sanders, Bill Marsh and Tim Doherty for their willingness to share their syllabi. They have done so as an offer of support to their peers. It is not often that we have a chance to take a peak at our peers' course materials, despite the fact we are often teaching the same students and courses. This is a step toward addressing this with the hope that it will initiate supportive and positive dialogue among members of the department about the the ways and reasons we teach as we choose to do so.

\* For additional information about this, consider viewing [here](#), [here](#), [here](#) and [here](#). I consulted the aforementioned as well as the print editions of the *Oxford Latin Dictionary* and *A Latin Dictionary* (Lewis and Short) as well as digital versions of the *Oxford English Dictionary* and *Online LSJ*, which is part of the *Thesaurus Lingua Graecae*.

## Course Syllabus: English 101 – Composition

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Section: C (32088) | M/W 9:30-10:50am  
Room: A208  
Length of Course: 16 weeks  
Credit Hours: 3  
Contact Hours: 3

Professor: Dr. Bill Marsh  
E-Mail: [wmarsh1@ccc.edu](mailto:wmarsh1@ccc.edu)  
Office: L342  
Office hours: M/W: 11:30-1pm; Tu: 11:30-12:45; Th 11:30-12:30  
Course Website: [ccc.blackboard.com](http://ccc.blackboard.com)

### Course Description

Catalog description: Development of critical and analytical skills in writing and reading of expository prose. Writing assignments, as appropriate to the discipline, are part of the course.

### Course Focus

English 101 focuses on effective critical thinking and writing. The course challenges you to ask two basic questions: What is good writing? And how can you make your writing better? Course assignments will stress the ingredients of effective academic and professional writing: focus, organization, idea development, clear purpose, audience appeal, integrating the words and ideas of others, rhetorical strategies, and good sentence structure (grammar, mechanics, vocabulary, word choice). We will also read a wide variety of texts as one step in the critical thinking and writing process.

### Course Prerequisites

Placement test or grade of C or better in English 99 or English 99 ESL.

### Course Objectives

To enable the student to read critically and write effectively so as to meet the requirements of college writing.

### Required Texts and Materials

Readings, assignments and handouts will be available on Blackboard and distributed in class. Please preserve all hard copies and bring them to class, as needed. You do not need to purchase a textbook for this course. Instead, please reserve \$10 for occasional printing and copying costs, and I strongly recommend that you purchase a **flash drive** and a **stapler**.

**Blackboard and student email:** Successful completion of English 101 requires that you check Blackboard and your student email account often. I frequently post announcements, reminders and assignments to Blackboard, and if I need to contact you directly, I can do so only through your student email. Please make it a habit to login and check regularly.

### Active Pursuit of Course Objectives/Midterm Grades

At midterm I will submit a grade reflecting your performance in the course at that time. If you are not demonstrating **active pursuit** of the course objectives, you will receive an ADW and be withdrawn from the class. Active pursuit means all of the following:

- **Coming to class on time and prepared.** Attendance problems and lateness can seriously affect your grade or your standing in the class. If you are consistently absent or late, you will miss important class activities, many of which count for points. I will take attendance at the beginning of each class and sometimes at the end. If you are late, enter quietly and take a seat close to the door. If I have already taken attendance when you arrive, you must approach me at the end of class to explain your lateness and to be sure your attendance is recorded.
- **Regular and consistent in-class activity** (workshops, in-class writing, group interaction). You will often be working with other people (professor, tutors, classmates) in this class. To be “active” means that you take these interactions seriously as important to your learning.
- **Completing and passing the majority of assignments.** Note that ‘completing’ and ‘passing’ are not the same thing. Point values on assignments and running grade totals on Blackboard will help you keep track of your grade in the course.

### **“No Show” Policy**

If a student has registered for the course before the start time of the first class period but (1) does not attend the first two classes or (2) attends only one of the first three classes and fails to notify the professor of his or her intentions to continue the class, the Registrar’s Office will remove the student from the course.

### **Student Learning Outcomes**

By the end of English 101, successful students will:

#### **Process**

- Engage in a recursive process of prewriting, drafting, revising, editing and proofreading.
- Engage in a reflective process of evaluating their own drafts and those of others.

#### **Purpose and Audience**

- Define the purpose and audience for each writing task.
- Adopt a voice, tone, and level of formality appropriate to an academic audience.
- Achieve the purpose of the writing task.

#### **Exposition and Argument**

- Formulate and support an explicit or implied thesis.
- Direct an argument or explanation to the designated audience.
- Incorporate reasoning and explanations appropriate to the thesis and its supporting claims.

#### **Organization and Development**

- Establish a clear framework of organization appropriate to the writing task and the thesis.
- Employ rhetorical strategies consistent with the purpose of the writing task.
- Incorporate effective rhetorical tools such as transitions, examples, explanations, concrete and relevant details.
- Integrate students’ own ideas with those of others, using appropriate documentation.
- Identify and avoid intentional and unintentional plagiarism.

#### **Mechanics**

- While revising, editing, and proofreading, apply conventions of Standard Edited English, and eliminate surface errors that interfere with coherence and clarity.

#### **Critical Thinking/Reading**

- Summarize, analyze, and evaluate the arguments, counter-arguments, and evidence in the writing of others.

### **Method of Instruction**

A combination of lecture, discussion, reading and writing workshops, group work, in-class and out-of-class writing, and computer lab time.

### **Teaching Approach / Grading**

I assign points for your work based on assignment guidelines and other requirements discussed in class. Sometimes you will receive points as a record of assignment completion. Sometimes you will receive more extensive feedback and comments along with the points. Feedback in this course takes different forms: (1) broad comments delivered to the whole class; (2) individual feedback from your classmates; (3) individual feedback from me or a tutor. To do well in this course, you should consider ALL feedback and apply it constructively to your work.

When I give feedback I point out your specific strengths and improvement areas. In general, I will not heavily mark your work or “fix” mistakes. Instead, I will challenge you to take responsibility for reading and understanding feedback and taking the necessary steps to improve your reading and writing. You will do this with the help of your classmates, your professor, and tutors (Writing Center and Tutoring Center).

If you are ever confused about your grade or my approach to grading, please talk to me. I welcome the opportunity to meet with you to discuss your work, points, your grade, etc.

### **Missing Class, Missing Assignments**

Your success in English 101 requires that I respond to your work quickly and efficiently. Therefore it is important that you submit all your work on time. As a general rule, assignments due on a particular day will be accepted only on that day and at the designated time. Missing and late work will not be accepted except under unusual circumstances. Where late work is accepted, points will be deducted for each day the assignment is late. (There may be opportunities toward the end of the course to 'backfill' missing points for smaller assignments.)

If you miss class time for any reason (arriving late, leaving early, missing class due to illness or other reasons), **you are responsible for any information or assignments you miss while away as well as any work due on the day you return.** If you know in advance that you will need to be absent, let me know and seek opportunities to stay current with assignments during your absence. Check Blackboard regularly for announcements, assignments and other important content. If you don't find what you're looking for on Blackboard, contact me by email.

### **Classroom Policies**

Please come to class prepared to learn, and please respect the rights of others to learn in a relaxed, safe, clean, and mutually supportive classroom environment. **You are an important part of this class!** Your full presence and mindful participation are essential to your success and the success of those around you. The policies below are intended to maximize presence and participation while minimizing distraction, which can get in the way of good learning.

**Device policy:** Cell phones can be a BIG distraction—to you, to the people around you, and to the professor. **Please turn off your phones and put them away (off the desk) while class is in session.** If there is a good reason why you need to access your phone during class, please let me know before class starts. (Note: Checking the time is not a good reason to look at your phone.) Anyone who chooses to disrespect this policy will be 'tagged' for distraction and may be asked to leave the room. Asking you to leave the room is a big distraction! So let's work together to create a focused classroom environment. Cell phone tags can also result in lost points and can lower your final grade.

**Food & drink:** Light snacks and drinks are allowed in class, but please respect your classmates' rights to a clean classroom free of clutter, noise, and distractions. I reserve the right to modify this policy at any time if food/drink issues begin to interfere with class activities.

**Leaving the classroom:** Please be prepared to stay in class for the full session. If you must leave the room (to use the bathroom, for example), please be discrete and avoid distracting your classmates. If bathroom breaks or other mid-class departures become too much of a habit, this could affect your 'active pursuit' status in the class.

### **Student Conduct**

City Colleges of Chicago students are expected to conduct themselves in a manner which is considerate of the rights of others and which will not impair the educational mission of the College. Misconduct for which students are subject to College Discipline (e.g. expulsion) may include the following: (1) all forms of dishonesty such as stealing, forgery, (2) obstruction or disruption of teaching, research, administration, disciplinary proceeding, (3) physical or verbal abuse, threats, intimidation, harassment, and/or other conduct that threatens or endangers the health or safety of any person, and (4) carrying or possession of weapons, ammunition or other explosives.

In addition, derogatory or dismissive language of any kind (insults, comments, jokes, etc.) directed toward anyone (sitting in class or not) that targets race, ethnicity, language, religion, gender, sexual orientation, disability or cultural values will be treated as a form of misconduct and will not be tolerated.

### **Academic integrity**

The City Colleges of Chicago is committed to the ideals of truth and honesty. In view of this, you are expected to adhere to high standards of honesty in your academic endeavor. **Plagiarism** (such as copying material from the internet, or more generally the intentional or unintentional use of the words or ideas of others without citing the source) and cheating of any kind are serious violations of these standards and will result in a failing grade for an assignment or, in some cases, an 'F' for the course.



### Disability Access Center

Please note: Any student with a disability, including a temporary disability, who is eligible for reasonable accommodations should contact the Disability Access Center located in room L135, Learning Resource Center of the Wright North Campus or call (773) 481-8016 as soon as possible.

### Support Services

Wright College is committed to your success! Below you will find a list of offices you may wish to contact during the semester for assistance:

Academic Support Center (Tutoring)	Room A-245
Center for Academic Success (Advising)	Room A-120
Writing Center (for help with papers)	Room S-101
Wright in Your Corner (Student Center)	Room S-100
Financial Aid	Room A-128
Business Services	Room A-138
Math Tutoring	Room L-125 or L-300
Wellness Center	Room S-106

### Assignments / Grading

Final grades are determined based on points earned for individual assignments, as follows:

<u>Assignments</u>	<u>Points</u>	<u>Final Grade Distribution</u>
Quickwrites/Homework/Quizzes (2 points +/- each)	40	91% to 100% = A
Starter Essay	10	
Reading Responses (15 points each x 2)	30	81% to 90% = B
Article Dropbox (10 points each x 2)	20	
Critical Essay #1	25	71% to 80% = C
Annotated Revision (CE#1)	10	
Critical Essay #2	50	61% to 70% = D
Research/Source Annotations	10	
Annotated Revision (CE#2)	10	60% or below = F
Final Project	15	
<b>Total Possible Points</b>	<b>220</b>	

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- I reserve the right to modify the syllabus (policies, outline, calendar, point totals, assignments) at any time during the semester. You will be notified in advance of any changes.

### Course Calendar

<b>Class Meetings</b>	<b>Topics, Focus, Assignments</b>
<b>Week 1</b> Aug 29-31	Introduction to ENG101: Composition keywords, active pursuit contract Starter Reading: "Extreme School Discipline..." (+ Fact Sheet) Starter Essay assigned (due on Blackboard)
<b>Week 2</b> Sep 7 [Mon: Labor Day]	<b>Starter Essay due (10 points)</b> Essay basics & feedback categories Article Dropbox (round 1) assigned
<b>Week 3</b> Sep 12-14	<b>In lab, day one: Article Dropbox (10 points)</b> Quote integration, IDEA structure (with models) Article Dropbox due: final selections
<b>Week 4</b> Sep 19-21	Reading workshop: "The Negative Effects of Online Reading" Reading Response #1 assigned / development workshop
<b>Week 5</b> Sep 26-28	<b>Reading Response #1 due (15 points)</b> Team Reading workshops (teams 1 & 2) Paragraph development / Quote integration exercises
<b>Week 6</b> Oct 3-5	Team Reading workshops (teams 3 & 4) Critical Essay #1 assigned / development workshop Article Dropbox (round 2) assigned (new teams)
<b>Week 7</b> Oct 10-12	In lab, day one: <b>Article Dropbox (10 points)</b> CE#1 Development workshop Article Dropbox due: final selections
<b>Week 8</b> Oct 17-19	<b>Critical Essay #1 due (25 points)</b> Reading workshop: "The Real Terrorists" Reading Response #2 assigned / development workshop
<b>Week 9</b> Oct 24-26	<b>Reading Response #2 due (15 points)</b> Team Reading workshop (teams 1 & 2) Annotated Revision overview / assignment Revision workshop
<b>Week 10</b> Oct 31-Nov 2	<b>Annotated Revision (CE#1) due (10 points)</b> Team Reading workshops (teams 3 & 4) Academic Research assigned Critical Essay #2 assigned / development workshop
<b>Week 11</b> Nov 7-9	In lab, day one: Academic Research: databases / research CE#2 Development workshop Research workshop: source annotation & integration
<b>Week 12</b> Nov 14-16	<b>Critical Essay #2 due (50 points)</b> Source Annotations assigned / development Video Documentary: options/selection
<b>Week 13</b> Nov 21-23	<b>Conferences: Source Annotations due (10 points)</b> Annotated Revision (CE#2) assigned / development workshop Video Documentary [TBA], part one
<b>Week 14</b> Nov 28-30	<b>Annotated Revision (CE#2, with research) due (20 points)</b> Video documentary, part two/three Final Project brainstorm
<b>Week 15</b> Dec 5-7	Final project assigned / development workshop Nexta credit options assigned
<b>Week 16</b> Dec 12-14	<b>Final project due (15 points)</b> All nexta credit options due

**WRIGHT COLLEGE**  
**One of the City Colleges of Chicago**

**COURSE SYLLABUS SPRING 2017**

<b>Course Title / Section:</b>	English 101, Section O	<b>Instructor:</b>	Steve Bogdaniec
<b>Credit / Contact Hours:</b>	3	<b>Email:</b>	<a href="mailto:sbogdaniec@ccc.edu">sbogdaniec@ccc.edu</a>
<b>Class Meeting Times:</b>	Monday and Wednesday: 6:00pm – 7:20pm	<b>Phone:</b>	Ext. #8543
<b>Building / Room:</b>	A307	<b>Office:</b>	L259
<b>Course Website:</b>	ccc.blackboard.com	<b>Office Hours:</b>	Mon/Wed: 4:50pm – 5:50pm (and by appointment)

**Catalog Course Description:**

Composition--Development of critical and analytical skills in writing and reading of expository prose. Writing assignments, as appropriate to the discipline, are part of the course.

**Course Prerequisites:**

Writing and reading placement tests; or grade of “C” or better in English 100 and Reading 125 (if applicable), or Integrated Communication Studies 100, or English as a Second Language (ESL) 100, or Integrated ESL 100; or consent of Department Chairperson.

**Required Texts and Materials:**

*Research and Documentation in the Digital Age with 2016 MLA Update 6th Edition*  
Diana Hacker (Author), Barbara Fister (Author)  
ISBN-13: 978-1319083502, ISBN-10: 1319083501  
(NOTE: Make sure you get the correct edition!)

*Winesburg, Ohio*

Sherwood Anderson

(NOTE: This book is in the public domain and is available to **legally** view, download, and print online. Here is a link to the novel—the same link will be available on Blackboard in the Course Resources folder: <http://www.bartleby.com/156/>)

*Winesburg, Ohio* is a short novel, so it is possible to print all of it for a reasonable price. Another option is to view it entirely on your computer, e-reader, even phone. You can also get a paper copy from the Chicago Public Library, or you can purchase the actual book if you prefer. ANY complete version is acceptable.

One last option is to experience this novel read aloud in .mp3 files. The stories were enacted by volunteers, so the quality of the voice acting is not always great. However, it is free and legal! <https://librivox.org/winesburg-ohio-by-sherwood-anderson/>.)

**Suggested Materials:**

Dictionary, flash drive

**Students Course Is Expected to Serve:**

English 101 is intended to enhance communication skills, promote critical thinking, and prepare students for college-level compositions, essays, short papers, and responses. English 101 is transferable to four-year universities and is a general education requirement for two- and four-year degrees.

**Course Objectives:**

At the City Colleges of Chicago, we believe that every student can become a successful writer. Although writing is a complex process, it is also a skill that improves with continued practice and thoughtful guidance. Gaining proficiency in this skill empowers the student in the classroom, workplace, and community. Therefore, the primary objective of this course is to provide a challenging and supportive environment that enhances students' writing abilities and encourages students to succeed in accomplishing the student learning outcomes listed below.

**Measurable Student Learning Outcomes:**

Upon successful completion of English 101, students will:

**Process**

- Engage in a recursive process of prewriting, drafting, revising, editing, and proofreading
- Engage in a reflective process of evaluating their own drafts and those of others

**Purpose and Audience**

- Define the purpose and audience for each writing task
- Adopt a voice, tone, and level of formality appropriate to an academic audience
- Achieve the purpose of the writing task

**Exposition and Argument**

- Formulate and support an explicit or implied thesis
- Direct an argument or explanation to the designated audience
- Incorporate reasoning and explanations appropriate to the thesis and its supporting claims

**Organization and Development**

- Establish a clear framework of organization appropriate to the writing task and the thesis
- Employ rhetorical strategies consistent with the purpose of the writing task
- Incorporate effective rhetorical tools such as transitions, examples, explanations, concrete and relevant details
- Integrate students' own ideas with those of others, using appropriate documentation
- Identify and avoid intentional and unintentional plagiarism

**Mechanics**

- While revising, editing, and proofreading, apply conventions of Standard Edited English, and eliminate surface errors that interfere with coherence and clarity

**Critical Thinking / Reading**

- Summarize, analyze, and evaluate the arguments, counter-arguments, and evidence in the writing of others

**Method of Instruction:**

Lectures, labs, collaborative groups, peer editing, handouts and presentations.

**Active Pursuit of the Course and Administrative Withdrawals (ADW):**

A student may be awarded an ADW at midterm if, in the instructor's opinion, the student is not actively pursuing course requirements, including attendance and submission of all course work.

Students must engage in active pursuit of this course in order to pass. "Active pursuit" is defined by pursuing the Student Learning Objectives listed above, as well as:

1. Coming to class prepared with the necessary books, materials and supplies.
2. Completing assignments and portfolios when they are due.
3. Taking and passing the majority of quizzes.
4. Participating in class activities.

The instructor must submit grades for each student at midterm. This grade will reflect the performance of each student up to that point in the course. Students who do not demonstrate "active pursuit" as defined above will receive an ADW and will automatically be withdrawn from the course.

**"No Show" Withdrawal (NSW) Policy:**

If a student registered for the course before the start time of the first class period, but (a) did not attend the first two classes, or (b) attended only one of the first three classes and (c) failed to notify the instructor of his or her intentions to continue the class, the student will be withdrawn from the course by the instructor and issued an NSW (*Student Policy Manual*, p. 25)

<http://www.ccc.edu/Files/studentpolicymanual.pdf>.

**Student-Initiated Withdrawal (WTH):**

It is the student's responsibility to officially withdraw from courses by MONDAY, APRIL 17, 2017. Failure to withdraw may result in mandatory payment of tuition/fees, forfeiture of financial aid eligibility, and/or a failing grade (*Student Policy Manual*, p. 26)

<http://www.ccc.edu/Files/studentpolicymanual.pdf>.

**Academic Integrity:**

The City Colleges of Chicago is committed to the ideals of truth and honesty. In view of this commitment, students are expected to adhere to high standards of honesty in their academic endeavor. Plagiarism and cheating of any kind are serious violations of these standards and will result, minimally, in the grade of "F" by the instructor (*Student Policy Manual*, p. 40)

<http://www.ccc.edu/Files/studentpolicymanual.pdf>.

**Student Conduct:**

City Colleges of Chicago students are expected to conduct themselves in a manner that is considerate of the rights of others and does not impede the educational mission of the College. Misconduct for which students are subject to College discipline (e.g. expulsion) may include the following: (1) all forms of dishonesty, such as stealing or forgery; (2) obstruction or disruption of teaching, research, administration, or disciplinary proceedings; (3) physical or verbal abuse, threats, intimidation, harassment, and/or other conduct that threatens or endangers the health or safety of any person; and (4) carrying or possession of weapons, ammunition, or other explosives (*Student Policy Manual*, p. 41). <http://www.ccc.edu/Files/studentpolicymanual.pdf>.

Above all else, remember that you must be **respectful** of one another, and of me. This includes not disrupting others with separate conversations in class, using cell phones or tablets in class, or doing **anything** that keeps your classmates from learning in a safe academic environment.

### **Disability Access Center:**

Please note: Any student with a disability, including a temporary disability, who is eligible for reasonable accommodations should contact the Disability Access Center located in room L135, Learning Resource Center of the Wright North Campus or call (773) 481-8016 as soon as possible.

### **Course Etiquette:**

1. Class begins and ends on time. Constantly missing class and/or showing up late will affect your Class Participation grade. (More on attendance below!)
2. If you come to class late, find your seat quietly and without disturbing others.
3. Keep up with your schedule. Be sure to have everything read and/or prepared for class unless otherwise instructed.
4. **ALL** assignments and homework must be typed unless you are specifically informed otherwise. No exceptions.
5. Check **Blackboard** for:
  - Announcements from me
  - Any missed assignments—found in the **Assignments** folder
  - Any missed handouts from class—found in the **Course Resources** folder
  - A copy of the schedule—found in the **Course Resources** folder
  - A copy of this syllabus—found in the **Syllabus** folder
  - Turnitin.com—described below
6. Be sure to check your school (student.ccc.edu) email **regularly** for announcements.
7. Unless you are using them for class, **TURN OFF YOUR CELL PHONES!** I can see you!
8. Anyone caught using a cell phone (or any other electronic device) during a quiz or In-class Writing will receive a **ZERO** for said quiz or assignment.

### **Use of Turnitin.com:**

Unless informed differently, students are **REQUIRED** to submit all assignments electronically to **Turnitin.com**. Not only will I make use of Turnitin.com's plagiarism checker to make sure you are handing in authentic work, but I will also be marking your assignments, providing comments, and assigning grades through Turnitin.com as well.

To be absolutely clear: unless I specifically tell you differently, you **will not** be handing in paper copies of assignments, and you **will not** be receiving graded papers back. **IT WILL ALL BE HANDLED ON TURNITIN.COM**. Once each assignment is graded, check the Turnitin document for your grade and my written comments.

Instructions for submission to Turnitin.com will be provided in writing and can be found in the **Course Resources** folder on Blackboard.

GRADES BREAKDOWN	
<p style="text-align: center;"><b>Class Participation = 10%</b></p> <p>Based on attendance (<b>27 class periods</b>) and investment in the class.</p> <p>Anyone with <b>SIX</b> or more unexcused absences will automatically receive a <b>ZERO</b> for Class Participation. (By the way, six absences would mean you missed more than 20% of the classes this semester!)</p> <p>Attending class, but not participating, is counted the same as an unexcused absence.</p> <p>Being marked late <b>THREE</b> times equals <b>ONE</b> unexcused absence.</p>	<p style="text-align: center;"><b>Quizzes = 10%</b></p> <p>At least <b>SEVEN</b> reading and grammar quizzes will be given throughout the semester. There may be more than seven!</p> <p>Quizzes will be given <b>in class</b>, on <b>Blackboard</b>, or <b>take home</b>.</p> <p>If a quiz is given on <b>Blackboard</b>, I will announce it in class and by announcement on Blackboard and email. You will have until the announced date and time to complete the quiz. All grades are final, no make ups will be given <b>for any reason</b>, and not taking the quiz <b>for any reason</b> counts as a <b>ZERO</b>.</p> <p>If a quiz is given <b>in class</b>, no make ups will be given <b>for any reason</b>, including excused absences.</p> <p>However, <b>extra credit</b> opportunities will be announced throughout the semester. Successfully completing an extra credit opportunity will replace your lowest quiz grade with a score of 100. A maximum of <b>TWO</b> extra credit opportunities can be applied to your Reading and Grammar Quizzes grade.</p> <p>The lowest quiz score will be dropped at the end of the semester.</p>
<p style="text-align: center;"><b>Writing Assignments = 30%</b></p> <p>At least <b>SIX</b> writing assignments will be given throughout semester—most of them small and quick. There may be more than six!</p> <p><b>ALL WRITING ASSIGNMENTS MUST BE SUBMITTED THROUGH TURNITIN.COM UNLESS OTHERWISE INSTRUCTED. TO BE CLEAR: UNLESS I TELL YOU OTHERWISE, I WILL NOT ACCEPT PAPER COPIES OR ASSIGNMENTS VIA EMAIL.</b></p> <p>Check the <b>Revisions</b> and <b>Late Work</b> sections for more information on these assignments.</p> <p><b>Extra credit</b> will <b>NOT</b> be available to replace writing assignments.</p> <p>The lowest Writing Assignment score will be dropped at the end of the semester.</p>	<p style="text-align: center;"><b>Academic Essay 2 = 20%</b></p> <p>In order to pass English 101, a student must meet all course obligations and submit two departmental papers. This will serve as the <b>Critical Essay</b>, which will be used to assess students' achievement of English 101 student learning outcomes.</p> <p><b>YOU CANNOT PASS ENGLISH 101 WITHOUT COMPLETING THIS ESSAY!</b></p>
<p style="text-align: center;"><b>Creative Nonfiction Essay = 10%</b></p>	<p style="text-align: center;"><b>Reflective Essay = 5%</b></p> <p>This is the second departmental paper. It will allow students to critically reflect on their growth as writers throughout the semester.</p> <p><b>YOU CANNOT PASS ENGLISH 101 WITHOUT COMPLETING THIS ESSAY!</b></p>
<p style="text-align: center;"><b>Academic Essay 1 = 15%</b></p>	

**Grading Scale:**

100-90% = A

89-80% = B

79-70% = C

69-60% = D

59-0% = F

**Revisions:**

Revisions are vitally important to the composition process at the collegiate level. Unfortunately, there will not be time to revise your **WRITING ASSIGNMENTS**. Be sure to submit your finest work for these assignments, and bear in mind that I will be dropping the lowest writing assignment score when determining your final grade.

You **WILL** be allowed to revise your **ESSAYS** at least **ONCE** as time allows. (For example, there will **not** be time to revise the Reflective essay since it is assigned at the very end of the semester.)

There may be times that I **require** you to revise one of your **essays**, usually because of a low score. In other cases, revisions will be entirely **optional** and up to you. Either way, since I will **always** accept the highest grade between revised and original essays, I hope that you will revise your essays!

Revisions are due **two weeks** after the graded and commented-upon originals are posted on Turnitin.com. There will be separate folders in Turnitin.com marked **REVISIONS** for each assignment—submit revisions to this folder and not the original folder.

Please note: if you want a higher grade for your revision, you must actually revise it! That means you must make **changes** to your essays according to the comments I provide on your original essay. Simply revising a sentence or two, or worse, only changing the grammar issues that Turnitin finds, will **NOT** result in dramatically increased grades.

**Late Work:**

Any writing assignment or essay that is submitted late without prior authorization will be docked one letter grade **automatically**. (For example, if you received a score of 94 on a late assignment, your grade will be reduced to 84.)

If you do not submit a **writing assignment** within **ONE WEEK** of its due date, that assignment will receive a **ZERO** automatically.

If you submit an **essay** that is **ONE WEEK** or more late, I will still accept it and grade it as time allows, but the highest grade it can receive is 75.

The due dates and times for each assignment can always be found in assignment sheets found in the **Assignments** folder on Blackboard.



IMPORTANT SUPPORT LOCATIONS		
English Department Office	L323	My mailbox can be found here.
Writing Center	S101	This is a free resource that will help you with writing— <b>ANY</b> kind of writing, not just for this class. Come here for tutoring at any stage of the writing process, from brainstorming to revising. Be sure to make appointments if you can because it does fill up quickly!
Academic Support Center (Tutoring)	A245	This is more general tutoring—another great resource.
Wright in Your Corner (Student Center)	S100	This is a nice space for socializing with fellow students, and there are often tutors available as well.
Wellness Center	S106	Your academic success is connected to your personal well-being! This office can offer support and counseling on a wide array of personal issues: stress, mental health, life transitions...or just needing someone to talk to.
Center for Academic Success (Advising)	A120	Go here for overall help with academics, from deciding on what classes to take next to guidance on current ones.
Veteran Services Center	S132	This is a place for student veterans to come for help on a variety of issues affecting veterans, academic or otherwise.

# Wright College COURSE SYLLABUS

## Spring 2017

### Subject to revision

**Course Title and Section:** English 101 E IAI: C1900

**Length of Course:** 16 weeks (January 18 to May 10, 2017)

**Credit Hours:** 3      **Contact Hours:** 3

**Class Meeting Times:**

Mondays and Wednesdays 11 a.m. to 12:20 p.m.      Building / Room: A 304

**Instructor:** Suzanne J. Sanders, M.A.

E-Mail: [ssanders70@ccc.edu](mailto:ssanders70@ccc.edu) (best way to reach me)

Phone: 773.481.8017

Office: L 340

**Office hours:**

Mondays and Wednesdays: 9 to 10:30 a.m.; 12:30 to 2 p.m.

Tuesdays: 8:50 to 9:20 a.m.; 2 to 3 p.m.

Thursdays 8:50 to 10:50 a.m.

Other hours available by appointment

**Course Website:** [ccc.blackboard.com](http://ccc.blackboard.com)

**Catalog Course Description:** “Composition--Development of critical and analytical skills in writing and reading of expository prose. Writing assignments, as appropriate to the discipline, are part of the course.”

**Course Prerequisites:** Writing and reading placement tests; or grade of “C” or better in English 100 and Reading 125 (if applicable), or Integrated Communication Studies 100, or English as a Second Language (ESL) 100, or Integrated ESL 100; or consent of Department Chairperson.

**Required Texts and Materials:**

Regular computer and Internet access

Print card (if you are going to print at Wright)

Notebook/laptop/tablet for notetaking in **every class**.

**Students Course Is Expected to Serve:** English 101 is intended to enhance communication skills, promote critical thinking, and prepare students for college-level compositions, essays, short papers, and

responses. English 101 is transferable to four-year universities and is a general education requirement for two- and four-year degrees.

**Course Objectives:** At the City Colleges of Chicago, we believe that every student can become a successful writer. Although writing is a complex process, it is also a skill that improves with continued practice and thoughtful guidance. Gaining proficiency in this skill empowers the student in the classroom, workplace, and community. Therefore, the primary objective of this course is to provide a challenging and supportive environment that enhances students' writing abilities and encourages students to succeed in accomplishing the student learning outcomes listed below.

### **Measurable Student Learning Outcomes:**

Upon successful completion of English 101, students will:

#### **Process**

Engage in a recursive process of prewriting, drafting, revising, editing, and proofreading  
Engage in a reflective process of evaluating their own drafts and those of others

#### **Purpose and Audience**

Define the purpose and audience for each writing task  
Adopt a voice, tone, and level of formality appropriate to an academic audience  
Achieve the purpose of the writing task

#### **Exposition and Argument**

Formulate and support an explicit or implied thesis  
Direct an argument or explanation to the designated audience  
Incorporate reasoning and explanations appropriate to the thesis and its supporting claims

#### **Organization and Development**

Establish a clear framework of organization appropriate to the writing task and the thesis  
Employ rhetorical strategies consistent with the purpose of the writing task  
Incorporate effective rhetorical tools such as transitions, examples, explanations, concrete and relevant details  
Integrate students' own ideas with those of others, using appropriate documentation  
Identify and avoid intentional and unintentional plagiarism

#### **Mechanics**

While revising, editing, and proofreading, apply conventions of Standard Edited English, and eliminate surface errors that interfere with coherence and clarity

#### **Critical Thinking / Reading**

Summarize, analyze, and evaluate the arguments, counter-arguments, and evidence in the writing of others

**Methods of Instruction:** Discussion, lecture, peer review, workshop

**“No Show” Withdrawal (NSW) Policy:** If a student registered for the course before the start time of the first class period, but (a) did not attend the first two classes, or (b) attended only one of the first three classes and (c) failed to notify the instructor of his or her intentions to continue the class, the student will

be withdrawn from the course by the instructor and issued an NSW. Refer to the Student Policy Manual for details.

**Active Pursuit of the Course and Administrative Withdrawals (ADW):** A student may be awarded an ADW at midterm if, in the instructor's opinion, the student is not actively pursuing course requirements, including attendance and submission of all course work. Refer to the Student Policy Manual for details.

If you miss more than three (3) classes during the semester, I may drop you from the course. Absences are defined below:

- Missing an entire class
- Missing more than 30 minutes of a class
- Not being prepared for class, ie not having a draft or not having done the assigned reading
- Sleeping during class

**Student-Initiated Withdrawal (WTH):** It is the student's responsibility to officially withdraw from courses by Monday, April 17. Failure to withdraw may result in mandatory payment of tuition/fees, forfeiture of financial aid eligibility, and/or a failing grade. Refer to the Student Policy Manual for details.

**Academic Integrity:** The City Colleges of Chicago is committed to the ideals of truth and honesty. In view of this commitment, students are expected to adhere to high standards of honesty in their academic endeavor. Plagiarism and cheating of any kind are serious violations of these standards and will result, minimally, in the grade of "F" by the instructor. Refer to the Student Policy Manual for details.

**If you plagiarize in this course, you will fail the course.**

**Student Conduct:** City Colleges of Chicago students are expected to conduct themselves in a manner that is considerate of the rights of others and does not impede the educational mission of the College. Misconduct for which students are subject to College discipline (e.g. expulsion) may include the following: (1) all forms of dishonesty, such as stealing or forgery; (2) obstruction or disruption of teaching, research, administration, or disciplinary proceedings; (3) physical or verbal abuse, threats, intimidation, harassment, and/or other conduct that threatens or endangers the health or safety of any person; and (4) carrying or possession of weapons, ammunition, or other explosives. Refer to the Student Policy Manual for details.

**Disability Access Center (DAC):** Any student with a disability, including a temporary disability, who is eligible for reasonable accommodations should contact the DAC located in L 135 or call (773) 481-8016 as soon as possible.

### Course Requirements:

Assignments:

Topic Essay 1 (750 words)	20%
Topic Essay 2 (750 words)	30%
Topic Essay 3 with research (1300 words)	40%
Reflective essay (500-700 words)	5%
Participation, attendance (incl. online)	5%
TOTAL	100%

**Grades:**

Final grades will be calculated according to this scale:

90-100 percent =	A
80-89 percent =	B
70-79 percent =	C
60-69 percent =	D
59 percent or less =	F

**Course Expectations/Procedures:**

**Assignments:** All assignments must be TYPED. Handwritten papers will NOT be accepted.

All assignments must be turned in at the BEGINNING of the class on the day they are due.

You must submit ALL drafts of an assignment to receive full credit and your instructors must review your drafts. If you omit a draft, you will lose at least 10 points. If you do not revise your drafts, you lose at least 10 points.

**No work late is accepted!**

It is pretty simple: If you come to class, actively participate, follow instructions, pay attention, do your work on time and revise accordingly, you have a very high chance of passing the class and even earning a good grade.

**Attendance:** Attendance is required, as noted above. A great deal of the work and learning of the course will take place in class. Therefore, it is absolutely necessary that you come to class, be prepared and participate.

If you miss class, it is **your responsibility** to find out what you missed. While you should do your best to keep up, it is always better to come to class under prepared than to skip class because you did not do all of the work. If you must be absent, contact me as soon as possible so I can make sure you do not get too far behind. I post course materials on Blackboard. However, you are responsible for getting notes from a classmate. I do not provide PowerPoints of lectures or discussions.

IMPORTANT! All work must be handed in on time, whether you are in class or not. Email/Blackboard is an ideal way to accomplish this. Wright students must exhibit active pursuit of the course as evidenced by consistent attendance, participation and submission of assignments. Students who do not may be administratively withdrawn by the instructor at mid-term.

**Participation:** Remember that all of us are spending our time in the classroom. Do not waste your time; do not waste your classmates' time; do not waste my time.

During every class period, you should do all of these things:

- Take notes. If I take time to say it and/or write it on the board, you need to write it down.
- Respond. You can respond orally or you can write your thoughts in your notes.
- If we are doing group work, contribute. Do not zone out or act in a hostile manner. Learn to collaborate and cooperate.

- Stay off your phone unless we are using them for class work.

**Common sense:** Politeness/respect are expected. Turn off your cell phone or set it to do not disturb. Don't text message during class. If you must take or make a call, please leave the classroom first. If you have to leave early, please leave quietly. Don't disrupt class. Don't carry on independent discussions during lectures or when classmates are speaking. Treat others with respect; we are all adults. Use your computer only when instructed. Please understand that if you continually disrupt class, threaten a classmate or your instructor, you will be subject to disciplinary action.

However, do have your phone available for class. Sometimes we will use them to look up things because as we know, Google is our friend. Blackboard is also your friend. Download the app. It's free, easy and a good way to make sure you always have class materials, even if you forget your hard copies. Do please try to bring hard copies as phone reading can be a hassle.

**About Your Instructor:** Suzanne Sanders is an assistant professor of English and co-chair of the English department at Wilbur Wright College. She has taught English since 2001 at Wright, DePaul University's School for New Learning, Columbia College, Dominican University and Triton College. She earned her MA in English from DePaul University and her BA in English from Northern Illinois University. Previously, she was an editor for two business-to-business magazines in Chicago and continues to freelance occasionally, mainly covering entertainment, education and business issues.

**Don't Panic:** This class is cumulative, with assignments building upon each other, so if you find yourself confused, stuck or falling behind let us know right away so we can address the problem before it becomes unmanageable.

**Writing Center:** Wright College's Writing Center, in L 213, offers students assistance, advice and consultations on any stage of writing – from brainstorming to polishing a final draft. All consultants are Wright College instructors, with experience in several disciplines. Make an appointment today!

**Wright College Support Services:** Wright College is committed to your success! Below is a list of offices you may wish to contact during the semester for assistance:

Academic Support Center (Tutoring)	Room A-245
Center for Academic Success (Advising)	Room A-120
Writing Center (for help with essays)	Room S 101
Wright in Your Corner (Student Center)	Room S-100
Financial Aid	Room A-128
Business Services	Room A-138
Math Tutoring	Room L-125 or L-300
Wellness Center	Room S 113

## Course Schedule

Please note that this syllabus, like life, is subject to change, revision and more change. We definitely will add readings and adjust assignments as needed. Remember that your input is VERY important in this process, as well. IMPORTANT: Each class will involve discussion of readings, your drafts and application of past lessons so come prepared.

Week 1	January 18 Introduction to class Documentary: <i>Makers</i> Discussion of essay modes and essay requirements Homework for Week 2 Assigned readings on Bb
Week 2	January 23 Topic Essay 1 assignment Discuss readings Homework for Week 3 Draft 1 of Topic Essay 1 Readings on Bb
Week 3	January 30 Workshopping, discussion Homework for Week 4 Draft 1 Topic Essay 1 Readings
Week 4	February 6 Draft 1 of Topic Essay 1 DUE MONDAY Discussion, workshopping Homework for Week 5 Draft 2 of Topic Essay 1
Week 5	February 13 Discussion, workshopping Draft 2 of Topic Essay 1 DUE MONDAY Topic Essay 2 introduction Homework for Week 6 Final Draft of Topic Essay 1 Readings
Week 6	February 22 Final draft of Topic Essay 1 DUE MONDAY Film: <i>The Stepford Wives</i> Discussion, workshopping Homework for Week 7 Draft 1 of Topic Essay 2

Week 7	February 27 Draft 1 of Topic Essay 2 DUE MONDAY Discussion, workshopping Homework for Week 8 Readings Draft 2 of Topic Essay 2
Week 8	March 6 Draft 2 of Topic Essay 2 DUE MONDAY Introduce Topic Essay 3 Workshopping Homework Final draft of Topic Essay 2
Week 9	March 13 Final draft of Topic Essay 2 DUE MONDAY Discussion, workshopping Homework Outline of Topic Essay 3
Week 10	March 20 Outline of Topic Essay 3 DUE MONDAY Discussion, workshopping Homework Draft 1 of Topic Essay 3
Week 11	March 27 Draft 1 of Topic Essay 3 DUE MONDAY Discussion, workshopping Homework
Week 12	April 3 Discussion, workshopping Homework for Week 5 Draft 2 of Topic Essay 3
Week 13	April 10 SPRING BREAK
Week 14	April 17 Draft 2 of Topic Essay 3 DUE MONDAY Discussion, workshopping Homework
Week 15	April 24



Discussion, workshopping  
Homework  
    Reflective essay draft  
    Final Draft of Topic Essay 3

Week 16  
    May 1  
    Final Draft of Topic Essay 3 DUE MONDAY  
    Reflective Essay DUE MONDAY  
    Discussion, workshopping

Week 17  
    May 8  
    Discussion, workshopping  
    Homework  
    **Enjoy the summer break!**

**Wilbur Wright College**  
**One of the City Colleges of Chicago**  
**Spring 2017: English 101 sections D9 and F9**  
**Terrence T. Doherty**

**Class number:****D9:** 66141**F9:** 62978**IAI code:** C1 900**Credit hours:** 3**Contact hours:** 3**Length of course:** 16 weeks**Class rooms/times\*:****D9:** A305/ T, Th 9:30am – 10:50am**F9:** A304/ T, Th 11:00am – 12:20pm**Email address:** tdoherty1@ccc.edu**Phone:** 773-481-8589\*\***Course website:** ccc.blackboard.com**Office:** L337**Office hours:** T, Th: 1:30-3:15pm\*\*\*

\* Some class meetings will be held in computer labs for in-class writing and activities.

\*\*It is much better to reach me at my office during posted hours or via email. Phone calls or catching me immediately before or after class gives me insufficient time to give you complete and accurate information.

\*\*\* I might be in the English Department Conference Room if I am holding a study group session.

**I. Prerequisites:** Eligibility for English 101, or ACT English Score range within (21-36), or consent of Department Chairperson.

Eligibility for English 101 is determined by writing and reading placement tests; or a grade of “C” or better in the following classes: English 100 and Reading 125 (if applicable), English 99 (Accelerated Reading and Composition (ARC)), Integrated Communication Studies 100, or English as a Second Language Reading and Writing (ESLREAD and ESLWRIT) 100, or Integrated ESL 100. Placement can also be given with the consent of the Department Chairperson.

**II. Course description,** as stated in the CCC online catalog:

“Composition--Development of critical and analytical skills in writing and reading of expository prose. Writing assignments, as appropriate to the discipline, are part of the course.”

This class is part of the Great Books Curriculum. This semester, the themes of the class are Utopia/Dystopia and The Other.

**The Great Books Program** offers college credit courses in a variety of general education areas. At least half of the assigned readings for a Great Books course are from a core of Great Books authors listed by the Encyclopedia Britannica. Students who complete a minimum of four Great Books courses with a grade point average of at least 2.5 earn a special certification on their transcripts. In addition, the Great Books Curriculum offers extracurricular scholarly opportunities such as publication in the student written scholarly journal *Symposium*, field trips to classical drama performances, and participation in student and faculty symposiums.

For more information on the Great Books Curriculum and the Great Books Student Society, see:

<http://www.ccc.edu/colleges/wright/departments/Pages/Great-Books-Curriculum.aspx>

**III. Clientèle for this course:** English 101 is intended to enhance communication skills, promote critical thinking, and prepare students for college-level compositions, essays, short papers, and responses. English 101 is transferable to four-year universities that accept our college-level credits and is often a general education requirement for two- and four-year degrees.

This course fills the English 101 part of the communications requirement of the A.A., the A.S. and many of Wright’s other degree and certificate programs and pathways. If you plan to transfer to another school, contact an advisor there to determine whether this class will transfer. It fits into the IAI GECC requirement C1 900.

**IV. Course objective:** At the City Colleges of Chicago, we believe that every student can become a successful writer. Although writing is a complex process, it is also a skill that improves with continued practice and thoughtful guidance. Gaining proficiency in this skill empowers the student in the classroom, workplace, and community. Therefore, the primary objective of this course is to provide a challenging and supportive environment that enhances students' writing abilities and encourages students to succeed in accomplishing the student learning outcomes listed below.

**V. Measurable student learning outcomes:** Upon successful completion of English 101, students will:

- A. Process**
  - i. Engage in a recursive process of prewriting, drafting, revising, editing, and proofreading
  - ii. Engage in a reflective process of evaluating their own drafts and those of others
- B. Purpose and Audience**
  - i. Define the purpose and audience for each writing task
  - ii. Adopt a voice, tone, and level of formality appropriate to an academic audience
  - iii. Achieve the purpose of the writing task
- C. Exposition and Argument**
  - i. Formulate and support an explicit or implied thesis
  - ii. Direct an argument or explanation to the designated audience
  - iii. Incorporate reasoning and explanations appropriate to the thesis and its supporting claims
- D. Organization and Development**
  - i. Establish a clear framework of organization appropriate to the writing task and the thesis
  - ii. Employ rhetorical strategies consistent with the purpose of the writing task
  - iii. Incorporate effective rhetorical tools such as transitions, examples, explanations, and concrete and relevant details
  - iv. Integrate students' own ideas with those of others, using appropriate documentation
  - v. Identify and avoid intentional and unintentional plagiarism
- E. Mechanics**
  - i. While revising, editing, and proofreading, apply conventions of Standard Edited English, and eliminate surface errors that interfere with coherence and clarity
- F. Critical Thinking / Reading**
  - i. Summarize, analyze, and evaluate the arguments, counter-arguments, and evidence in the writing of others

#### **VI. Instructional materials:**

There is no textbook for this course.

Frequent handouts, websites and media will be the primary sources for the material you will be writing. Have printed copies of the appropriate readings in class. It is not an acceptable substitute to have an electronic version on a phone, laptop or tablet unless you can show me your annotations and underlinings on screen. I suggest getting a 3-hole puncher and keeping your readings in a 3-ring binder – it will be really helpful to have all of your readings, with all of your notes written on them, available. Failure to have readings in the proper format can result in the loss of participation points.

Please have a notebook, paper and a writing utensil at all classes. You will also need a USB drive and/or an account with a cloud storage service like OneDrive, Dropbox, or Google Drive. I strongly recommend using a cloud storage service – they are often free and will prevent you from losing your work if your computer breaks or you lose your flash drive. I also suggest having a good dictionary and keeping a small stapler your bag. A small stapler is cheap, and since I do not accept multi-page papers without staples, it can save you in a pinch.

If you are looking for a handbook, I suggest *The Little Seagull Handbook* (ISBN-10: 0393911519). It is inexpensive, and if you took ARC before this class, you might have it already.

#### **VII. Methods of instruction:**

- A. Small-group activity:** You will often work in small groups in order to work out the ideas in the texts we are reading and, sometimes, to peer-review the writing of your colleagues.
- B. Discussion:** I will lead class discussions meant to draw out the meaning of the material from our readings and have you discuss strategies and approaches to reading and writing. These discussions will be based on our readings, the paper topics, and issues that arise in your work. I prefer to have the class driven by discussion and group activity and therefore require that students be well-versed enough in the material to be able to discuss it knowledgeably.

- C. **Lecture:** I will occasionally present information in the short-lecture format, sometimes accompanied by media. This can happen when there is an important point about grammar or writing that needs to be brought out quickly or there is some key background on the readings that I need to present. I will do my best to leave sufficient time at the end of every short lecture to handle any questions and comments.
- D. **In-class writing:** This work will include short exercises and time set aside for students to work on larger writing assignments while I circulate through the room and coach them (see IX.B.ii Lab Time).

**VIII. Blackboard:** This class will require you to use Blackboard. In order to meet this requirement for the class, you will need to have reliable access to a computer and you will need to use Blackboard frequently. If you do not have a computer or Internet access, the school has facilities for students to use, but you will need a print card with sufficient funds to print. Blackboard can be found online at [ccc.blackboard.com](http://ccc.blackboard.com).

- A. **Readings and Assignments:** All of your major assignment descriptions and those readings that are not in the textbook will be available on Blackboard. Any links to websites that are acting as supplementary texts will also be available on Blackboard.
- B. **Announcements:** I frequently put up important information on Blackboard about the class. Sometimes it will be important information that we did not get to in class. You will still be held responsible for this information. Be sure to check the site's announcements every other day or so or if I specifically mention it in class.
- C. **The gradebook/My Grades:** I use Blackboard's gradebook and will periodically update it. You can use the gradebook to track your grade as the semester progresses. You should keep track of your grade so that if you see something that you disagree with or have a question about, you can contact me promptly rather than waiting until the end of the semester when it will be more difficult to change. While I enter grades periodically, not every grade is included immediately, so the grade on MyGrades is not necessarily your most current grade – I announce when I make updates and that is a good time to see where your grade is so far.
- D. **Journals:** You will post at least one short writing assignment per week in the journals area.
- E. **TurnItIn:** I often have students submit major writing assignments to TurnItIn, which checks to make sure that your assignment is not the same as work submitted by other students or written work on the Internet. In addition, TurnItIn allows me to use Grademark to give feedback on student writing. TurnItIn assignments are usually in the Assignments area of Blackboard.

**IX. Requirements:** The English Department no longer requires a passing final portfolio in order to pass English 101. Students do still need to earn enough points to qualify for a grade of C or better in order to pass English 101, and they do need to submit two essays for a departmental assessment. Please see section IX.D. for a description of the department assessment requirement.

Students' grades depend on their fulfillment of the following:

- A. **Attendance, preparation and participation:** Up to 5 participation points are given per day.
  - i. **Attendance:** as of the fall 2008 semester, the Chicago City Colleges no longer take attendance. However, I will be taking attendance, and it will figure into the definition of active pursuit in my class (see "Active Pursuit" below) and your participation score since you have to be in class to be able to participate. Late arrival and early departure will result in the loss of partial participation points.
  - ii. **Missed class:** If you miss class due to an emergency, contact me via email within 24 hours of the missed class and bring a doctor's note, court summons, or related document that explains your absence. If you bring documentation that provides evidence of an emergency, then the missed class will not count toward an ADW (see active pursuit below). It is your responsibility to make sure that you are credited if you miss class due to an emergency.
  - iii. **"No show" withdrawal (NSW) Policy:** [In] courses that meet more than once per week: students who do not attend the first two (2) class sessions will be withdrawn from the class by the instructor and issued an NSW (*Student Policy Manual* p. 43).  
<http://www.ccc.edu/menu/Documents/studentpolicymanual.pdf>
  - iv. **Active pursuit of the course and administrative withdrawals (ADW):** A student may be awarded an administrative withdrawal (ADW) at midterm if the instructor determines that the student is not actively pursuing completion of the course, based upon the instructor's active pursuit criteria. Instructors are required to publish their measures of active pursuit and distribute them to students via their class syllabus during the first week of class. (*Student Policy Manual*, p. 43).  
<http://www.ccc.edu/menu/Documents/studentpolicymanual.pdf>

#### **My Active Pursuit Policy**

Students with five or more absences by the mid-term that I have not excused as a documented emergency will

receive an ADW at the mid-term. Students who do come to class, but have not submitted any of the major papers and have missed more than 50% of the journal assignments will also receive an ADW. Students who show up and do their journal assignments, but do not participate will not receive an ADW, but will lose participation points. While you will not receive an ADW for missing only one major assignment like an essay, you will probably be missing enough points to earn a grade of D or F.

- v. **Student-initiated withdrawal (WTH):** It is the student's responsibility to officially withdraw from courses. Failure to withdraw may result in mandatory payment of tuition, fees and book charges, forfeiture of financial aid eligibility, and/or a failing grade.

A student may withdraw from a course prior to or on the date (Last Day for Student Initiated Withdrawal) specified in the College Class Schedule, which can be accessed on my.ccc.edu, if the student has not already received an NSW or ADW from the instructor. Thereafter, the student may withdraw during the remainder of that term only with the approval of the College President or designee upon demonstration of extenuating circumstances (*Student Policy Manual* p. 44).

<http://www.ccc.edu/menu/Documents/studentpolicymanual.pdf>.

- vi. **Preparation:** Students are expected to be prepared for every class. Failure to be prepared can result in the loss of participation points for that day. Preparation entails the following:

- a) You have all of the readings or books we use for class, a printed copy of any handouts I have assigned, a notebook designated for this class, and something to write with. It is not an acceptable substitute to have an electronic version on a phone, laptop or tablet unless you can show me your annotations and underlinings on screen. I recommend keeping a small binder for handouts and dating your notes every class in order to show you were in class.
- b) You have completed all of the reading for each class day, completed any assigned reading quiz and answered any reading questions assigned.
- c) You have completed any writing assignments or drafts due that day and have a stapled and printed copy with you AND access to an electronic copy either on a flash drive or in a cloud storage account. Do not only bring it on your laptop or smaller mobile device. Do not count on being able to print it in class.
- d) You are ready to discuss the readings, reading questions, writing assignments and journals assigned.

- vii. **Participation:** Participation weighs significantly on your grade. I assign points for participation in the work we do in class. These points are based on the following criteria:

- a) You are in class on time and stay for the entire class.
- b) You are in possession of everything you need for class (see vi. Preparation).
- c) You are focused on what is happening and prepared to contribute to the class.
- d) You have notes on what we are doing or written work responding to the task assigned in class.

- B. **Writing:** English Department policy requires that all English 101 students complete writing assignments totaling 4000 words. This word count will be divided between take-home essays and assignments in the journal done in and out of class.

- i. **Papers:** Papers are, of course, the backbone of the class and your primary means of earning points. You will be writing papers at home, turning in a final draft about once every three to four weeks. More details about my requirements for these assignments will be given to you when I assign them. Papers are worth 50-100 points.

- a) **Drafting:** Your papers will develop over multiple drafts. The final will be the one that gets graded for anything qualitative, but I may collect an earlier draft and comment on that one in order to help you develop the essay. If that happens, there will be fewer comments on the final draft. Getting drafts done in time is often worth a flat grade. I will do a quick quality check to make sure that a draft is an acceptable submission before accepting it to comment. Drafts that are unacceptable will need to be resubmitted the same day to receive partial points and feedback.
- b) **Late papers:** Papers and drafts are due in class on the given due date. Because I usually have to turn around drafts quickly in order to get them back to students on time, drafts submitted after the day they are due will not be accepted and will not receive any points. Late final papers lose points unless the student can provide *documented proof of an emergency*. Such proof can include hospital documentation, a court summons, a copy of a police report or another written explanation from an emergency service.
- c) **Lab time and in-class essays:** I will also hold class in a computer lab regularly for in-class writing assignments and individual coaching while you write. Some of the lab days are sessions when you move a writing assignment to the next stage of development while I circulate throughout the class coaching students on their writing. Other days will involve you working on a journal assignment that is not

necessarily a part of a major essay draft.

- d) Missed in-class work:** Students that miss a day of an in-class essay must present documented proof of an emergency the week following the absence and make up the missing assignment in order to receive credit for the missed work.

**ii. Journals and Journal Checks**

- a) Your journal:** Once or twice per week, I will assign questions or short writing assignments to be done as a journal entry. These will be done on Blackboard in the **Journals** area and may be given as in-class writing or as a take-home assignment. Each journal entry will be worth 10 points. I will be reading them quickly to make sure that they are adequately responding to the prompt for that week. Your journals are often preparatory steps toward a larger assignment like an essay, and the 10 points per entry adds up if you start missing entries or submitting them late. In order to keep up in the class, you really need to keep up with the journal assignments.
- b) Reflections:** At points during the semester, instead of your journal, you will submit a reflection in your journal. For a reflection you will do a 1-2 page journal entry that assesses your progress in certain writing goals that you have set for yourself for the past four weeks. You will write an assessment of how well you have achieved your goals using specific references to your own work in your journals, essay assignments, and other class work, meaning that you will include quote(s) of sentence(s) that you wrote or changed between drafts and explain what you were trying to do when you wrote the quotes and then evaluate how well you accomplished your goal. These will later on be a great source for the reflection you write as part of your exit portfolio. Journal self-evaluations are also posted in the journals area, but will be worth 25 points instead of the usual 10.

- C. Quizzes:** I reserve the right to quiz the class to ensure that you have read the class material carefully and completely. Sometimes, the quiz will be done on Blackboard and due before the start of the class that covers that reading. Other times the quiz might be done in class. I quiz often at the start of the semester, and I will give short quizzes more frequently if I feel like the class has not done the necessary reading or if I am acting as too much of the driving force behind the class's progress. These quizzes will be 5-10 questions long and ask you to recall details about the reading and draw some conclusions.

- D. Final Departmental Assessment for English 101:** In order to pass English 101, a student must meet all course obligations *and* submit two departmental papers. One is the Critical Essay, which will be used to assess students' achievement of English 101 student learning outcomes. The other is the Reflective Essay, which will allow students to reflect on their growth as critical thinkers and writers while demonstrating their achievement of the English 101 student learning outcomes. These essays are not in addition to your regular work, but essays that you select out of your already-done work for the assessment. More details will be given out about this assessment later in the semester.

- E. Support Services:** Wright College is committed to your success! Below you will find a list of offices you may wish to contact during the semester for assistance:

- i.** Academic Support Center (Tutoring): Room A-245
- ii.** Writing Center (for help with papers): Room S-102
- iii.** Wright in Your Corner (Student Center): Room S-100
- iv.** Veterans Support Services: S-132
- v.** The Wellness Center (free counseling and other support services): S-132 (773) 481-8634
- vi.** Disability Access Center: L-135
- vii.** Center for Academic Success (Advising): TBA\*
- viii.** Financial Aid: Room TBA\*
- ix.** Business Services: TBA\*
- x.** Math and Physics Emporium: Room L-102

\*Advising, Financial aid, and maybe Business Services are all still going to be on the first floor of the Arts Building, but some or all of them are merging together into a 1-stop registration area that may have a new room number after this syllabus is posted or distributed.

- F. Students with disabilities:** The following statement comes from the Academic Affairs Committee: "Any student with a disability who is eligible for reasonable accommodations should contact the Disability Access Center located in room L135, in the Learning Resource Center of the Wright North Campus or call (773) 481-8016 as soon as possible." The Disability Access Center will provide you with a letter specifying the necessary

accommodations. These accommodations are your right, but you must provide me with the letter in order to receive them.

- G. My office hours:** The Writing Center and the Academic Support Center are well-developed resources at the college, and I encourage you to continue to seek assistance from any tutors and/or consultants that have been helpful in the past. However, I strongly encourage you to make use of my office hours when you have questions about my assignments. Depending on student interest, I may also hold some group study sessions in the English Department Conference Room to address the needs of a larger group of students.
- H. Student Conduct:** City Colleges of Chicago students are expected to conduct themselves in a manner which is considerate of the rights of others and which will not impair the educational mission of the college. Specifically, all students assume an obligation to conform to Board Rules, the statement of Student Rights and Responsibilities, and the following policies.

“The Standards of Conduct applies and discipline may be imposed for conduct which occurs on College premises, at off campus recreational or instructional sites, at any College-sponsored event, or at any College supervised or provided activity, transportation or facility.”

A copy of these Board Rules governing student conduct is available from the Dean of Student Services.

Misconduct for which students are subject to college discipline, up to and including expulsion from the college, falls into the following categories:

- i. All forms of dishonesty such as stealing, forgery, alteration or improper use of college documents, records, or identification cards with intent to defraud, and knowingly furnish false information to the college.
- ii. Intentional obstruction or disruption of teaching, research, administration, disciplinary proceedings or other college activities.
- iii. Physical abuse, verbal abuse, threats, intimidation, harassment, hazing, coercion, and/or other conduct which threatens or endangers the health or safety of any person or creates a hostile working or learning environment which includes but not limited to any telecommunication devices.
- iv. Carrying or possession of unauthorized weapons, ammunition or other explosives, or creating a clear and present danger to persons or property by the misuse of combustible or biological materials.
- v. Theft or damage to college premises or damage to property of a member of the college community on institution premises.
- vi. Unauthorized or inappropriate use of City Colleges’ facilities and resources.
- vii. Failure to comply with college officials acting in the performance of their duties.
- viii. Violations of the following City Colleges of Chicago Policies:
  - a) Academic Integrity
  - b) Policy on Equal Opportunity in Employment (EEO), Programs, Services and Activities,
  - c) Drug and Alcohol Free Campus Policy
  - d) Safety and Security Policy
  - e) Responsible Computer Use Policy
  - f) Smoke Free Policy
  - g) Headcovering Policy.
- ix. Retaliation against any students, program participants, employees or other persons who made complaints or who cooperate in the investigation of EEO matters and complaints, Student Grievances and/or Student Disciplinary matters.

Student Policy Manual page 68 <http://www.ccc.edu/menu/Documents/studentpolicymanual.pdf>

Generally, I expect you to behave with a high level of respect towards each other and towards myself. This includes:

- a) Holding your questions and comments until they are solicited. I greatly value student participation in the classroom, but I must also ensure that the class is able to get through all of the material. I will leave ample time for questions during class. If I am still unable to provide a satisfactory response, you can come to my office hours or send me an E-mail.
- b) Treating the class time as time set aside specifically for class activities and not your outside life and habits. Show up sober and awake. Silence your phone, put it away and DO NOT text someone during class. Put away your other homework and keep your headphones out of your ears. Do not use the Internet

for any purposes not directed by the class.

- c) Respecting the other students. Your fellow students come from a wide variety of cultural, religious, national and ideological backgrounds. You must remain aware of this fact and tailor your commentary accordingly, especially since I am holding you responsible for helping your peers through the peer-editing process.

**Failure to respect class time will result in loss of participation points.**

- I. Academic Integrity:** The City Colleges of Chicago is committed to the ideals of truth and honesty. In view of this, students are expected to adhere to high standards of honesty in their academic endeavor. Plagiarism and cheating of any kind are serious violations of these standards and will result, minimally, in the grade of “F” by the instructor. Such violations may result in the revocation of a previously awarded degree or certificate. More details on what constitutes academic dishonesty is available in the Student Policy Manual on page 67:  
<http://www.ccc.edu/menu/Documents/studentpolicymanual.pdf>

I use Internet services, Turnitin and other resources to which I have access in order to monitor papers for academic dishonesty. If I detect a plagiarized paper, I will give the paper an unrecoverable 0, which will have a serious impact on your final grade. If I find a second case, I will have you dropped from the class with a failing grade.

**X. Methods of Evaluating Student Progress:**

**Your grade:** Your grade is calculated in the following manner:

<b>Papers</b>	<b>100 points each</b>
<b>Participation/in-class work</b>	<b>5 points/day</b>
<b>Journal entries</b>	<b>10 points each</b>
<b>Reflections</b>	<b>25 points each (total 100)</b>
<b>Quizzes</b>	<b>5-10 points</b>

**Points Earned/Total Points = Percentage**

<b>Percentage</b>	<b>Grade</b>
100-93	A
92- 85	B
84-76	C
75-69	D
68-0	F

**Important Dates for Students:**

- No Classes for Martin Luther King Jr. Holiday Monday, Jan. 16\*
- Classes begin: Tuesday, January 17
- Last refund date: See your study list
- Midpoint: Wednesday, March 15, 2017
- Registration for Summer and fall 2017 starts Wednesday, April 5
- Spring Break: Monday, April 10 – Sunday, April 16
- Last withdrawal date: Monday, April 17)\*\*
- Semester ends: Saturday, May 13
- Final grades available on my.ccc.edu: Wednesday, May 17

\* Martin Luther King Day does not affect our class since we meet on Tuesday and Thursday.

\*\*This is not the last date to receive a refund. That day is much earlier in the semester. This is the last date that you can withdraw from the class and receive a grade of “WTH” instead of whatever final grade you get at the end of the semester.



# Fall 2016 Schedule of Topics and Assignments

Wk	Date	Readings Due	Writing Due	Skills Taught/Agenda
1	T, 1/17	Mindset Intervention article (to be read in class)		Everyone's name Class policies Finding a time and a place Setting learning goals Reading – using the left column to summarize
	R, 1/19	Selection from <i>The College Fear Factor</i> – remember to keep a running summary in the left column	<b>Journal wk 1a:</b> Initial Writing Goals  Schedule Assignment  <b>Journal wk 1b:</b> Where and When I Can Study	Discussion: study plans and fear management  <b>Essay 1: Profile</b> Assignment Description handed out  Reading assignment descriptions and using a rubric  Reading a textbook – look at Channell on screen
2	T, 1/24	Channell. <i>Engaging Questions</i> . Chapter 5: "Creating Profiles"  Sample Interview 1: Marc Maron's WTF	<b>Essay 1: Profile</b> Select your subject for Essay 1. Make arrangements for your Interview and Observation. Answer the profile preparation questions for your subject  Syllabus Quiz  <del><b>Journal wk 2a One-paragraph reaction to Maron interview</b></del> with a quote. Print and bring to class.	Quiz, review of the reading  Interviewing and taking notes – Activity – writing "Marc Maron's Guide to Interviewing"  Activity: Why _____ is here.
	R, 1/26	<i>Reading</i> – Sample Profile with Description: first two pages of Talese. "Frank Sinatra Has a Cold" pages 1 and 2	<b>Journal wk 2b:</b> Why _____ is here.	<b>Video</b> – the Oreo Cookie Separator  Discussion of "Frank Sinatra Has a Cold" – starting in a scene  <b>Lab Day (class meets in room L113 on the first floor of the library):</b> Writing Sensory Description
3	T, 1/31	Sample Profiles/Interviews: Finish Talese	<b>Essay 1: Profile</b> Interview Notes. If you recorded your interview, be sure to AT LEAST have notes that include complete quotes from your interviewee if not a transcription of the entire interview.	<b>Quotes</b> <ul style="list-style-type: none"> <li>Picking quotes</li> <li>Quote Punctuation</li> </ul> Using Lead-ins to set the context Looking at textbook samples, Cox, Talese, and Sample Profile 2

			<b>Journal wk 3: The one-second Story</b>	<b>Activity:</b> Pick 3 quotes, write lead-ins for your quotes, share with small groups
	<b>R, 2/2</b>	Sample Previous Student Profiles – read and evaluate using a rubric	<b>Essay 1: Profile</b> Bring in a printed body paragraph that contains a properly formatted and led-into quote.	Discussion: using a rubric to evaluate other student profiles from previous semesters  Group workshopping of paragraphs that you brought in.  Sign up for an essay conference.
<b>4</b>	<b>T, 2/7</b>	Sample Profile 2 – find your own sample profile and be ready to talk about it to a group.	<b>Essay 1: Profile</b> <b><u>Full Draft due on TurnItIn by 9 am on the morning of Monday, 2/6.</u></b> I need it Monday so that I can read it ahead of time. At the end of the draft, skip some lines and add a paragraph that explains what your profile still needs and asks at least one question for the teacher to discuss in your conference.” This paragraph will be deleted for your final draft, but I am going to use it to guide our conference.	<b>Essay 1 draft conferences outside class this week</b>  Review Reading and Annotating: the left column and the right column  Discussion of sample profile 2 – this is a show and tell of profiles that other students find
	<b>R, 2/9</b>		<b>Journal wk 4: Reflection 1:</b> “My Writing Progress so Far” Write this after our conference, even if your appointment is after class meets.	<b>Essay 1 draft conferences outside class this week</b>  <b>Lab Day (class meets in room L128 on the first floor of the library):</b> Group activity – find main points of Possible Article 1, annotate, then start a summary on your own.
<b>5</b>	<b>T, 2/14</b>	Essay 2: Possible Articles – all 3		<b>Review: Reading and Annotating:</b> The left column  Writing a summary  <b>Reading and Annotating: the right column</b> – reacting, finding places to ask questions Here the focus should be on argument and logic
	<b>R, 2/16</b>	Essay 2: Possible Articles  Read the handout on building paragraphs from quotes.	<b>Essay 1: Profile</b> Final Draft Due	<b>Review:</b> formatting quotes, citations and lead-ins  <b>Essay 2: Critique</b> assignment description distributed. In this assignment you will

				<p>be choosing one of the three articles we read this week article to critique in an essay.</p> <p>Presentation: writing an analytic body paragraph once your quote is ready:</p> <ul style="list-style-type: none"> <li>• Asking questions and doing analysis</li> <li>• Making a claim in a topic sentence</li> </ul> <p>We're going through that handout and using the Grant article as an example. I will show them the paragraph that I put together, and maybe we'll look at other places to do one.</p>
6	T, 2/21	<p>Read the assignment description for Essay 2 if you have not done so yet.</p> <p>Re-read the three possible articles for Essay 2 and re-read it, taking careful left <u>and</u> right-margin notes if you did not do so in your first reading.</p> <p>Possible sample critique essay</p>	<p><b>Journal 5:</b> summaries of the 3 possible articles for Essay 2 (1-half-page paragraph each).</p> <p><b>Journal 6: Essay 2: Critique Initial write-up</b> After completing the 3 summary assignments from the previous week, submit a 1-paragraph proposal, announcing what article you are going to critique, and what points you are going to make in opposition to the article for Essay 2. Underneath this paragraph, paste your summary for that article, and in that summary, include a quote of the place that the author makes the most important point. After the summary, pick out 3 -5 more quotes from your article that you have something to say about and that make different points. Type the quotes exactly, and give them appropriate, detailed lead-ins. They do not need to be in paragraphs. Have a data copy of this work available in class, and be ready to explain why you picked those quotes. We will be starting your analysis paragraphs in class, so you need to have this stuff.</p>	<p><b>Lab Day (class meets in room _____ on the first floor of the library):</b> writing an analytic body paragraph once your quote is ready:</p> <ul style="list-style-type: none"> <li>• Asking questions and doing analysis</li> <li>• Making a claim in a topic sentence</li> </ul> <p>Instructor circulates and checks in with students as they work.</p>

	<b>R, 2/23</b>	No reading for today. You will probably need to re-read your chosen article.	<b>Essay 2: Critique</b> Bring at least one paragraph that does analysis of one of the quotes that you selected.	<b>Group activity:</b> Asking questions from a reader's perspective
<b>7</b>	<b>T, 2/28</b>	No reading for today. You are doing a lot of writing over this weekend.	<b>Journal 7:</b> explain how your one body paragraph needs to change, based on the Group activity from Thursday, 2/25. What information did you not provide? What was in there that needs to be taken out? After the entry, paste the revised paragraph.  <b>Essay 2: Critique</b> Bring the body of your essay, that is, the one-paragraph summary (that includes a quote) and three paragraphs that analyze direct quotes, including the one paragraph that you revised for the above journal.	Using a self/peer editing checklist  So then what's your thesis? Finding your problem and consequences  Writing a Works Cited entry for your chosen article
	<b>R, 3/2</b>	Read and rubric student samples from previous semesters	<b>Essay 2: Critique</b> <b>Full Draft due on TurnItIn by 9 am on Friday 10/14</b> –At the end of the draft, skip some lines and add a paragraph that explains what your profile still needs and asks at least one question for the teacher to discuss in your conference.” This paragraph will be deleted for your final draft, but I am going to use it to guide our conference.	Grading the work of previous students  Review of reading: the left and right columns, in preparation for Hobbes, Locke and Rousseau.  Reading: taking apart difficult sentences – isolating the subject and the main verb. Examples from Hobbes Preview handout  Sign up for a draft conference
<b>8</b>	<b>T, 3/7</b>	Hobbes  Listen to the Partially Examined Life podcast on Hobbes  You should really be starting Locke over the weekend too – it's longer and just as difficult.	<b>Journal 8:</b> What do other students get wrong when writing analysis papers? Provide quotes. What can I do to avoid making the same mistakes?	<b>Essay 2 draft conferences outside class this week</b>  Quiz on Hobbes  Discussion of Hobbes
	<b>R, 3/9</b>	Locke, Ch. 2. 9– we will be discussing 2 and 9 in class.	<b>Reflection 2:</b> “My Writing Progress so Far” Write this after our conference, even if your appointment is after class meets.	<b>Essay 2 draft conferences outside class this week</b>

		Listen to the Partially Examined Life podcast on Locke		<p>Reading: review big ideas in the Locke through interlocking logic, lists (especially in chapter 9).</p> <p><b>Lab Day (class meets in room L128 on the first floor of the library):</b> Activity: Hobbes and Locke Intertextual Mad Libs (as a group)</p> <p>Then brainstorm possible news sources as a class and work on Journal 8 individually if there is time.</p>
9	T, 3/14	<p>Rousseau – day 1</p> <p>There is a podcast on the Partially Examined Life about Rousseau, but it is a different section. Listening to that section is optional.</p>	<b>Journal 9:</b> Hobbes and Locke in the news	<p>Rousseau Quiz</p> <p>Rousseau Discussion questions day 1</p>
	R, 3/16	<p>Rousseau – day 2</p> <p>Locke Chapter 19 if possible</p>	<b>Essay 2: Critique</b> Final Draft Due on TurnItIn	Rousseau Discussion questions day 2
10	T, 3/21	Coates – Day 1		Discussion of Coates
	R, 3/23	Coates – Day 2	<b>Journal 10:</b> Reaction to an extended response in the Coates discussion questions.	<p><b>Essay 3: Synthesis (of Coates with Hobbes, Locke and Rousseau)</b> assignment description handed out</p> <p>Finding places to start: places in Coates that connect with Hobbes, Locke and Rousseau – through-lining exercise</p>
11	T, 3/28	No reading this day, as you will probably have a lot of re-reading to do.	<p><b>Journal 11:</b></p> <p><b>Essay 3: Initial Writeup</b> – submit one paragraph detailing what relationship you see between Coates and Hobbes, Lock, and/or Rousseau. Then, find 3 quotes in Coates that you can relate to points in the Hobbes, Locke or Rousseau. Find quotes in Hobbes, Locke or Rousseau to match the ones from Coates. Type the quotes with appropriate lead-ins. Have a data copy of this</p>	<p>How to write a two-quote paragraph.</p> <p><b>Lab Day:</b> Working on body paragraphs for Essay 3. Construct one body paragraph, print it, and hand it to me by the end of class, or by the end of the day.</p>

			work available in class so you can work with it in the lab.	
	<b>R, 3/30</b>	No reading for this day either as the body paragraphs should take some time.	<p><b>Bring a printed version of 3 body paragraphs for Essay 3 to class.</b></p> <p><b>Essay 3: Synthesis Full Draft due on TurnItIn by 9 am on Friday, 4/8</b> (so I can read it ahead of time). At the end of the draft, skip some lines and add a paragraph that explains what your profile still needs and asks at least one question for the teacher to discuss in your conference." This paragraph will be deleted for your final draft, but I am going to use it to guide our conference.</p>	<p>Using a questionnaire to check your paragraph content and write a thesis, introduction and conclusion.</p> <p><b>Lab Day:</b> Working on your introduction and conclusion for Essay 3.</p>
<b>12</b>	<b>T, 4/4</b>	Read story 1 for Essay 4 (either Carver's "Cathedral," Gilman's "The Yellow Wallpaper," or Gogol's "The Overcoat.")		<p><b>Essay 3: Synthesis draft conferences outside class this week</b></p> <p>Group discussion questions on the story</p> <p>Reading literature and identifying "hotspots"</p>
	<b>R, 4/6</b>	Read the first piece of criticism for Essay 4 (Either Foster's chapter 2 from <i>How to Read Lit.</i> . . . , Kolodny's crit. of Gilman, or	<p><b>Journal 12: Reflection 3:</b> "My Writing Progress so Far" Write this after our conference, even if your appointment is after class meets.</p>	<p><b>Essay 3: Synthesis draft conferences outside class this week</b></p> <p><b>Group discussion questions on the criticism</b> – extracting the ideas from the criticism so they can be repurposed to a new story</p>
<b>No classes on 4/11 or 4/13 – Spring Break</b>				
<b>13</b>	<b>T, 4/18</b>	Read story #2 for Essay 4 (either Lahiri's "A Temporary Matter," Hong Kingston's "No Name Woman," or Lahiri's "Gogol")	<p><b>Journal 13: a hotspot:</b> identify a hotspot in the second story, and explain what kind of hotspot it is, what questions or problems the hotspot leads to</p> <p><b>Essay 3: Final Draft Due on TurnItIn by 9am on Wednesday, 11/23</b></p>	<p>Discussion questions on the second story for Essay 4</p> <p><b>If there is a second piece of crit. Discussion on possible criticism #2 for Essay 4</b> –relating the hotspots that the class has identified in the text to the ideas in the critical article.</p> <p><b>Essay 4 Assignment description handed out.</b></p>
	<b>R, 4/20</b>			

14	T, 4/25		<b>Essay 4: Literary Analysis</b> one body paragraph due printed in class	Re-use the peer questionnaire from Essay 2 to evaluate a paragraph.
	R, 4/27		<b>Essay 4: Literary Analysis</b> – essay body, four paragraphs, due in class.  <b>Essay 4: Analysis Full draft due on TurnItIn on Friday, 4/29.</b> At the end of the draft, skip some lines and add a paragraph that explains what your profile still needs and asks at least one question for the teacher to discuss in your conference.” This paragraph will be deleted for your final draft, but I am going to use it to guide our conference.	Re-use the self-check questionnaire from Essay 3 to quickly check the body paragraphs and frame your introduction
15	T, 5/2			<b>Essay 4: Analysis draft conferences outside class this week</b>
	R, 5/4		<b>Journal 15: Final Reflection Due:</b> This the last update on your progress in English 101 covering your work through the draft of Essay 4. Due to the timing, you might not be able to include what we discuss in your final essay conference. This will be posted in the journals as usual, but a printed copy of this final reflection must also be included in your final assessment, which is described below.  <b>English 101 Final Assessment due in class.</b> The assessment includes your 4 <sup>th</sup> and final reflection essay and all drafts of your Critical essay (which can be Essay 2, 3, or 4) from newest to oldest.	<b>Essay 4: Analysis draft conferences outside class this week</b>  <b>Lab Day:</b> Using the databases to expand your research for Essay 4
16	T, 5/9			Final workshopping of Essay 4, in a lab if time permits
	R, 5/11		<b>Essay 4: Analysis Final Draft Due on TurnItIn</b> , including an annotated bibliography that uses all cited sources plus three more that mark a new direction that you could expand your research. The conclusion should explain that new direction.	Instructor is available for conferences/to accept late work.

\*Reading and writing assignments are due the week that are scheduled.

Note: This schedule is going to change depending on the needs of the class as our engagement with the reading and writing assignments develops. This is a preliminary schedule



**Future-focus:** In addition to the plans noted on page 6, ELR Assessment/FYC-TLC will continue to:

1. Assess our faculty and students facility and fluency with technology because the college has shifted its focus to the third General Education student learning outcome (SLO), i.e., *demonstrate quantitative and technological literacy, especially computer literacy, for interpreting data, reasoning, and problem solving*. Based upon the fall 2016 surveys, the following interventions are possible:
  1. The student data, although a small sample of the total enrollment for English and Literature courses, does not seem to necessitate an intervention. The committee will continue to review these data.
  2. Find ways to increase opportunities to use instructional technology; student access to educational technology and technology-support; improve the quality, reliability and currency of classroom technology
  3. Provide workshops on: developing/using course websites (not Bb), digital audio and digital video; peer-to-peer guidance on using instructional technology;
  4. Proposed means of achieving the above: develop partnerships/interventions with IT and the college Bb Administrator that might further enhance digital literacy among students and instructors in English.
2. Revisit and refocus the work of the English 101 cohorts in order to better support professional development of instructors teaching English 101;
3. Shift our attention to English 102, subjecting it to the same kind of thoughtful and rigorous exploration via assessment as 101 with the intention of supporting evidence-based improvements in teaching and learning. This will coincide with and support the work of the English 101/102 committee;
4. Rethink the structure, content and purpose of the existing assessment tool (the CER) with the intention of increasing its alignment with contemporary approaches to teaching academic writing in English 101 and the second semester of first-year composition, English 102; and,
5. Conceive of our work as a committee as a process for learning more about what/how we are teaching and developing ways to continue to improve/transform our teaching, i.e., assessment is *not* a science, but it is a valuable tool for talking among ourselves about what we do and how/why we do what we do.

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Assessment News (AN) publishes two or more faculty-written articles each issue. Generally, they will reflect the following foci: articles that are practical, reflective and of specific-immediate use; and articles that are meditative, conceptual and critical (and a bit reflective) of broad-deferred use.

**Interested in writing for Assessment News?** Haven't seen your perspectives on teaching and learning represented in AN? Would you like to share an assignment and/or a reflection on your teaching praxis? Have a new research interest, which connects to and enriches your teaching praxis? Read a text about or connected to teaching and learning composition, reading and/or literature and you would like to share your thoughts on it with your colleagues?

Please send an email to [hdoss@ccc.edu](mailto:hdoss@ccc.edu) with your interest and ideas. All ideas are welcomed and considered, even those critical or uncertain of "assessment" as a process and persistent theme in higher education, especially free, public and urban colleges and universities.

**Assessment Geeks, Wanted:** *Do you daydream about assignment redesign? After a particularly successful or disappointing class session are you compelled to think about the reason it did or did not work?*

If you answered "yes" to one or both of the above questions, **ELR Assessment needs you!** In 2016-2017, the Department of English, Literature & Reading Assessment Committee will work on multiple interventions to support teaching and learning in English 101-102.

**Interested?** Please send an email to [hdoss@ccc.edu](mailto:hdoss@ccc.edu) with your day/time availability in fall 2017 and/or spring 2018. Part-time faculty are welcome and encouraged to join!