ACKNOWLEDGEMENTS

The third edition of this manual is a compilation of the efforts of dedicated faculty who teach writing in a variety of academic disciplines here at WIU. As general editor, I wish to thank personally each individual who contributed time, energy, and expertise to this project. I especially want to thank my associate editor, Tom Irish, who collected and collated the additional material for this edition and helped to edit the overall text.

Most involved in the first edition (still the basis for this text) was my colleague, Joan Livingston-Webber, former Director of the University Writing Center. Joan participated in creating the overall plan for the manual, collected and collated the materials for the original WID segment, provided the Writing Center portion and the non-graded assignments, and helped to edit the final manuscript of the first edition. Former Writing Director Bruce Leland coordinated the original and second editions of the general education “W” courses materials and wrote the “Plagiarism on the Web” portion of the grading segment. With the help of his WESL colleague Lila Blum and the WESL Institute staff, Jim Conger provided the original and revised portion on international student writing for the second edition, which is reprinted here. Three veteran writing instructors—Sue Mayer, Hallie Lemon and Jerry Hansen—wrote the original descriptions of the writing program courses which have since been revised and updated by a number of current writing instructors. Hallie Lemon, our present Coordinator of English 100, has revised that portion of the manual, while Diana Gabbert has redone the English 180 segment. English 280 remains basically the same in editions two and three. Writing Instructor Nancy Krey wrote the section on using A Pocket Style Manual for all three editions. I thank all our composition colleagues and all the W and WID faculty throughout the university for the thoroughness of the materials they provided as well as their willingness to contribute to this third edition effort. Without them, the manual would not exist. For this third edition I wish to thank Therese Trotochaud, the Director of the Writing Center, for reworking that segment of the manual for the second time. She also lent her expertise in Writing in the Disciplines to the updating and revision of the WID introductory segment and the plagiarism section.

I am so grateful to Penny Corder, an English Department secretary who spent hours typing and retyping our first edition manuscript with all its last minute changes and additions, and to Judi Hardin, the Writing Program secretary who reworked the original manuscript into its current expanded form. Special thanks to the two graduate assistants Peggy Lawson and Michael Irwin, who voluntarily gave up a Sunday to help Joan and me edit and proofread the final manuscript of the first edition. And all of us involved in this project also thank Jan Welsch and Melfried Olson, former Directors of Faculty Development, and that office for financing this manual and arranging for its actual publication and distribution.

Alice Robertson
Director of Writing
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OVERVIEW OF WRITING AT WIU

One of the greatest strengths of WIU’s undergraduate program is its multi-faceted writing sequence that spans the four-year curriculum. Very few universities or colleges in this country can boast of such a comprehensive and complete sequence of writing instruction. Our program includes two required writing courses (one for freshmen and one for sophomores), an intense preparatory course for entering students who aren’t ready for the college writing sequence, designated writing intensive General Education (“W”) courses in a variety of fields and disciplines that offer students electives ranging from history to biology, and required upper division Writing in the Disciplines courses taught in every major by a professor in that particular field. Already in place to support these courses are a series of procedures and services:

• a university-wide placement process that assures that incoming students are assigned to the appropriate course,
• a WESL program to help prepare international students for university writing courses and college level writing tasks, and
• a comprehensive, professionally staffed University Writing Center available to all WIU students and faculty.

In other words, we at WIU have all the pieces of a writing program staffed by effective veteran faculty devoted to improving student writing/learning processes. Faculty should continue to improve those individual programs, better co-ordinate the efforts of everyone involved in them, and attract more faculty to participate in them in the future.

And those goals, in the proverbial nutshell, are the purposes of this manual:
1. to explain and illustrate the programs and processes already in place to faculty not yet involved in teaching writing at Western,
2. to provide pedagogical and logistical help to those already teaching these courses, and
3. to convince others to join the ranks of this very personally rewarding endeavor.

Originally a result of the Faculty Senate’s 1997 Writing Program report, this manual really consists of two parts: The first half describes in detail the individual segments of the current programs and includes specific examples of course syllabi and writing assignments for all levels of writing instruction at WIU. The second half focuses on pedagogical and political issues involved in teaching writing: responding to student papers, encouraging revision and multiple drafts, making and grading assignments, utilizing ungraded assignments, using the Writing Center, and referencing the university-wide Hacker handbook, *A Pocket Style Manual*.

Of course, this is not a complete self-help book. While we provide numerous samples and scenarios, it is impossible for us to cover all the potential pedagogical situations or answer all the questions that can and will arise. Consider this manual a sample of the kind of consultation and help available from the Writing Program and the Writing Center to all WIU faculty interested in teaching writing. *We* (the Writing Program faculty) see ourselves as a resource for you (any WIU faculty member teaching, or thinking about teaching, any kind of writing). To further aid WIU students and teachers struggling with writing, we have had two more workshop resources. For two years the Writing Program added an additional resource for students, ten grammar workshops, conducted each semester by four veteran writing teachers. Each 75-minute workshop focused on particular grammatical and/or mechanical problems that recur often in student writing. Additionally, the Writing Director and the Writing Center Director conducted annual writing workshops for Gen Ed “W” teachers, sponsored by the College of Arts and Sciences. These all-day workshops, held the week after spring graduation, focused on various aspects of incorporating writing into introductory General Education classes and accommodated 25 teachers. Similar but briefer, more focused writing workshops have also been held for the faculty at the Quad Cities. And just last year the
campus-wide WID Committee, with our help and the sponsorship of Faculty Development, conducted the first of its annual writing workshops for WID teachers.

Hopefully this manual will answer many of the questions you have asked in the past and anticipate some you might raise in the future. We are especially encouraged by the increasing number of WIU faculty campus-wide who voluntarily participated in this edition by providing us with syllabi and assignments from their “W” and WID courses. Their contributions enabled us to create a more comprehensive, effective manual for all our faculty and testify to the faculty's continuing commitment to improving teaching writing at WIU.

Despite the comprehensiveness of this text, we realize we could never anticipate all your questions and needs. What we want to do is encourage you to contact us with any questions you might have about teaching writing. Everyone who participated in producing the manual is available to answer questions about their contributions and related issues. Authors are credited in the acknowledgements or within their documents; feel free to contact any of us on email or by phone. Both the Writing Program office (298-2136) and the Writing Center (298-2815) are open daily. We are also willing to visit individual departments, meet with faculty groups or individuals, and provide specific teaching materials when appropriate. We are here to help you help WIU students learn through writing. Don’t hesitate to contact us when you have a specific question or just want to discuss the possibility of incorporating writing in your classes. Remember that writing is more than an act of recording information; it is a cognitive process. By writing, students learn to analyze, organize, synthesize and sometimes discover knowledge. There is no better teaching tool in any discipline.

Alice Robertson
Director of Writing
THE WRITING PROGRAM

The first segments of Western’s writing instruction sequence consist of the required writing courses, English 180 and English 280. Also part of this curriculum is English 100, an introductory course designed for entering students who need to improve their writing skills before taking English 180, the first course in our college writing sequence.

The Writing Program conducts placement tests during orientation for all entering freshmen and transfers who have not earned equivalent writing course credit at their original institution. About 70% of our students place in English 180 and 26% in English 100; others receive English 180 credit because of their AP exam scores. Students placing in English 100 must take that course their first semester here; English 180 has to be completed in the freshman year. Students can’t register for English 280, our required sophomore writing course, until they have completed 24 hours of university credit. English 280 must be completed before the student begins his/her junior year (after 45 credit hours).

Each of these courses focuses on developing a particular set of writing abilities. The following specific descriptions, sample syllabi, and assignment examples written by three veteran instructors in the English Department outline the focus and goals of each class. The English 100 materials were provided by Hallie S. Lemon, the English 180 information by Diana Gabbert, and the English 280 descriptions by Jerry Hansen.

English 100 Overview

Not all students entering Western Illinois University have the same level of writing skills. Because the English Department recognizes that the ability to write well is so vital for success across the curriculum, our philosophy is to offer help to at-risk students before they take the required writing courses: English 180 and 280, “W” courses, and WID courses. During orientation all students provide a writing sample based on a short reading; from these samples, trained placement readers determine who will most benefit from English 100. Essays written by at-risk writers typically demonstrate problems in four areas: lack of focus on the topic, poor organizational skills, insufficient development of ideas, and excessive mechanical errors.

A team of five to seven experienced writing faculty members offer several sections of English 100 each year. In the past two years, twenty sections or more have been offered during the fall semester in an attempt to have the course available for students in their first semester on campus. An additional five sections are offered in the spring and perhaps one in the summer if necessary.

A student who receives a C or better in English 100 will be able to
1) write an essay of at least two pages in length which establishes a controlling idea and develops that idea with relevant points;
2) develop effective paragraphs within a longer essay;
3) use descriptive passages to illustrate examples;
4) use one or more patterns of developing ideas such as definition, example, or comparison/contrast;
5) read and summarize a short essay; and
6) use Edited American English with a minimum number of errors.

Hopefully, these students will have a sense of the sentence as the basic unit of the essay. Additionally, they will know how to give and receive criticism and be able to use teacher and peer suggestions to
improve their own writing, be able to read and summarize a short essay, and have the confidence that they will be able to succeed in English 180 and other college writing situations.

Although initial placement in English 100 adds at least one semester to the students’ required writing sequence, on-going research documents the validity of the course. A 1996 study revealed that these supposedly at-risk students who began in English 100 actually earn a higher percentage of A’s and B’s when they take English 180 than those who begin in 180.

In English 100 there is major emphasis placed on the process of writing (prewriting, drafting, editing) and on individual instruction. Faculty first determine their students' actual writing skills and then begin the course with whatever basic steps are necessary. The writing assignments begin with paragraphs or short pieces of writing and progress through the semester to full-length essays with introductions, several body paragraphs, and conclusions. Special attention is devoted to developing ideas by the use of vivid, concrete sensory details. Grammar is taught mostly through work with individual student errors on these papers.

English 100 faculty design their own writing assignments, but all emphasize the same skills to be mastered. Many of the essays allow students to explore the campus community, its expectations, and their place in it. Four types of writing are done in all sections of English 100: description, narration, writing about reading, and exposition. In addition, students learn about logical organization, effective paragraphing, transitions, introductions, conclusions, and summaries. With each assignment, editing and proofreading skills focus on mastering a sense of the sentence. Each student in English 100 will write at least six graded essays ranging from shorter pieces to a minimum of two to three pages.

Sample assignments include shorter papers describing a campus scene, pressures felt as college students, aspects of their personality that will contribute to or hinder their success in college, profiles of a person, previous writing experiences, or descriptions of themselves as children. Longer assignments usually begin with a narrative involving topics such as giving in to peer pressure, a conflict with parents, an encounter with a culture different from their own. Final writings involve summary and analysis of readings, position papers on such topics as the effectiveness of their high school education, or expository essays on the campus theme. Most faculty, to emphasize the importance of revision and the students' improving writing skills, allow or require one essay to be revised (both original and revised grades count). The emphasis on grammar is one main difference between English 100 and English 180. The writing faculty also assesses the papers generated by English 100 students in 1999-2000 and 2002-2003 and continues to update types of assignments, pedagogy, and goals for the course.

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English 100 Sample Syllabi

Hallie Lemon

Texts: Confidence in Writing by Ed Reynolds and Marcia Huntington
A Pocket Style Manual by Diana Hacker

Purpose of the course: The purpose of English 100 is to help students more effectively communicate their ideas in writing at the college level. Four basic steps in the writing process will be studied: 1) Prewriting and Invention, 2) Drafting, 3) Revision, and 4) Editing. Effective COMMUNICATION occurs when the student can state his/her purpose clearly in well-structured paragraphs using proper mechanics.

Assignments: Assignments will be given in class, but below is a tentative schedule.
Week 1: Introduction; Writing Sample

Weeks 2-3:  (A1) Paragraph Portfolio; Chapters 1 and 3

Weeks 4-5:  (A2) Collaborative Descriptive Essay; Chapter 2

Weeks 6-7:  (A3) Narrative Essay; Chapter 4

Weeks 8-11: (A4) Paper based on readings; Chapters 8 (Summary) and 5

Weeks 12-13: (A5) Value of College/Educational Issues; Chapter 6

Week 14:   (A6) Portfolio of Papers: Changes in Writing; Chapter 7
(ALL GRADED PAPERS WILL BE IN THIS PORTFOLIO: SAVE YOUR PAPERS)

Week 15: Final conferences in Room 116

In addition, work on grammar will be assigned as needed from pages 219-316 and from Diana Hacker’s *A Pocket Style Manual*, but most work on the mechanics of writing will be with examples taken from student papers.

Finals:  (A7) Section 05: Wednesday, December 13, 8-10 a.m.
        Section 08: Monday, December 11, 10-noon

Grades: Grades on individual assignments will be based on the success in accomplishing the purpose of that particular assignment. The course grade will be based on the average of all grades although more weight will be placed on the papers at the end of the course. Any paper which is late will receive a lower grade; any assignment which is not turned in will receive a ZERO.

Attendance: Every absence after three will subtract .25 from your final semester average. (For example, if your average was a C but you had seven absences [.25 x 4 = 1.0], you would receive a U for the course.)

Emergencies: Student Development and Orientation  298-1884

Expectations: You should expect to do most of your work on essays outside the class. As a student at Western, you have access to the computer network anywhere on campus.

The submission of the work of someone else as one’s own constitutes plagiarism.

You may attend either of my MWF sections of English 100 (Exception: If working on a group project in one class, you may not attend at another hour).

Section 05 at 9:00 in Room 108
Section 08 at 10:00 in Room 325

COMMUNICATION BETWEEN STUDENT AND TEACHER IS ESSENTIAL FOR AN ENJOYABLE LEARNING EXPERIENCE. I WILL NEVER BE TOO BUSY TO ANSWER YOUR QUESTIONS.

*****
English 100, Fall 2003

Dr. Jacque Wilson-Jordan

Texts and Materials

*Western Voices: The Bruce Leland Writing Award Winners*, a collection of WIU student essays available in the bookstore

Readings and other handouts
Copies of rough drafts of your essay(s) for in-class workshops

Organization of the Course: Throughout the semester, you will get to know the members of the class, exchange ideas, and comment on each others’ work. Activities may include any of the following: guided writing exercises, small group discussions, silent peer review of anonymous student drafts, peer review workshops, and informal presentations. I will also meet with each of you individually in conferences to discuss your work in progress.

Course Grade: Your grade will be determined by the following:

Papers

Paper #1: Process: a one-two paragraph piece describing an interest of yours and how it developed over time. (15% of your final grade)

Paper #2: Parody of a Newspaper Story: a one-two paragraph (or more) “news” story modeled after those that appear in The Onion. (15%)

Paper #3: Narrative: a two-page story about a specific, significant event in your life. (20%)

Paper #4: Expository Essay: a three-page essay relating to your identity, such as beliefs/philosophy, gender, race, social class, culture or some mark of “who you are.” (20%)

Paper #5: Critical Response to a Film: a two-page essay that summarizes and responds to a question about a film and a related reading. (15%)

Paper #6: Revision: Optional. You may revise one essay of your choice for a higher grade. The only paper not eligible is #5, since it will be turned in last. The revision will replace (rather than be averaged with) the original grade. The revision will serve as your final exam, due at the beginning of our designated final exam time.

Other Coursework and Policies:

Daily Work: includes work done in and out of class, such as summaries and responses to reading assigned in class (at least three during the semester), informal writings, quizzes, homework, and group work. Most activities will count 10 points toward a total determined at the end of the semester. In-class work cannot be made up, and late homework gets half credit. I will not accept homework more than one week late. (15%)

Grading: Paper grades are in the form of a letter, A, A-, B+, B, B-, C+ and so forth. At the end of the semester I will convert the letters to numbers where A=12, A-=11, B+=10, B=9, B-=8 and so forth down to F=1. Total daily work points will be converted to a percentage where 90% = A, 80% = B, 70% = C,
60% = D, and 50% = F. Each grade is weighted, and the total is applied back to the 12-point scale. To receive an “A” you must earn at least an 11, a “B” at least an 8 and so forth. Students who earn a final grade below a “C” will receive a grade of “U” or unsatisfactory. The “U” requires that students repeat the course but does not affect GPA.

Attendance: Attendance, punctuality, and participation is essential for your success in the class. You may take up to four absences during the semester without any penalty to your final grade. I do not distinguish between excused and unexcused absences. If you are experiencing an extended illness or emergency that will keep you away from class more than a day or two, let me know so that I can help you keep up with the work. Three tardies = one absence. If you are late, it is your responsibility to tell me after class so that I can change the record.

Late Papers: Use your late coupon to hand in one essay up to one week late without penalty. If you don’t use the coupon, hand it in at the end of the semester for 10 points extra credit toward your daily work grade.

Plagiarism: Using someone else’s ideas without giving due credit constitutes plagiarism, a form of academic dishonesty. Papers written by friends and family members and papers downloaded from the Web are plagiarized. Students who commit plagiarism will receive a “U” for the course and be reported to the proper university authorities.

Assistance: Please call, drop by during office hours, or send me an e-mail if you’d like to talk about an assignment or share questions or concerns you have about the class. I also recommend that you visit the University Writing Center, staffed by graduate student tutors.

Students with Disabilities: Please make an appointment with me early in the semester so that we can discuss how to best serve your needs.

Tentative Calendar:

This calendar is intended to give you a rough layout of the assignments; it may change, and specific due dates will be announced in class.

August 19, 21: openers, Paper #1
August 26, 28: continue work on Paper #1
September 2, 4: Paper #1
September 9, 11: Paper #2
September 16, 18: Paper #2
September 23, 25: Paper #3
September 30, Oct 2: Paper #3
October 7, 9: Paper #4,
October 14, 16: Paper #4
October 17: last day to drop a class
October 21, 23: Paper #4
October 30, November 4: watch film to prepare for Paper #5
November 11, 13: discuss film and readings
November 18, 20: Paper #5
November 24-28: Fall break
December 2, 4: Paper #5
Final Exam Meetings, December 8-12

Your final will be a revision of one of your papers (see above).

9:30 class (Section 6): Thursday, 8:00 a.m.
11:00 class (Section 9): Thursday, 10:00 a.m.
2:00 class (Section 18): Tuesday, 3:00 p.m.
3:30 class (Section 20): Thursday, 3:00 p.m.

Any changes in the syllabus will be announced in class.

*****

Jackie Wilson-Jordan includes this summary assignment.

Summary

In two to three paragraphs (approximately one page), summarize the following essay: [insert title]

Your summary should

1) be written for a reader who wants to understand the essay’s main idea (or thesis) and principal supporting points. A summary does not offer evaluation or judgment.

2) begin with a topic sentence like this: In her essay, “The American Way of Death,” Jessica Mitford does something. Use a present tense verb, for example, explains, argues, illustrates, takes the position that, challenges, questions. Finish the sentence with a specific, accurate statement about what the essay does.

3) continue with the main points of the essay, offering a balanced overview.

4) continue using present tense verbs to attribute ideas to the author. For example, According to journalist Michael Brown, White argues, the author notes, she agrees that. Do not refer to the author by his or her first name only, as in According to Alice . . .

5) include 2-3 “quotable” excerpts, a few choice words or a notable phrase or sentence. The quote must be introduced or incorporated smoothly so that it makes sense and “flows” into your sentence. Do not insert a quote by itself as its own sentence: this is a dumped quotation.

Good example: The tools of the embalmer’s trade, including scalpel, forceps, and clamps, are, Mitford explains, “crudely imitative of the surgeon’s” (79).

Good example: The tools of the embalmer’s trade, “crudely imitative of the surgeon’s” (Mitford 79), include scalpel, forceps, and clamps.

A dumped quotation: “The purpose of embalming is to make the corpse presentable for viewing in a suitably costly container” (78). To correct it: Mitford comments that embalming will “make the corpse presentable for viewing in a suitably costly container” (78).

6) cite page numbers after quotations, as shown in #5 above. If the author’s name appears in your sentence, omit it from the parenthesis. If you choose not to include the author’s name in your sentence, put it in parenthesis before the page number. Punctuation goes after the parenthesis.
7) never plagiarize the author’s language. If you want to capture an important point or special language, quote. Otherwise you must be very careful to put the ideas in your own words.

An example of plagiarism: The tools of the embalmer’s trade are crudely imitative of the surgeon’s. Note: the words scalpel, forceps, and clamps are not plagiarized in the good examples in #5 because they are common terms. However, the particular phrase “crudely imitative of the surgeon’s” belongs to the writer, Jessica Mitford. So the summary writer cannot pass it off as his/her own.

8) include a Works Cited entry. Here’s an example of how one might appear:

Works Cited


Sequence of Class Activities:

introduce and discuss the assignment; discuss the reading for a practice summary to be completed in small groups, practice writing a topic sentence on the board; students spend one class day working on group summaries; each group brings copies of their summary for the entire class, class workshops group summaries; class discusses reading for individual summaries; students write and hand in individual summaries

**English 100 Student Handout (distributed to all 100 students)**

Welcome to Western’s Writing Program. This sheet, along with your instructor’s syllabus, has been prepared to help you understand what you’ll be doing in your English 100 class. You should read both sheets carefully.

**Description of the Course**

English 100, Introduction to Writing, is designed to provide you with a preview of the writing skills you’ll need to successfully complete Western’s required writing courses and to do the writing expected of you in other classes. The subject matter for your writing will be personal experience and observation. Many of the assignments will be done in groups with peer discussion and editing. Other assignments will be based on class readings.

English 100 includes work with the process of writing, beginning with paragraph forms and building to longer, multi-part essays. You’ll learn how to discover ideas to write about, how to organize your thoughts, and how to revise and edit. You’ll have a chance to review elements of sentence construction, punctuation, usage, and mechanics.

English 100 is required of all students placed in the course during orientation/registration. Placement is based on the writing placement test you took when you registered.

**Course Objectives**

English 100 will provide semester-long practice in:

1) Developing confidence as a writer
2) Discovering ideas for writing
3) Building an essay around a controlling idea
4) Developing your ideas in detail
5) Writing fully-developed and effective paragraphs
6) Writing full-length essays
7) Drafting different versions of paragraphs and sentences
8) Revising the content of essays
9) Using teacher and peer responses effectively
10) Editing and proofreading
11) Using conventions of Edited American English

University Writing Center
The Writing Center is a free service offered by the English Department to all WIU students and faculty. The Center is located in Simpkins Hall 341. Tutors are available to help with any aspect of the writing process, including: choosing a paper topic, narrowing your focus, brainstorming and invention, organization, development, audience awareness, mechanics, format, word processing, and proofreading strategies. The tutors will not, however, provide a proofreading service. You may visit the Writing Center during the posted hours or call 298-2815 to arrange an appointment.

Grades
The grades given for English 100 are A, B, C, or U. The grade of U carries no course credit and is not included in the computation of Grade Point Average. If you receive a U in 100, you must repeat the course before you can enroll in English 180. Past experience has demonstrated that students who earn a C or better in 100 will be more likely to succeed in later writing courses.

An incomplete grade may be given only when you fail to complete course requirements due to documented circumstances beyond your control. The mere failure to complete an assignment does not justify the recording of an incomplete, unless illness or other emergency is the cause.

Academic Dishonesty
Dishonesty of any kind with respect to examinations, course assignments, alteration of records, or illegal possession of examinations shall be considered cheating. It is the responsibility of the student not only to abstain from cheating but also to avoid making it possible for others to cheat. Any student who knowingly helps another student to cheat is as guilty of cheating as the student he or she assists. The submission of the work of someone else as one’s own constitutes plagiarism. Academic honesty requires that ideas or materials taken from another source for use in a course paper or project be fully acknowledged.

Final Examinations
The final examination is considered one of a course’s scheduled meeting periods. A course in which a final is not given must still meet during this time. The final exam schedule for all courses is printed in the course schedule book.

Attendance
All course work in the Department of English and Journalism involves a considerable amount of both reading and writing outside of class, yet much of the learning occurs directly in the classroom. While out-of-class work involves reading, working with texts, and writing, in-class work may include discussion, small group work, creative exercises, and workshops. Such in-class work involves the productive exchange of ideas on which learning depends, and thus this work cannot be “made up.”

In-class work, no matter what the form, prepares students for homework projects and papers. To work and read only on one’s own outside of class and to miss in-class work is to miss preparation necessary to do well on assignments. To sign up for a class and then not to attend is to risk failing the course and certainly to miss the most valuable part of the educational experience.

Therefore, the Department of English and Journalism has approved the following:
The Department of English and Journalism supports the right of individual faculty members to penalize students for attendance problems, provided the policy and penalties are described in the course syllabus.

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All of the writing faculty who teach English 100 use assignments which involve writing about reading. The first two are very closely related. Jana Haworth combines summary and narrative writing in the following assignment.

**English 100 Papers Based on Reading**

You will write summaries of two articles and then turn one of these summaries into a longer paper. In class we will go over how to write a summary (Chapter 8 in *Confidence in Writing*), and for one of the summaries, you will have a choice of essays in Chapter 9.

Day 1: Read "How I Started Writing Poetry" (168-173) and write a one-paragraph summary of the article following directions given in class. For help, check guidelines on page 148. Remember to use the full name of the author the first time you use it; you may use just the last name after that. Do not refer to the author by his or her first name. The title of the article is put in quotation marks. Also, near the opening of your summary state the main idea of the work being summarized.

Day 2: Read one of the following articles and bring a one-paragraph summary of it to class.

- "Taking the Test," 158-160 written by a man who takes an HIV test
- "Unfair Game," 162-165 written by a woman about sexual harassment from men
- "Model Minority," 165-168 written about difficulties of Asian-American students in school
- "A Homemade Education," 179-180 written by Malcolm X about how he taught himself by reading the dictionary

Day 3: Revise one of the two summaries to hand in along with an earlier draft. Then you should begin work on the longer paper developed from the summary. Paper 4 should include approximately 500 words (two pages double-spaced) based on one of the articles you have summarized. Your first paragraph should mention the author and title of the article. Include your summary, but correct any problems your peers or I have indicated. At the end of the introduction, include a thesis statement. The thesis should indicate which of the following options you are presenting in your paper:

For the body of your paper, describe an experience from your own life that parallels one described in the article. It doesn't have to be exactly the same. Here are some possibilities:

- a. Have you been involved in or the victim of misunderstandings between people of different ethnic groups or even economic groups?
- b. Have you been caught between expectations of your family and expectations of your friends?
- c. Have you had to deal with unrealistic or unfair expectations of teachers, bosses?
- d. Have you had difficulties in school that you've had to overcome? Did an unusual interest, subject, or teacher change your attitude toward education?
- e. Have you had to deal with a serious illness yourself or within your family?
- f. Have you taught yourself an unusual skill or acquired a skill in a non-traditional manner?

For the conclusion, you could answer one or more of these questions: What did you learn from the experience? How did you grow or change from the experience? How did your attitude about yourself, your family, your friends, your goals, or your life change? Then you should relate your experience to the article you summarized in some way. How were the results similar or different?
Hallie Lemon uses a similar assignment for paper four. The students also begin by writing summaries of the following essays which are then discussed in class:

Writing About Reading

"TV Addiction" by Marie Winn, p. 112-114
"Taking the Test" by David Groff, p. 190-192
"Unfair Game" by Susan Jacoby, p. 162-165

Essay four should include the revised one-paragraph summary in the first paragraph. At the end of the paragraph will be the writer's thesis statement for this essay. It will clearly explain which of the following options you, the writer, will do in the remainder of the essay. Then in the remainder of the essay you will discuss the ideas from this essay in one of several possible ways:

1) Evaluate the logic of the content. (Are stereotypes used, for example? Can you prove or disprove those stereotypes by examples from your own experience?)

2) Evaluate the way the author has captured yours or society's views about the topic being discussed. (Have you observed people being addicted to tv, for example? Do you think tv "blurs reality, distorts time, ruins relationships, and replaces worthwhile activities"?)

3) Describe an experience[s] from your own life which parallels that described in the essay. (Taking a test that will change your life, being involved in situations like those described by Jacoby in "Unfair Game," having television rule your life, etc.)

4) Discuss making choices in life that we pay for later (unprotected sex, gambling, using drugs, eating disorders)

5) Explain the ways the essay has forced you to look at a situation (watching tv, taking the HIV test, appreciating life, reacting differently based on gender) from a different perspective.

6) Putting something off (like a test), dreading it, finally doing it, overcoming the fear (or not), waiting for results, living with the outcome.

7) In what ways does gender influence the way we perceive events?

Can you turn the answer to one of these topics into a good thesis statement for your essay to use at the end of your summary paragraph?

WORKSHEET FOR PAPER FOUR
Title of your paper:

(Title of your paper can not be the same as the title of the essay.)

Copy down the main reaction/idea/thesis statement you worked out on previously:

Look back at the original essay in your textbook: List the key ideas/comparisons/examples from each paragraph on the left side. Then write a point which is parallel in your own experience on the right side.

1.
What did you learn about your own or society's views by making these comparisons?

Now compose the thesis statement for your paper. (This sentence will come at the end of your one-paragraph summary; it may be the same as the statement you worked out on Friday.)

What is your overall evaluation of the worth of the essay you are writing about and why?

How could you use this evaluation to compose a conclusion for your paper?

Jim Courter includes the following 5 assignments throughout his English 100 courses. The first two typically appear at the beginning of his course and work in a complimentary fashion. The third assignment is versatile, and can be used as a short or long paper, or can be written and then revised later in the semester. The fourth assignment is used in conjunction with a video titled "Watching TV Watching Us," and seems to work well with students because of its familiar subject matter. The fifth assignment introduces his students to introductions and conclusions.

Assignment 1

In a one-page paper, write about your single greatest or most significant personal strength or weakness. Include a topic sentence that focuses the topic early and clearly. Develop the paper with one or more stories from your experience that show this strength or weakness at work. Be vivid and descriptive.

Assignment 2

In a one-page paper, write about some single aspect of your personality that will either contribute to your success as a college student or that you must overcome in order to succeed. Include a topic sentence that focuses the topic early and clearly. A good way to develop this paper is to tell stories that show this aspect of your personality at work.

Assignment 3

Write an essay in which you describe an aspect of college life that you find troubling or challenging or rewarding or some combination of those. Examples of topics might be . . .

- residence hall life
- academics
- temptations
- peer pressure
- social life
- managing time
- managing money
- managing relationships

. . . or some other topic of your choosing.
Include a topic sentence that limits the topic and that makes a central point. Develop the paper with specific details and stories.

**Assignment 4**

In a two- to three-page paper, analyze and discuss your relationship with television, following these steps:

1) Begin your paper with a brief, one-paragraph summary of “TV Addiction” by Marie Winn, which appears in Chapter 7 in *Confidence in Writing*.

2) Make a smooth transition to the next paragraph, which should include a thesis statement that focuses your treatment of the topic in the rest of the paper.

3) Address the following issues and/or any others that seem relevant to your treatment of the topic:

--Are your television watching habits healthy or unhealthy?
--What effects does television have on your life? On your life as a student?
--Why do you watch television?
--What kinds of programming do you watch most? Why do you watch the things you watch?
--What television watching habits of your family have affected you or have stuck with you?
--Do you watch too much TV? Too little?

**Assignment 5**

*Introductions and Conclusions Handout - English 100*

**Opening an essay**

Essays should begin in such a way that the reader is drawn into the writer’s world, the writer’s head and the writer’s sphere of knowledge of the subject. A good opening paragraph should do several things:

1. focus the reader’s attention on the subject and arouse curiosity, making the reader want to know more,
2. clearly state the topic and suggest the writer’s attitude toward the topic,
3. state the thesis of the paper, and
4. provide sufficient context.

To do all this you have a number of options; which one you use depends in part on the nature of the assignment.

- ask a question
- relate an incident
- use a memorable quotation
- give some surprising or memorable statistic or fact
- state an opinion related to your thesis
- provide background and context
- create a visual image that represents your subject
- make a historical comparison or contrast
- state a problem or dilemma
- define a word or term related to your subject

The main point is that you don’t have to open with dry, unimaginative prose that does little more than fill in the blanks.
Some DON’T’S in writing introductions:
• Don’t use vague generalizations like “Throughout human history . . .” or “Everybody knows . . .” or “In society today . . .”
• Don’t start out by referring to the assignment or to the fact that you are writing a paper. “In this paper I will . . .”
• Don’t start by referring to the title of the essay; for example, if you title your essay “The Night I Almost Died,” don’t start with “This experience happened when . . .”
• Don’t start with the dictionary definition of a word. While a definition might be a good lead, openings like “According to Webster’s . . .” have become trite and clichéd.
• Don’t apologize for holding an opinion or for inadequate knowledge of the topic.

Concluding an essay
Try to end your essays with a sense of closure, but avoid merely restating in a few words what you’ve said in the essay. Avoid leaving the reader with the feeling that you have simply stopped writing. Here are some suggestions.
• End on a note of hope, or, if appropriate, hopelessness.
• Give a memorable or powerful fact or statistic.
• Give a compelling or memorable example.
• Create a visual image that represents your subject.
• Use a quotation.
• Recommend a course of action.
• Summarize the paper, but in different words than you have used in the essay.
• Come full circle by echoing or pointing back to the introduction.
• Reflect on the implications or importance or applicability to the reader.

Some DON’T’S in concluding an essay:
• Don’t restate your introduction and thesis in identical words. The paragraphs in the body of the essay should have contributed something to the opening; capture the essence of that something in the conclusion.
• Don’t go off in a new direction by introducing some new topic.
• Don’t conclude more than can be supported by the facts and evidence you have presented.
• Don’t apologize for what you have said or cast doubt on your authority by saying something like “I’m no expert, but . . .”

Assignment
Below, listed randomly, are the elements of a story about a backpacking trip involving four backpackers, the narrator and three others. They spend seven days backpacking, hiking about eight miles each day.
• With what element would you start the story and why?
• With what element would you end the story and why?
• Where does element number 8 go, and why?

1. They check in at the ranger station at the head of the trail.
2. The backpacking gear and the clothes they wear are described in some detail.
3. At the most perilous point in the trip, they must cross a beaver dam. While doing so, one or two of them fall through up to their waist and must be rescued by the others.
4. They drive together in one car to the site, an eight-hour trip.
5. They drag back into park headquarters on the last day.
6. Their food and other provisions are described in some detail.
7. They all meet at the house of one of the backpackers, where they inventory and organize their gear.
8. How these four became friends is sketched into the background.
9. A typical night in camp is described: setting up camp, eating, cleaning up after eating, sitting around a campfire at night telling stories.
10. They make the eight-hour drive back home.
11. The various trails and the challenges they present are described.
12. They hit the trail on the first day.
13. One of the backpackers, who has never before been on such a trip, is breaking in new boots and suffers lots of discomfort.
14. One backpacker is using the trip as therapy, to get over the loss of a much-loved family member.

******

**English 180 Overview**

Before freshman students enter WIU, they are required to write an essay placement exam. The score on this exam determines whether a student is placed in English 100, a developmental course, or in English 180, the first in a two part, freshman-sophomore sequence. In 180, instructors challenge students to write increasingly complex essays that move them away from writing for a high school audience and toward writing for the academy.

Since all sections are taught on rotation -- usually every other day -- in one of the two computer writing labs in Simpkins, English 180 also introduces students to Western’s computer network. Using a simple listserv, or Blackboard, or WebCT, students may keep an electronic journal where they respond to class readings, reflect on assignments and peer reviews, and create their own writing community. Moreover, many instructors use the time in the lab to teach internet research skills as they apply to the research paper. In addition to the electronic sources, instructors also take students to the library for instruction in traditional research practices.

This course serves as a bridge between the quick five-paragraph high school essay, written the night before the assignment is due, and the type of well-developed writing expected at the university level.

In fact, it is in English 180 where students are asked, perhaps for the first time, to view writing as a process, one that requires them to make choices based upon a rhetorical situation. Since these initial choices force further decisions, they begin to see how writing for the university can be quite complicated. That’s why those who teach English 180 typically break down the writing process in such a way that each paper grows holistically from inception to completion. Initially, an invention technique, such as mapping or listing, leads to a topic. Then, as students develop their topics to fit the parameters of the assignment, teachers act as guides, modeling ways in which the topics might be developed.

In addition, techniques or strategies that are taught for beginning papers can be used again, and built upon, in later papers. This is called sequencing. Skills such as narrative, practiced in a beginning essay that focuses entirely on a student’s life experience, can be used in limited form in such genres as the evaluation, the problem / solution paper, or even a researched argument paper. In truth, moving students from writing solely about a personal experience, which perforce is a rather tight focus on the “I,” to a place where they can view their experience in the context of a larger worldwide one is part of nudging them to see globally and write academically.
Moreover, although English 180 teachers continually stress the importance of audience awareness, the true test comes when students share their work with classmates during the peer draft class period. In small group work, students’ essays are read and critiqued by their peers, just as each student reads and critiques the others’ essays. At that time, students are truly aware of audience and can begin to see their essays objectively.

Then, working with feedback that their peers, and sometimes their teachers, have provided, each student has the responsibility to revise his or her draft so that it more clearly conforms to the parameters of the individual assignment.

At the end of this part of the process is another key element of English 180: reflection. After each major essay, some teachers have their students write a reflection. The prompts, or questions, focus the students’ attention on the rhetorical choices that they have made in order to complete that particular essay. At the end of the semester, other teachers have their students write a complete essay that analyzes their growth as writers over the course of that semester. Indeed, a few teachers do both. These types of reflection reinforce what students have learned and help students begin the process of generalization, as they start to understand that what is taught, at the university, in one class is applicable in others.

All of these elements, and more, go into the English 180 course.

**PAPER ASSIGNMENTS FOR ENGLISH 180**

This course is based on the concept of using personal writing as a way into academic writing. Assignments are designed to help students utilize their own knowledge and experiences in order to enter and participate in the academic discourse community. Within a personal response format, English 180 assignments attempt to preserve student voices and take advantage of students' interests to generate student writing based on personal involvement topics that lead to academic writing.

**Paper #1**

A narrative and/or descriptive response to a personal experience.

**Paper #2**

A revision of paper #1 with an added analysis or self-reflection of the personal experience of paper #1.

**Paper #3**

An informal opinion paper based on the student's experiences and beliefs about a significant issue OR a descriptive statement explaining a problem the student wishes to deal with for paper #4.

**Paper #4**

A short research project on the same topic as paper #3: It includes a library visit, collaborative group work with sources and research processes, and focus on integrating research material and documentation into the students' texts. The paper itself is a true rewrite (a re-visioning of original paper #3 that requires students to rethink, reorganize, and add new material to their original texts) that further develops the skills of summary and analysis of texts and introduces the student to the concept of synthesis on a limited scale.

**Paper #5**
A timed in-class piece of writing that prepares students to take essay exams in other classes. This involves homework and class work with two or three readings on a topic, the practice formulation of possible essay questions, and the development of thesis statements from those questions; it also includes a series of strategies for studying for and actually taking the essay test. This work further highlights summarizing and synthesizing materials into a coherent piece of writing and teaches students the importance of including references to specific texts in their own papers.

**Paper #6**

A case study of the student as a writer: This paper cements the student's awareness of his/her own writing processes and is based on materials from the student's writing portfolio from the entire semester: journal entries, teacher and peer feedback, and process sheets for each paper. It is a self-reflective piece that can be written as a narrative tracing the student's progress as a writer for the semester or an essay organized around a particular writing problem or problems.

Note: TAs follow these assignments specifically. Instructors can alter or substitute other specific assignments, making certain that these substitutes meet the goals of 180.

**Readings incorporated into 180 writing assignments:**

Paper #1 - Minimum of two professional life writing pieces to be read, analyzed, and discussed; these serve as examples of the kinds of topics and organizational strategies students can use to fulfill this assignment. These readings introduce them to analysis of and response to texts in their very first assignment.

Paper #2 - At least one longer, more complex autobiographical piece to be read and analyzed and discussed in class with a focus on providing analysis of their own experience in the conclusions of their papers; teachers can also use this additional reading to focus on writing good introductions and adding significant details to personal narratives.

Paper #3 - Two long argumentative pieces that each provide pro and con sides of a single issue, or four shorter pieces, covering different issues but with one pro and one con article on each issue. These are to be used in class debates to teach students how to organize arguments, how to provide proof for points made, and how to incorporate the other side into their own persuasive writing.

Paper #4 - Read three more persuasive essays (all on one issue), summarize and analyze each, and then synthesize points and ideas to develop a thesis for an argumentative paper and then work out an organizational chart for a mock position paper documented with these three sources. This serves as modeling for the process they will use to write their own short research position paper that is developed and expanded from their informal argument.

Paper #5 - Assign three or more articles or texts (visuals, audio, etc.) on the same topic; have the class read, analyze, and discuss each, and then identify and synthesize points from all three. The class will then develop possible essay exam questions from this synthesis and then take an in-class essay exam based on those questions.

Paper #6 - Reread all the papers, responses from teacher and peers and their own process sheets to review and reflect upon their own writing processes and progress during the semester.
English 180 Syllabus

Spring 2001
English 180 section 33 MWF 12:00-12:50
Simpkins 315MF – COMPUTER LAB 319 W

Instructor: Penny Clause
Office: Simpkins 21
Phone: 298-1211
Home Phone: 837-1822 with absolutely NO CALLS after 9 p.m.
Email: Penny_Clause@ccmail.wiu.edu

Office Hours: M 1-3; WF 1-2, T; 9-11 You may also schedule appointments.

Required Texts
The Brief Bedford Reader, 7th edition, Kennedy, Kennedy, and Aaron
A Pocket Style Manual, 3rd edition, Hacker

Required Materials
computer disk on W
lots of paper, pens/pencils
one 2-pocket folder
time!!!

I Suggest:
a good dictionary

Explanation of the Course
Most students enter their Freshman Composition Course with fear. But it is part of the required writing program here at Western. While we will be working hard in this class, the work you do will lead to the academic style of writing which you will need. We will begin with papers of personal experience and end the semester with a reflective paper on your personal writing technique.

KEEP THIS IN MIND: We are here to inform and entertain each other!

Class Policies
1. Attendance is required. Missed classwork cannot be made up. Five (5) absences are allowed whether excused or unexcused; therefore, you do not need to notify me of absences. Each absence beyond five will lower your final grade by one letter.
2. Tardiness is cumulative and will be counted as absences. If you are ten (10) minutes late, you are tardy.
3. The major papers are due at the beginning of the class period on the date due unless otherwise stated. Do not expect to print your papers in class the day they are due. Late papers will not be accepted unless you have made arrangements with me in advance of the due date.
4. All final drafts must be turned in in a two pocket folder accompanied by a rough draft which has been signed by a classmate after peer feedback. A final draft which has not gone through peer feedback will not be graded.
5. Participation is essential. This class is based on collaborative learning, and participation is part of that activity as well as being part of your grade.
6. The University Writing Center is available to all students, and you may be required to attend tutoring sessions there. If asked to attend tutoring, your appointments will be considered in your final grade.
7. Papers receiving a C- or lower may be rewritten only after consulting with me about the problems. You may also be asked to meet with a tutor for the rewrite. If you choose not to do so, the paper will receive the initial grade. Rewritten papers are due no later than one week from the date they were originally returned to you. Note that you must turn in all seven papers in order to pass this class.
Course Requirements

- Seven papers (one is ungraded and another is a revision)
- Library research project which will provide the materials for two papers
- Weekly journals – There is one journal due each week. No late journals will be accepted.
- Two scheduled conferences with me - the reward is two days without class! However, if you miss your conference, you accrue two absences.

Types of Papers

PP Ungraded paper: Response to a topic developed in class. (2 pages)
This will allow you a no-risk environment in which to respond to a topic and receive instructor feedback.
1. Personal narrative paper. (2-3 pages)
A paper that allows you the opportunity to share some background about yourself.
2. Informal Argument: Personal response to a controversial issue. (3-4 pages)
This is an opinion paper based on your experiences and beliefs about the topic in question.
3. Summary of a controversial issue. (1 page)
This summation of an article allows you to practice close reading and surface analysis of material to be used in future papers.
4. Revision of the informal argument paper. (4-6 pages)
A mini-research paper that incorporates the library research project and culminates in a complete rewrite of the informal argument paper. This paper focuses on research processes and using sources then integrating research material and providing documentation. The paper itself is a true rewrite - a revisioning that requires you to rethink, reorganize, and add new material to your original text - that further develops the skills of summary and analysis of texts and introduces the concept of synthesis on a limited scale.
5. Essay exam. (3-4 pages handwritten)
The essay exam process will familiarize you with the principles of studying for and writing essay exams. Because it involves reading and responding to two or three different texts on the same issue, it will also introduce you to the division-classification approach and further your understanding of the concept of synthesis.
6. Self-Analysis: You as a writer. (4-6 pages)
Based on all your papers, process sheets, feedback, and journals, this autobiographical narrative/essay requires you to analyze, summarize, and synthesize all your work for the semester to create a coherent narrative of your semester-long writing experience.

NOTE: All writing assignments must be written in MLA format. Sources must be properly referenced when used. Attend class and see Hacker for specifics!

Grading

Papers will be graded with comments on clarity, grammar, punctuation, and mechanics/format.
Final grades for the course will be based on a point system:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>900-1000</td>
</tr>
<tr>
<td>B</td>
<td>800-899</td>
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<tr>
<td>C</td>
<td>700-799</td>
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<td>D</td>
<td>600-699</td>
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<td>F</td>
<td>0-599</td>
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<td>U</td>
<td>600-699</td>
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</tbody>
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The points are earned as follows:

- Paper 1 personal narrative 100 pts
- Paper 2 response to controversy 120 pts
- Paper 3 summary of article 100 pts
- Paper 4 revision/research 200 pts
- Paper 5 essay exam 100 pts
- Paper 6 self-analysis 120 pts
- Journals 15 weeks at 4 pts 60 pts
Quizzes 100 pts
Daily work and participation 100 pts
1000 pts

Final notes:
As we discover more about ourselves as individuals and writers, our focus and timeline for assignments may change. You will be made aware of these changes through your attendance and participation in class. Remember that attendance is required and participation is essential.

By remaining enrolled in this class, you agree to abide by the terms outlined here and in the English 180 information sheet. If you have a problem with any of the policies or practices in this syllabus, or if you are not prepared and eager to work hard, you should drop the class.

And so we begin...

WK 1 Monday: Introductions to each other and class
Wednesday: BBR p 1-12
Friday: BBR p 12-35; J1

WK 2 Monday: No Classes – Martin Luther King, Jr. Day
Wednesday: BBR ch 1: Practice Paper due
Friday: BBR ch 2; J2

WK 3 Monday: description activity
Wednesday: Feedback for Paper 1
Friday: Paper 1 due; Begin work with controversial issues; J3

WK 4 Monday: BBR ch 3
Wednesday: Grammar Work
Friday: BBR ch 8; J4

WK 5 Monday: Feedback for Paper 2
Wednesday: Paper 2 due
Friday: Discuss Library Assignment part 1; BBR ch 9; J5

WK 6 Monday: No Classes – Lincoln’s Birthday
Wednesday: Bring Library Assignment article; Hacker – Works Cited
Friday: BBR ch 10; J6

WK 7 Monday: activity - debate
Wednesday: Feedback for Paper 3
Friday: (Library); Paper 3 due; J7

WK 8 No Classes this week due to Conferences with me. Remember yours so that you don’t earn extra absences! J8 due
Early warning grade notifications mailed to students

WK 9 – No Classes – ENJOY SPRING BREAK 2001!!!!!!!

WK 10 Monday: activity
Wednesday: BBR ch 4
Friday:  Hacker - documentation; **J9**; Last day to make a total University withdrawal without academic penalty

**WK 11** Monday: BBR 373-402  
Wednesday: Feedback for Paper 4  
Friday: **Paper 4 due**; beginning essays; **J10**

**WK 12** Monday: BBR ch 5  
Wednesday: BBR ch 6  
Friday: BBR ch 7; **J11**; decide on essays to be used for exam

**WK 13** Monday: techniques for taking essay exams  
Wednesday: practice essay exam  
Friday: **Paper 5 - In class Essay Exam; J12**

**WK 14** No classes this week due to conferences. But don’t forget yours! **J13 due**

**WK 15** We will be spending this week working towards that last paper. Be sure to bring all work from this class with you every day for in class activities and work! **Journal 14** is due by Friday.

**WK 16** Monday: more work on Paper 6;  
Wednesday: Feedback for Paper 6  
Friday: **Paper 6 due; J15**

**Finals Week**  
We are required to meet during our scheduled exam time. Therefore, an absence will count as usual. All work will, hopefully, be returned to you along with your final grade for the course.

Monday, April 30, at 1 p.m. – I’ll let you know which room we’ll be in closer to that time.

**Journal Suggestions**

Since this IS a composition course, I thought we should do some writing! I also want to ensure that those of you who are creative get a chance to show your stuff. Therefore, the weekly journals may come from this list. I will ask that you write, preferably on the computer, 1-2 pages on a suggestion. Write your response in a complete fashion: understandable and clear, complete sentences; well thought out ideas; and good tone/expression. Please note that these journals are a chance for you to work on expressing yourself and your feelings, ideas, and observations keeping in mind that this course is concerned with the relationship between writer and reader.

“For any writer who wants to keep a journal, be alive to everything, not just to what you’re feeling, but also to your pets, to flowers, to what you’re reading.”  
-May Sarton

1. Find an interesting photograph in a magazine. Disregard the caption and write your own version of what’s happening in the picture. Either turn the picture in with your journal or explain it so clearly that a picture is not necessary.  
2. On the way to class you see a car run a stop sign and nearly cause a fatal accident. What could have been on the driver’s mind?  
3. Watch a portion of a trial on one of those court-TV channels or the news. Write about the case from the point of view of one of the participants.  
4. Recall an unfulfilled wish. Tell about the wish and how your life would have been different had it
come true.
5. Choose an event from today’s world news--an earthquake, a revolution, a famine--and imagine it taking place in your community.
6. Look for stories in your everyday life. How, for instance, did the middle-aged man with the operatic voice wind up working the counter at your local deli?
7. Copy your horoscope. Record your day as it really occurs and compare the results.
8. Copy your horoscope and record your day as if the prediction came true.
9. Compare someone you once loved to the animal he or she most resembled. Write a story in which the person is magically turned into that animal. (Be careful with this one!)
10. Remember something funny that happened to you, then write about it in a bittersweet way so that people may laugh--or cry.
11. Have you ever seen a ghost, heard something strange in the night? Describe this unexplainable, even supernatural, experience and be convincing enough to make it seem real.
12. Recall where you were when a historical event occurred--the Challenger exploded, the Berlin Wall crumbled, O.J. started driving the freeway, the O.J. verdict came in, Princess Diana died. How did you feel when you heard the news? What does it mean to you now?
13. Write a letter congratulating yourself on something you did especially well today.
14. Who is the “black sheep” of your family? Make this person so admirable that readers will like, even respect, him.
15. Choose an imaginary figure from your childhood--Santa Claus, the Tooth Fairy, the Sandman--and give him or her a darker, more realistic side. Is the Sandman an insomniac? The Tooth Fairy a kleptomaniac?
16. Portray a character from one of our readings by describing the belongings in his or her wallet, desk drawers, kitchen cabinets, car trunk, you name it. How does the person come by those things and why are they needed?
17. Surely you have been in an argument and thought of the perfect come-back--two days too late. Here is your perfect chance. Re-create the argument as best you can, then add your response. What happens next?
18. Write down three intriguing statements from different conversations or classes which you have recently heard. Explain the significance to the speaker and to yourself.
19. Write about where you lived as a child. By describing the decorations in the home--paintings, photographs, whatever you remember--give a sense of what it was like to live there.
20. Gaze out your window and report everything you see--trees, people, cars--as if you were from another planet.
21. We sometimes use colors to describe how we feel, such as when we’re sad, we say we feel blue. Attach a color to your mood today and explain why it is appropriate.
22. Finish this statement: The biggest difference between men and women is . . . . Now defend your view.
23. Pick your favorite city anywhere in the world. Why would you like to travel there? Or why would you like to live there?
24. Do you have a “bad habit” that you can’t seem to break? Instead of berating yourself, create a society in which this vice is a virtue, a land where smokers or nail biters (insert your vice here) are revered.
25. Think of three people you know well, or three characters from our reading. Give each of them an appropriate or outrageous new name. Describe the person and explain the reasons for the new name.
26. Have you ever dreamed you’re somebody or something other than yourself? Who or what are you?
27. What stories about your family are often told when relatives get together?
28. Recall a time when you told a lie. Explain what really happened, then how you bent the truth. Were you caught?
29. What family event changed your life the most? Your father losing his job? The birth of a sibling? A drastic move?
30. Create a complete background story for one of the characters in our reading. Give the person physical characteristics, a middle name, a hometown, or any other information which helps bring the character to
Welcome to Western’s Writing Program. This handout, along with your instructor’s syllabus, has been prepared to help you understand what you’ll be doing in your 180 class. You should read both carefully, ask questions about any points you don’t understand, and keep both for future reference.

Course Goals and Objectives
English 180 is the first in a series of required writing courses in the educational program at Western Illinois University. Writing is fundamental in academic life, for in the process of writing, a person can discover and clarify information, ideas, judgments, different ways of understanding, and even at times passions and convictions that matter most to him or her. In writing, a person also effectively communicates the information, ideas, judgments, ways of understanding, or convictions to others.

The effective communication of thought is the hallmark of a university education, and in one way or another, it is the goal of most courses in the curriculum. English 180 is intended to help students develop strategies for effective writing and clear thinking so that they may more readily achieve the goals of their own course of study at the university.

In learning to write effectively, students in English 180 will

• make writing choices within the rhetorical context of academic writing with attention to the particular audience, subject matter, and purpose of writing;
• carefully read short texts that include discourse on significant human and intellectual issues;
• use strategies for discovering and connecting insights from reading and their experiences, for example:
  --small and large group discussions,
  --invention techniques (questions, cubing, and so on),
  --note-taking,
  --summary,
  --library research;
• write to respond to the concepts and arguments provided in the texts they read, for example:
  --description,
  --explanation,
  --summary;
• give adequate time and attention to each stage in the writing process, that is:
  --inventing,
  --drafting,
  --discussing drafts with others for a sense of audience and clarity,
  --revising and redrafting for coherence and completeness,
  --editing for correctness of expression and presentation,
  --reflecting on the methods by which they have developed their thinking;
• write essays that apply the knowledge gained from reading these texts to their own experiences and that test such knowledge against their own perceptions, for example:
  --comparison,
  --analysis,
--evaluation;
• organize their ideas effectively by developing a working knowledge of the logical structure underlying English syntax at the sentence level and beyond;
• develop methods for editing their own writing to conform to the accepted standards for print publication (spelling, punctuation, word usage, etc.);
• use computer word processing for drafting, revising, and editing their writing.

Placement
You took a writing placement test as part of the Western Bound program. If you were placed in English 100 as a result of that test, you **must** pass 100 before you are eligible for English 180.

University Writing Center
The Writing Center is a free service offered by the English Department to all WIU students and faculty. The Center is located in Simpkins Hall 341. Tutors are available to help with any aspect of the writing process, including: choosing a paper topic, narrowing your focus, brainstorming and invention, organization, development, audience awareness, mechanics, format, word processing, and proofreading strategies. The tutors will not, however, provide a proofreading service. You may visit the Writing Center during the posted hours or call 298-2815 to arrange an appointment.

Grades
In English 180 you can earn a grade of A, B, C, U, or F. If you receive a U or an F in 180, you must repeat the course in order to fulfill the Communication Skills requirement. Instructors determine the grading scales used to assign grades. The Western Writing Program has established the following guidelines for U and F grades:

**U Grades**

If you are not performing satisfactory work but are making a good faith effort to pass a course, you can earn a U (unsatisfactory) grade. You will earn no grade points or credits for a grade of U. However, the U grade is not a penalizing grade because it is not calculated in grade point average (GPA).

We consider a good faith effort to include all of the following:
• attending and participating in class
• completing and submitting all components of major papers (bibliographies, drafts, and other materials required by instructors), and
• completing assigned reading and other homework in a timely fashion

If you meet requirements but are still not writing at a C or better level at the end of the term, you should receive a U grade for the course. The U grade reinforces our belief that writing is a process which requires considerable time and effort. We believe students who attempt to do the work but fail to meet our standards should not be penalized, but should be permitted to retake the course and continue to improve their writing abilities.

**F Grades**

If you are not making a good faith effort, you should earn an F (failing) grade. You will earn no grade points or credits for a grade of F.

Because the F grade is a penalizing grade which negatively affects GPA, it is reserved for students whose effort is unsatisfactory for one or more reasons:
• poor attendance and participation
• failure to complete and submit all components of major papers (bibliographies, drafts, and other materials required by instructors), or
• academic dishonesty
If you choose not to complete course assignments and/or disregard course requirements, you should receive an F grade for the course.

An I (incomplete) grade may be given only when you fail to complete course requirements due to documented circumstances beyond your control. The mere failure to complete an assignment does not justify the recording of an incomplete, unless illness or other emergency is the cause.

Academic Dishonesty
Dishonesty of any kind with respect to examinations, course assignments, alteration of records, or illegal possession of examinations is considered cheating. It is your responsibility not only to abstain from cheating but also to avoid making it possible for others to cheat. Any student who knowingly helps another student to cheat is as guilty of cheating as the student he or she assists. The submission of the work of someone else as one’s own constitutes plagiarism. Academic honesty requires that ideas or materials taken from another source for use in a course paper or project be fully acknowledged. (See Student Academic Integrity Policy in the University Policy Manual, http://www.wiu.edu/policies/acintegrity.shtml)

Final Examinations
The final examination is considered one of a course’s scheduled meeting periods. A course in which a final is not given must still meet during this time. The final exam schedule for all courses is printed in the course schedule book.

Attendance
The Department of English and Journalism supports the right of individual faculty members to penalize you for attendance problems, provided the policy and penalties are described in the course syllabus.

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English 180 Assignments

This profile assignment from Diana Gabbert gives the students an opportunity to do primary research.

For your second essay, you are to write a 3-4 page profile, a special kind of research project, of someone on the WIU campus. This person is to be a teacher, an advisor, or anyone else in a position of authority. She/He may not be another student, even a graduate student.

Profiles involve field research and interview skills. They also entail choosing solid quotes from at least one interview; creating a colorful description of a person, and maybe a place; and synthesizing all of the information gathered.

This proposal is due Jan. 30; the transcribed interview notes are due Feb. 13; the peer response draft is due Feb. 15; and the final paper is due Feb. 22.

Below are the criteria by which I will evaluate the essay.

1. Introduction
   A. Have you provided a setting?
   B. Do you include your prior perceptions of the person?
II. Body
A. Organization: Have you used simple narrative, with narrative timing and narrative pacing; or have you used topical organization?
B. Descriptive details: What dominant impression are you trying to convey to the reader by your choice of detail?
C. Integration of quotes: Have you carefully integrated the quotes (Hacker, Section 29a) from the interview(s) so that they add to the overall impression of the person?
D. Apt wording: Have you chosen the strongest nouns, the most vivid modifiers, and the most active verbs (while avoiding passive tense “to be” verbs)?
E. Appositives: Have you incorporated any noun or adjective phrases in order to include relevant material about your subject?
F. Subordinate clauses: Have you used any subordinate clauses in order to avoid run-on sentences, reveal logic, and write more concisely?

III. Conclusion: What pattern have you used for your conclusion: summary, prediction, or quotation?

One last word: Do you need to take your essay to the University Writing Center (298-2815) for that second, or third, objective reader?

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Kathie Zemke gives this commentary assignment after students have viewed “Lessons from Columbine” and written a personal response to the film.

The topic for this paper will be the causes and influences of violence in schools or violence by teens in general. Your assignment is to write a commentary about one of the issues that deal with this topic. Choose one of the causes or influences that you see contributing to the problem of teen violence. Even though these issues were brought up by Greg Williams, do not react to his comments directly in your commentary. Your personal response paper will help you to form ideas for this commentary, but it is not part of the commentary.

Length: Your commentary should be three to five pages in length.

Purpose: Although commentary informs readers about current events, it goes beyond informative writing to offer analysis and explanation.

Audience: Assume that your commentary will appear in a local newspaper. It might be community based or a high school or college paper, depending on your topic and specific audience.

Frame the issue in the introduction with one of the suggestions on pages 356-57 of the textbook. Give only enough background and context information so that your reader understands the issue you are discussing. In the conclusion, emphasize the main point or lesson of the commentary and end with a sense of closure using one of the techniques described on pages 357-58 of the textbook.

Voice: Keep the use of the word I to a bare minimum. Instead of saying, “I believe that the source of the problem lies in the area of respect for all individuals,” write, “The source of the problem lies in the area of respect for all individuals.” Be bold in your statements; don’t dilute them with “It is my opinion . . . .”
Development & Support: Make your main point clear and develop it with details, facts, examples, explanations, reasons, etc. Write them clearly and precisely. Stay focused on your topic; do not bring up incidentals or contradictory issues. Your claim (main point) should be supported through your evidence (details, examples, etc.)

Organization, Coherence & Transitions: Be sure that your reader can follow your line of reasoning throughout your commentary.

Format: Follow the MLA manuscript format found on pages 138-39 in *A Pocket Style Manual*. Include an extra line in your identification block after the date. Here state your audience. Example — Audience: parents

Points: Your commentary paper, itself, is worth up to 130 points. The entire set of assignments for this paper are worth 180 points.

When you submit this paper for grading, you will also submit a process paper. In the process paper, comment specifically on the process of choosing an issue and how your personal response to the film entered into that decision. Also comment specifically on the revision (re-seeing) aspect of this assignment. What role did the discovery draft play? How did it help you write your working draft? How did you change your working draft into the peer review draft? What kinds of changes did you make to it before your peers read it? What did you do to the paper after peer comments? What kinds of changes went into the final draft? Write anything else about the process that you wish to share. Then tell me what you like best about your paper and what you would change about your process if you had the opportunity to do it all over again.

Time table of assignments:
- **Tuesday, March 13**: Bring your discovery draft to class. You will write an outline for your paper during class.
- **Thursday, March 15**: Bring your working draft to class.
- **Friday, March 16**: Post your peer review draft on your Bulletin Board group page. Read and comment on group members’ papers in preparation for next week’s conferences
- **Tuesday & Wednesday, March 20 and 21**: Group Conferences
- **Tuesday, March 27**: Final to-be-graded papers are due by 3:00 p.m.

See pages 114-116 to view peer review questions and for this assignment.

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**Jodi Cook** gives the following collaborative assignment to her 180 students.

**Essay #2: Defining a Symbol**
In our daily lives, we are surrounded by signs, symbols, emblems, and ideograms. Many of these single icons have vast histories and have represented kings, cultures, and religions. Over time, some of the meanings of these symbols may have mutated or fluctuated. For this collaborative assignment, you and your partner must choose a single symbol and research its historical background. In addition, you should define the symbol’s meaning, illustrate any emotional or symbolic attachments a majority of people possess, and discuss its relevance to society. Your essay should discuss the symbol’s:
- definition
- meaning
origins
evolution in meaning
change and how that change was accomplished
impact (has or had) on society
viewed by the majority of people? Respect? Fear? Intrigue? Honor?

Here are just a few examples:

Fleur de lis          coat of arms
chevron              tartans
peace sign           claddagh
Caduceus (dr./medicine) various pointed stars
yin-yang             pentagram
cross                flags
fish symbol           ceremonial clothes
totem pole            Celtic emblems
Boy Scouts of America heart
smiley face           money

Once you have gathered enough information, you and your partner should write a collaborative essay which:
possesses a single thesis statement
is at least 3 pages in length
consults at least 5 sources

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English 280 Overview

English 280, the WIU Writing Program’s second required writing course, seeks to build upon the accomplishments of English 180 and to improve student writing in the areas of analysis, argumentation, and research. Various sections focus on an academic subject chosen by the instructor. Important skills such as summarizing, using and identifying logic and logical fallacy, analyzing language, and utilizing various research and writing techniques lead up to and coincide with the specific subject matter of the various sections. The class explores that subject matter in depth, learning to write academically appropriate prose. We also emphasize that different academic disciplines have different writing conventions and requirements. Therefore, the student, working with her instructor, should be aware of the particular textual, stylistic, citational, bibliographic, etc. requirements of each writing task, and be prepared and able to fulfill those requirements.

The course requires and demands academic rigor on the student’s part. Close examination and analysis of the use of the English language to achieve a desired result typically begins the course. Students examine and analyze how professional writers and academicians use various language techniques to communicate knowledge and ideas and/or to make their readers think or feel a particular way. Once the students realize the “how” of what other writers do, the course invites/requires them to apply what they have garnered from this study to their own writing, essentially encouraging them to become self-aware and responsible for the texts they produce.

Another component of the course seeks to enhance the students’ recognition and use of argumentative techniques. Through the study of various types of arguments, both academic and “popular,” the 280 students learn how to recognize and identify valid reasoning and to differentiate that reasoning from invalid techniques that attempt to influence the thought process. In this guise, the students examine
logical, ethical, and emotional appeals, dissecting them to reveal their component parts. This process works to enhance critical thinking skills. Application of these skills follows. As part of studying argumentative writing, students learn basic structural elements of argumentation as they seek to fashion and develop their own useful and effective arguments. This section of the course blends well with the initial elements of the course that examine the effects and influences of how we use language.

A major requirement of 280 is, of course, research. During this process the students must incorporate and combine all that they have learned so far about the effective use of language and argumentation. Based on the section’s academic subject, students write an argumentative research paper. During the research process, students become familiar with the various processes and research tools required of, and available to, them. They learn how to document and incorporate (in-text and bibliographic) source material in support of their argument. (Since this is English, we use MLA format. We do, however, emphasize that other disciplines require other techniques such as APA, or the use of footnotes and/or endnotes, etc. As well, the required handbook, Diana Hacker’s *A Pocket Style Manual*, contains a list of the appropriate style manuals required in various academic disciplines. The students have been made well aware of this fact and know this is a reality they must face in other courses).

The benefits of the course are many. Upon completion of the course, English 280 students have been made (and should be) aware of how writers use language to accomplish a specific purpose. They should then be able to apply that knowledge to their own writing. After studying argumentation, they should know the basic requirements, both structurally and textually, of a valid argument. 280 students know how to recognize and identify logical, emotional, and ethical appeals, as well as the various pitfalls potentially lurking in each, and know to avoid them. They should be well versed in the differences between academic and “popular” language usage, know how to use each style appropriately, and know how to apply various argumentative techniques in their own writing. They should know how to write a research paper which is more than a simple report of information. Ultimately, students should be able to apply and turn their knowledge of language usage, structure, and support from sources into writing effective academic prose. Well-motivated and attentive students come away from the English 280 experience with the minimum basic knowledge of how to write effective summary, analysis, argument, and research papers. One tangential benefit of the course may be the realization of the need for effective time-management skills. There are no short-cuts for reading and writing; English 280 makes that abundantly clear.

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English 280 Sample Syllabus

CLASS: English 280
OFFICE: 222 Simpkins
OFFICE PHONE: 298-1113
HOME PHONE: 833-5682

INSTRUCTOR: Jerry Hansen
OFFICE HOURS: MWF 8:30-9  MWF 12-1
and by appointment

Email: mfhah@wiu.edu

CLASS REQUIREMENTS: prerequisite: successful completion of 180 and at least 24 hours
*pen and paper daily
*A Pocket Style Manual by Diana Hacker
*On The Trail Of The Assassins by Jim Garrison
*A lot of reading and writing, a lot of time in the library and/or in front of a computer
*A lot of hard work and time management

GOALS: To record the results of our critical thinking and questioning skills in clear, effective, and organized writing. To this end, we will examine the processes of analysis, argumentation, and research.
We will put ideas, both yours and others, to the test of criticism; a successful defense of ideas will show their validity, while a failed defense will show their flaws. Refer also to the 280 information sheet.

ATTENDANCE: Regular attendance is required and expected. Enjoy the class and participate in your education. Anyone missing 7-9 classes will receive an Unsatisfactory (U) for the course; miss 10 or more and you will fail. It’s that simple. As well, excessive, chronic, and persistent tardiness will lower your final grade. ALL absences count towards your total. Missed work cannot be made up.

PAPERS/POLICIES: You will write two short papers and work on one final research project.

**Paper 1: Poetry analysis; you will be asked to examine how language works, and the various ways that we, as readers, respond to that language.

**Paper 2: Argumentation; you will be presented with an argumentative ethical dilemma and will have to incorporate the elements of argumentation into examining the choices you make.

**Paper 3: Research; you will be asked to incorporate the concepts of analysis and argumentation into an argumentative research paper. The subject will involve a pre-approved topic concerning some aspect of the Kennedy assassination. There will be several books on reserve in the library.

**I will discuss each of these papers at length at the appropriate time. We will review the format for an acceptable paper in class.

**I strongly encourage you to show me or the Writing Center drafts of your work at all stages and to revise often. I may, at my discretion, require you to attend sessions in the Writing Center. That attendance will then become part of your course grade, and failure to follow through will impact negatively on your final grade.

**Once a paper is officially turned in, it cannot be revised any further. I do not accept late work, and any paper that shows up mysteriously in my mailbox or on my desk will not be accepted.

GRADES: Your final grade will break down like this.

<table>
<thead>
<tr>
<th></th>
<th>%</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper 1</td>
<td>10</td>
<td>I use the standard 4 point grade scale:</td>
</tr>
<tr>
<td>Paper 2</td>
<td>10</td>
<td>A=4.0=excellent</td>
</tr>
<tr>
<td>Quizzes/in class work</td>
<td>20</td>
<td>A-=3.6</td>
</tr>
<tr>
<td>Participation</td>
<td>10</td>
<td>B+=3.3</td>
</tr>
<tr>
<td>Research Paper</td>
<td>40</td>
<td>B=3.0=pretty good</td>
</tr>
<tr>
<td>Final Exam</td>
<td>10</td>
<td>B-=2.6</td>
</tr>
</tbody>
</table>

If you can’t do the math, see me for help figuring it out. Don’t be confused about where you stand in class. Feel free to see me any time to discuss your progress.

SOME CLASSIC WAYS TO FAIL:
1. Do not come to class.
2. Do not turn in any work.
3. Sleep through every class.
4. View your teacher as the “enemy” instead of as somebody who can help you with your work.
5. Combine any of the above, and then come to see me the last week of school to tell me how unfair I’ve been to you and that your problems are all my fault.

SOME CLASSIC WAYS TO PASS:
1. Come to class.
2. Turn in QUALITY work; not a typed first draft.
3. Be attentive and involved in class.
4. View your teacher as an ally and come for help.
5. Accept responsibility and work hard.
IMPORTANT DATES: tentative schedule

February 13F Paper 1 (analysis) due
March 13F Paper 2 (argumentation) due
March 14-22 Spring Break
March 23M Discussion of Garrison and related topic begins
March 25W LAST day to accept research proposals
April 29W Paper 3 (research) due
May 11-15 Final Exam Week

PLEASE NOTE:
This syllabus is subject to change according to need as I see it.

By remaining enrolled in this class, you agree to abide by the terms outlined here and in the information sheet. If you have a problem with any of the policies or practices in this syllabus, or if you are not prepared and eager to work hard, you should drop the class.

Ask questions. Work hard. Have dignity.

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English 280 Student Handout (distributed to all 280 students)

Welcome to Western’s Writing Program. This handout, along with your instructor’s syllabus, will help you understand what you will be doing in your 280 class. You should read both carefully, ask questions about any points you don’t understand, and keep both for future reference.

Course Goals and Objectives
English 280, the second required writing course at Western Illinois University, is to be completed during the sophomore year. The course reinforces the centrality of writing as a way of discovering and clarifying ideas, making informed judgments, communicating with members of a specific audience, and arguing toward conclusions.

Knowledge is developed as researchers share insights, exchange ideas, and debate positions. Reading, discussing, researching, and writing all play important roles in the social construction of knowledge. In 280, you will participate in developing the shared knowledge of the classroom research community as you explore a significant topic (or topics) of academic interest.

In learning to write effectively, you will
- Build on strategies learned in English 180 to exchange ideas and to develop useful writing practices through
  - group discussion
  - conference
  - peer review
  - collaborative work
- Analyze, evaluate, and synthesize material from a variety of sources--primary and secondary; formal and informal; and experience, reading, and research--through
  - summary
  - close reading
  - class discussion
- library/web/database research
- Further recognize, improve, and develop your writing and reading processes by
  - reading critically
  - continuing to build your invention, drafting, revising, and editing skills
  - utilizing genres appropriate to the writing situation, for example, argument, analysis, report
- In addition to the rest of the semester's assignments, produce documented, multi-sourced
  writing in two or more papers by
  - revising with teacher's response
  - using others' ideas without losing control of your texts
  - using MLA documentation or another documentation style consistently
  - using the conventions of Edited American English
- Discover and then incorporate a variety of rhetorical strategies and academic conventions
  into your writing, taking into consideration
  - audience
  - purpose
  - voice
  - authority

Prerequisites
There are two prerequisites for English 280:
1) Completion of English 180 (or a first semester writing course accepted for transfer) with a
   grade of C or better. If you did not earn C or better in 180, you must repeat the course before
   taking 280.
2) Completion of a minimum of 24 hours of college credit.

Computers in 280
Even though many sections of 280 will not meet in computer classrooms, you will be required to write
with a word processing program, use the Internet for research, and/or participate in class E-mail
discussion. Your student fees give you access to computer labs in various locations on campus.

University Writing Center
The Writing Center is a free service offered by the English Department to all WIU students and faculty.
The Center is located in Simpkins Hall 341. Tutors are available to help you with any aspect of the
writing process, including choosing a paper topic, narrowing your focus, brainstorming and invention,
organization, development, audience awareness, mechanics, word processing, format, and proofreading.
The tutors will not, however, provide a proofreading service. You may visit the Writing Center during the
posted hours or call 298-2815 to arrange an appointment.

Grades
In English 280, you can earn a grade of A, B, C, U, or F. If you receive a U or an F in 280, you must
repeat the course in order to fulfill the Communication Skills requirement. Instructors determine the
grading scales used to assign grades. The Western Writing Program has established the following
guidelines for U and F grades:

U Grades
If you are not performing satisfactory work but are making a good faith effort to pass a course, you can
earn a U (unsatisfactory) grade. You will earn no grade points or credits for a grade of U. However, the U
grade is not a penalizing grade because it is not calculated in grade point average (GPA).

We consider a good faith effort to include all of the following:
• attending and participating in class
• completing and submitting all components of major papers (bibliographies, drafts, and other materials required by instructors), and
• completing assigned reading and other homework in a timely fashion

If you meet requirements but are still not writing at a C or better level at the end of the term, you should receive a U grade for the course. The U grade reinforces our belief that writing is a process which requires considerable time and effort. We believe students who attempt to do the work but fail to meet our standards should not be penalized, but should be permitted to retake the course and continue to improve their writing abilities.

F Grades

If you are not making a good faith effort, you should earn an F (failing) grade. You will earn no grade points or credits for a grade of F.

Because the F grade is a penalizing grade which negatively affects GPA, it is reserved for students whose effort is unsatisfactory for one or more reasons:
• poor attendance and participation
• failure to complete and submit all components of major papers (bibliographies, drafts, and other materials required by instructors), or
• academic dishonesty

If you choose not to complete course assignments and/or disregard course requirements, you should receive an F grade for the course.

An I (incomplete) grade may be given only when you fail to complete course requirements due to documented circumstances beyond your control. The mere failure to complete an assignment does not justify the recording of an incomplete, unless illness or other emergency is the cause.

Academic Dishonesty

Dishonesty of any kind with respect to examinations, course assignments, alteration of records, or illegal possession of examinations is considered cheating. It is your responsibility not only to abstain from cheating but also to avoid making it possible for others to cheat. Any student who knowingly helps another student to cheat is as guilty of cheating as the student he or she assists. The submission of the work of someone else as one’s own constitutes plagiarism. Academic honesty requires that ideas or materials taken from another source for use in a course paper or project be fully acknowledged. (See Student Academic Integrity Policy in the University Policy Manual, http://www.wiu.edu/policies/acintegrity.shtml)

Final Examinations

The final examination is considered one of a course’s scheduled meeting periods. A course in which a final is not given must still meet during this time. The final exam schedule for all courses is printed in the course schedule book and on-line at http://www.wiu.edu/Registrar/final_exam_schedule.htm

Attendance

The Department of English and Journalism supports the right of individual faculty members to penalize you for attendance problems, provided the policy and penalties are described in the course syllabus.

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**English 280 Assignments**

**Christina McCaslin** uses this assignment to incorporate history into her English 280 composition class, melding research with narrative.

**Storytelling Paper Assignment** (4 page minimum) This will be a paper with which you will research history through the storytelling of an experience of yourself or someone close to you. The first thing you will need to do is meditate for a while on your family and those around you. Who that you know has experienced something historically significant? Did your grandparents experience the Great Depression? Did your uncle fight in the Vietnam War? Perhaps you have experienced something in your own time that will be seen as being historically significant.

Part I of this paper will be to research this event. The first two pages will be a research paper with parenthetical citations of the documented history of the event. This part of the paper will be a third-person-point-of-view, impersonal account of the event as it is seen in history.

Part II of this paper will be the telling of the story of the person you know. This will be a personal narrative (written either in the third person point of view if it is about someone else or first person point of view if the story is yours) about the experience. Our goal with this half of the paper is to retrieve a part of history in a personal way and to write vividly about it. While you will have researched the facts about the historical event for the first half of the paper, with this half you will be telling about 1) the person’s journey through that moment in his/her life, 2) his/her feelings, and 3) how that person was changed as a result of that experience. If you write about your grandmothers’s life during the depression, it will be impossible for you to write about her entire experience; instead chose one excerpt or episode from her life during that time.

Parts I and II will be drastically different. Part I will be a typical academic research paper; it will be impersonal and factual. Part II, however, will be more of a creative memoir. With Part II, you will be giving your reader a very personal and insightful glimpse at what life was like for this person. It will be important that you include some very specific moments that are like an “episode” in the person’s life in order to give the reader a real sense of what the person’s life was like. An example of this is the taxi scene in Joan Didion’s “Goodbye to All That.”

**Rick Clemons** offers this position paper assignment.

**Take a Position and Support It** Write a paper that takes a position on a specific issue related to the broad topic of hate crimes and domestic terrorism. Support your position with solid information and statistics from credible authorities and sources, all of which must be acceptable to the academic discourse community. Your paper should be well organized, tightly woven together, and smoothly polished; it also should be at least six pages in length and should cite at least six sources. If you have not done so already, be sure to read all material in your reading packet. You can generate ideas for a paper topic as you read the packet articles.

A few possible paper topics:
- Hate crime laws and gays/lesbians
- Paramilitary organizations and the law
- Internet abuse by hate groups
- Public rallies and hate groups
- Teaching tolerance
Other requirements for this paper assignment:
At least one of your sources must be from the reading packet. You do not need to include a copy of the packet article.
At least one of your sources must be a source found at WIU’s Library.
One primary source must be used in this assignment.
Sources must be cited in proper MLA style in the text, and listed in proper MLA style on the Works Cited page.
Include all drafts, notes, outlines, and copies of sources in your folder with the final draft.
Be sure to include your process journal with a day-by-day account of your writing process, and with a comment on what you would do to improve the essay if you had it to do over again.

Schedule:
Thursday, March 1 — Topic proposal (must be approved)
Tuesday, March 13 — Outline due
Thursday, March 15 — Annotated list of works consulted due (at least six)
Tuesday, March 20 — Typed draft for small group work
Thursday, March 22 — Revised draft/peer editing
Tuesday, March 27 — Final draft due

This paper is worth 250 points. The position paper will be evaluated on the strength of your argument, the quality of the support, the organization of the paper, and the editing and proofreading. Completing the first five scheduled items on time will be worth 50 points, 10 for each.

With this assignment, Clemons also includes the following descriptions of A, B, C, and U papers.

What is an A paper?
The A paper will meet all deadlines, and accomplish each activity in a superior manner. The paper will be very logically organized, and that organization will facilitate the reader’s effort. The supporting material will consist of highly credible data, facts, statistics, and so forth; a primary source must be evident. The overall reading experience will be satisfying in all ways. The editing and proofreading will be flawless, with no deep errors at all and only a couple of shallow errors such as a typographical error.

What is a B paper?
The B paper will meet all deadlines, and accomplish most activities in a superior manner. The paper will be very logically organized, with perhaps one area of minor concern, and that organization will facilitate the reader’s effort. The supporting material will consist of highly credible data, facts, statistics, and so forth, with perhaps one source that is somewhat weak—an outdated source, for example; a primary source must be evident. The overall reading experience will be satisfying in nearly all ways. The editing and proofreading will be flawless, with no deep errors at all and only a couple of shallow errors such as a typographical error.

What is a C paper?
The C paper will meet all deadlines, and accomplish each activity in a satisfactory manner. The paper will be logically organized, with perhaps a couple of problem areas, but the reader will be able to follow the writer’s train of thought. The supporting material will consist primarily of credible data, facts, statistics, and so forth, but may show a few weak areas; a primary source must be evident. The overall reading experience will be somewhat satisfying. The editing and
proofreading will be in good shape, with perhaps one or two deep errors and only a few shallow errors such as a typographical error.

**What is an Unsatisfactory paper?**
A paper can be judged as unsatisfactory for a number of reasons. Several deadlines may be missed or completed in an unsatisfactory manner. The paper may very well be disorganized and difficult to read. The supporting material may be weak or unreliable in some cases. The overall reading experience may not be satisfying. The editing and proofreading may be poorly done, with many deep errors and shallow errors apparent.
WRITING IN GENERAL EDUCATION COURSES

Approved standards for General Education specify that all General Education courses must include some writing. In addition, any General Education course from categories II-VI may be scheduled with a “W” designation if it meets the following criteria:

- Writing emphasis courses in the General Education Curriculum use writing both to help students learn course material and to improve their writing skills. Courses with the “W” designation must include at least one out-of-class writing assignment and at least one in-class writing assignment and either 50% of the final grade based on written work or at least 2500 words of writing. At least one paper must involve revision that incorporates teacher feedback. All “W” classes will include Hacker’s *A Pocket Style Manual* (or other campus-wide style manual) on the syllabus.

Students are required to take two courses with the “W” designation; these courses must be from two different departments or two different General Education categories.

Writing in General Education accomplishes several purposes:

1. It reinforces skills learned in English 180 and 280.
2. It gives students additional writing practice during their first two years.
3. It emphasizes the importance of writing throughout the university curriculum.
4. It helps students learn that writing is an important tool for learning.
5. It serves as a way for students to demonstrate learning.
6. It fosters critical thinking.

These purposes can be accomplished with a variety of assignment genres, ranging from course journals and responses to readings (which emphasize writing to learn) to research projects and essay examinations. In fact, effective “W” courses often include a combination of assignment genres. They should be spread throughout the semester in order to provide continual practice and multiple opportunities for feedback.

The list below, while not inclusive, suggests some possibilities for writing assignments in General Education courses.

“W” Contributors: Michael Campbell, Amy Carr, David Connelly, Len Harzman, Bruce Leland, Karen Mann, David Miller, Gina Petonito, and John Simmons.

I. Assignments to prepare students for reading

Students sometimes excuse themselves from reading an assigned text because they claim it has no relevance for them. Writing assignments can serve to invite students to think about the ways the issues they will encounter in their reading already manifest themselves in their own lives.

This example from *Bruce Leland’s English 202W* (Introduction to Drama) was the first writing assignment of the semester. It explores the assumptions about construction of realities which would be used to discuss the semester’s reading assignments.

> We all see, interpret, and understand ourselves, other people, and the world around us through “screens.” These are like tinted glasses or camera filters which influence what and how we perceive things. We can’t help having these screens—it’s part of the human condition. In other words, none of us is able to perceive the world “objectively.”

> Among the most important screens are race, class, gender, religion, politics, nationality, rural/suburban/urban life, and life experiences. Men perceive life as based on competition; they won’t ask directions when they’re lost because they don’t want to put the person they ask in a superior position. Women see the world more in terms of relationships and interconnectedness; it
makes sense to them to ask for help. Another example: a person who has had a near-death experience has a much different outlook than a person whose life has never been threatened.

As readers of plays (or audiences at performances), our own screens help to determine our response and interpretation. (That’s why we think of “men’s movies” vs “women’s films”: A Bruce Willis film vs, say, Emma.) As readers/audiences, we need to be aware of how our screens are helping us reach our interpretation.

For your first short paper, you are to explore one or two of the most important “screens” which influence the way you perceive the world, yourself, other people, and the texts you read. I’d like you to choose screens that were developed because of your identification with a particular group. That group can be large: racial, class, or gender groups; or it can be a smaller segment of these categories: feminists, gay males, immigrants, welfare recipients; or the group may be more specialized: a particular religious group, ACLU, beauty pageant contestants, farmers.

In your paper, name the group you are a member of or identify with. Explain who the group is (especially if it’s a smaller group), why you identify with them, and what the significant characteristics of that group are. Then go on to explain how one or two of the beliefs or assumptions of that group color your reality. What particular ways of thinking or behaving or interpreting are directly influenced by the group and its worldviews? Be specific, while still being succinct.

**Rules for Ethical Writing**

Your participation in English 202 automatically makes you a part of our class community. You may not, in your writing for this class, insult or vilify another member of the class or the groups that person belongs to. A paper that says, for example, “I identify with heterosexuals, and therefore I hate gays” will not be acceptable. Instead explore how your sexual orientation affects the way you perceive and interpret the behaviors of the men and women you encounter socially.

Bruce Leland notes: Not all writing assignments need to be this long. For this assignment, however, I found it useful to remind students of the main points of my class presentation on “screens.” And while I would like to hope that my warning about ethical writing wasn’t really necessary, I decided to be cautious.

**********

2. Reading Journals

Reading journals can be informal responses or reactions to the readings or more formal summaries of the content. Some teachers assign “double-entry” journals. On the left-hand page, students summarize the reading. On the right hand page, they write a response (questions, arguments, applications, etc.).

Journals should be checked several times during the semester (to avoid overload at the end). Many teachers find that skimming or spot-checking the journals is sufficient.

**********
3. Assignments to check reading comprehension

David Connelly

Government's Greatest Achievements papers: These papers will ask you to look at items presented in the text and discuss potential relationships between the various actions government has taken and may take in the future. In the first paper you will select a minimum of ten (10) of the endeavors and/or achievements and discuss their relationship to one another. It is extremely helpful here if you make yourself a relational diagram (submit it with your paper as well) in which you show how one action relates either in a positive, negative, or neutral manner to other activities. These relationships should be discussed in terms of your logic for why they are related and the consequences of said relationships. The second paper is much the same but here you will use the priorities section of the text for your relational discussion (min. of 10 once again). Actions do not occur in a vacuum, as such; ask yourself how one action, building interstates, influences current or future policy choices, such as urban growth patterns in the case of road development. Please visit with me if you need any assistance on this paper or to check your logic in terms of relationships you propose.

*********

4. Responses to assigned readings

There are a variety of responses which can be written about assigned readings. Each of them requires careful reading and understanding.

The personal response allows readers the opportunity to respond directly to the ideas presented, giving their personal opinions about the subject and/or telling how the concepts presented have impacted their own lives. This kind of response helps to make the reading more meaningful and memorable.

*****

Amy Carr
Religion 101W

Paper Assignment #2
Religion 101W
Due in class Friday, March 26

Each of the stories we have read by Unamuno engages some of the limit questions of existence that animate religion—questions about evil, suffering, and morality (how to lead a human life, and why). Choose one of the stories we have read, and develop a question to pursue in an essay that dialogues with the story you have chosen—a question that seems central to the story, that engages you yourself in some way, and whose answer is contestable (debatable).

You might, for instance, ask what sort of moral vision Don Manuel lives out, how he justifies it, and why you agree or disagree with him. You might examine a few passages that reveal what Abel Sanchez seems to think about the origins of human evil, and explain why you agree or disagree, or see if any of Kessler’s approaches to theodicy “fit” with Abel’s own views on evil. Or you might analyze the role that female characters play in this story—what, for instance, does Unamuno seem to be saying about women as sources of revelation or truth with respect to the ultimate questions raised by these stories? These are only suggested questions—you should feel free to develop your own question or thesis, provided that its answer is contestable (i.e., avoid questions that simply invite plot summary).
**Basic Rubrics:**

a) Write a 3-4 page, typed, double-spaced essay (no larger than 12 point type). The paper is worth 150 points (15% of your grade).

b) This is *not* a research paper, but do include any bibliographic information (e.g., about Unamuno and Kessler’s texts). See Hacker’s pocket manual, the *Chicago style* section, for guidelines on documenting sources (e.g., see pp. 181+ in Hacker, 3rd ed.; the first, numbered reference under each listing is for a footnote or endnote, and the second is for an end-of-text bibliography or list of sources used).

c) Include a *title* to this essay—one which conveys something about your thesis.

d) Assume a reader who has not read Unamuno—so orient readers along the way, as needed, by giving them *just enough* background info on the plot that they can follow your essay’s analysis of it.

Some things to keep in mind:

1) **DO NOT write a PLOT SUMMARY***—this will earn an automatic D on the paper! Why? Because it’s boring; anyone can read the book. Readers want to know how you wrestle with some of the questions raised by the book, and how you interpret the significance of events and themes in the book.

2) Be sure to cite dialogue properly, by using single quotation marks within double quotation marks: “‘The child told you the truth,’ he blurted out at once, ‘it was I who killed Abel’” (Unamuno, 172).

3) See Hacker, pp. 170-179 (3rd ed.) for information on properly citing and integrating information from sources.

4) **See also the grading rubric for essays**, especially on *structure* and on *textual evidence and reasoning*.

5) Late papers will lose five points per weekday they are late.

6) This paper may be revised. Turn in both the original version and the rewrite. Note, however, the revision policy as described in the syllabus!

****

**David Connelly** gives this assignment:

Each paper (defined below) will cover one of the issues in *21 Debated Issues in American Politics* and should address your insights and observations regarding the readings and class discussions. These papers are not issue summaries. Each paper should represent your thoughts and experiences. You should draw upon your beliefs in these papers and explore your own rationale for your position on the issue being discussed and what you consider to be possible alternatives for a "solution" to the debate. In other words, it is not necessary to draw upon outside sources of information for these papers.

****

**Karen Mann** submitted this assignment from *English 301 (Women and Literature)*:

Choose *either* one of the diary entries *or* one of the essays from the readings listed (excluding *Anais Nin*). Write your response to the following questions about that diary or essay selection.

You need to write this as a series of paragraphs with some connection to each other, not simply as short, unconnected answers. Your response should be 3 typewritten pages.

**Answer the questions below if you are writing on one of the diarists (Rowlandson, Wordsworth, James)**

- What are the topics that the woman writes about, and what place do those topics have in the larger social order — what might their more public (political, social) significance be, if any?
- What conclusions would you draw about the personality of the woman, based on her diary? What would you point to as justification for your conclusions?
• What do you notice about the language of the diary itself? Are there certain kinds of word choices, vocabulary, that seem significant? Are there important similes or metaphors that characterize the woman’s sense of things?

Answer the questions below if you are writing on one of the essayists (Wollstonecraft, Fuller, Stanton, Schreiner, Woolf)

• What is the main thesis of the woman’s essay? What are her major subpoints?
• What conclusions would you draw about the personality of the woman, based on her essay? What would you point to as justification for your conclusions?
• What do you notice about the language of the essay itself? Are there certain kinds of word choices, vocabulary, that seem significant? Are there important similes or metaphors that characterize the woman’s sense of things?

*********

5. Analysis of texts and course materials

The analysis of texts is central to the work of many academic disciplines, though each will have different tools and techniques for analysis. Assignments requiring analysis need to be accompanied by instructions in the specific kinds of analysis expected.

David Miller

Great Speech Reconstruction and Evaluation

Length: 5 pages

Throughout the semester, we have evaluated numerous speeches to better understand how they both shaped their situation and were affected by their situation. To accomplish this, we first discussed characteristics of the speaker and the situation. Using those two as a foundation, we discussed the purpose of the text and discussed how the text accomplished its purpose. For example, when we examined Martin Luther King Jr.’s Mountain Top Address, we determined that the purpose was to motivate the audience to continue the strike and support the non-violent civil rights movement. Our analysis of the text revealed the use of a narrative, which permitted the audience to participate in the presentation and persuade themselves.

One important aspect to assessing and evaluating a speech is to understand the speech’s context. A speech’s context offers the public address student a means of understanding the events that called the speech forth. The context often provides cues concerning the speaker’s appeals, constraints, audiences, and exigence. Additionally, understanding the context provides a frame of reference to interpret the speaker’s message. Often times, there are two contexts for the speech: the immediate situation and the historical events that caused the immediate situation. For example, a war address might respond to a surprise attack but within the context of a larger perception of distrust. Both contexts typically influence the speaker’s presentation and the audience’s reception.

This assignment requires a reconstruction and evaluation of a speech. It should provide the reader with a clear understanding of the events that lead to the speech both immediate and prior. What was happening at the time of the address? What prompted the speaker to speak? Who was the audience (sometimes there is more than one)? How did the audience perceive the speaker? How did the press present the situation? How did the press cover the speech? What was the tone of the situation?

Once you have completed re-creating the situation, continue the process by discovering how your selected speaker accomplished his or her purpose. Evaluate the text and discuss how the speaker attempted to
achieve the desired outcome. You might want to discuss the quality of the speaker’s argument. Perhaps the speaker relied on a metaphor to influence the audience’s interpretation of the text or used repetition to create a rhythm appropriate to the speaker’s goal. In your analysis be specific by citing the text to illustrate your position.

Finally, discuss the speech’s impact. Did the speaker obtain their desired purpose? How did the address influence the situation? You may wish to tie your evaluation of the text to the outcome of the situation.

Please note: I am not looking for your expertise in rhetorical theory. I do not expect you to research a particular rhetorical theory and include it your paper. What I am looking for is your critical insights. Use the knowledge that you gained in this and other classes to evaluate the text and explain the outcome.

In the best possible scenario, your paper would rely on primary sources such as the contemporary newspapers and similar sources. First hand accounts such as personal recollections (these should not be just your own and should develop as the result of a interview) are also appropriate. Additionally, you may wish to consult autobiographies to understand how the speaker viewed the situation. Due to historical limitations, you may need to rely on history books and references. You may also wish to include some references to scholarly works in the field of communication that pertain to your selected address.

As usual, you will be graded on the completeness of your argument and quality of your writing.

*****

Gina Petonito gives this assignment in Sociology 100 (Introduction to Sociology).

The purpose of this final paper is to test your ability to integrate all the material you have learned in class. You should draw on a variety of materials to formulate your answers. Sources you can use include lecture material, the textbook, class readings, the assigned book and outside reading, if necessary. An adequate answer to the question can range from three to five double-spaced typewritten pages. I will be evaluating answers based on integration, creativity and accurate portrayal of class concepts.

The Question: Select any topic and analyze it from a functionalist, conflict, and interactionist perspective. With which perspective or combination of perspectives do you agree and why? If you do not agree with any perspective, tell why not. Demonstrate why your argument is most correct by telling what the weaknesses are in the theories you are debunking and what the strengths are in the theories you are advocating. Be sure to use concrete examples.

*****

This assignment is from Michael Campbell and is used in GH201W.

In our discussion of the Beatles, we have considered:
how to describe their music,
how to relate words and music,
how the circumstances of their creation can inform our understanding of the song,
how we might learn from what others have said and written.

Using these skills, write a five-page paper on some aspect of the Beatles’ music. The paper can be an in-depth discussion of a single song, a comparison of several songs, a description of the Beatles’ style during a particular stage in their career — almost anything related to their music
would be appropriate. The only requirement is that you describe, evaluate, and interpret the musical features of the songs you discuss. Draw the songs from the anthology, unless you want to lend me your CD.

**********

6. Documented Essays

English 180 and 280 introduce students to the research process. Projects in those courses might include library research, Internet research, and field research. (See pages 27-28, 35-37 for examples of 180 and 280 research assignments.) Because of the different kinds of research students might do in their composition classes, other teachers should be sure to specify the specific kinds of sources, analysis tools, and documentation they require.

In Agriculture 310W (International Agriculture in Developing Countries), students write this paper designed by Len Harzman.

This research paper is your opportunity to be investigative and creative. Choose your topic carefully. It should be of interest to you and assist you in your future career. The topic must relate to agriculture and a developing country(ies). For example, the paper could be on world hunger, population growth, food availability, human nutrition, food supply, agricultural policy, deforestation, etc.

100 points possible: contents = 75 points, writing = 25 points. The paper will be graded based on the following:

1. Topic: topic must relate to agriculture related issues in developing countries.
2. Paper should contain: cover page, introduction, body, summary, and bibliography.
3. Meet the deadline date: Only in extreme circumstances will an extension be given.
4. Typed, double spaced: Computer pages must be dark enough to be easily read.
5. Use tables, graphs, illustration, etc.: Use whenever appropriate. Explain in writing.
6. Spelling and grammar: will be considered in the grade.
7. Length of paper: Although there is no magic length for a quality research paper, the paper must be at least 10 pages, double spaced, including the cover page.
8. Answer the questions: The paper should, at a minimum, answer the 5 Ws & questions: What is the problem? What was or will be done? Who benefited? How did they benefit?
9. List of references: Use the proper form to list references in the bibliography. No less than 6 references should be used. At least 1 reference should be from the Internet.
10. Neatness: very important; use only one side of the 8.5” x 11” page.
11. Margins: Margins should be no more than 1.5”.
12. Point size: Lettering should be no more than 12 points, except cover page.
13. Late papers: Research papers will receive ½ credit after the due date.
14. Peer review: Because Ag 310W is a writing intensive course, the paper will be reviewed by a peer student in the class and by the instructor. The student is encouraged to rewrite the paper before submitting it for a grade.
15. Significant points: Use a separate page to draw attention to significant points in the paper.

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7. Experiential Essays

In this type of essay students write about an experience designed for them by the professor. It allows them to participate in something unique, analyze their reactions, and determine what they learned through the experience.

Gina Petonito provided this assignment from her Introduction to Sociology class.

**Break a Norm Exercise.** During the coming week, break a norm and write about your experiences. Your norm breaking exercise must follow some rules to be “graded”:

1. The norm you break must not be a law or be one that would, in any way, interfere with the health, peace of mind, well-being, or freedom of others.
2. It is preferable that the norm you break be what we consider a “folkway” so as to comply with rule 1, above.
3. You must not conduct your exercise as part of any group or dyad where individuals are “wise” to your actions. In other words, no fair breaking a norm with others from this class or with friends, family members or acquaintances who know this assignment.
4. You cannot break this norm in class.
5. Your essay should address, but not necessarily be limited to, these questions:
   a. What norm did you break? Describe the experience.
   b. How did you feel when you broke this norm?
   c. What, if anything, did you learn from this experience?
   d. How do you think this exercise illustrated any of the discussions we have had in class so far? Maybe you think nothing was illustrated. Say so, and defend your position.
   e. Why do you think I asked you to do this exercise?
   f. Did you feel this exercise was a valuable learning experience? Why or why not?
6. Your essay should be about two typewritten pages.

Good luck! Your experiences will be used as a basis for discussion on February 1, so be prepared!

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Religious Studies 101W
Beliefs and Believers
Professor John Simmons

WORLDVIEW ANALYSIS ESSAY ASSIGNMENT

INSTRUCTIONS:
As part of the course requirements for Religious Studies 101 (see syllabus), you are asked to write a 1200 word (approximately 5 page) worldview analysis essay. The following instructions will insure that you get the most out of the assignment.

Writing a Worldview Analysis Visit Essay:

The easiest and most interesting way to fulfill this assignment is to visit a place of worship or a major cultural event (World Series, national holiday celebration or ritual, political rally, etc.) And report on it. Presumably, the place of worship or cultural event will be new to you. In most cases it will be a visit to a religious service. Use our six dimensions of religion as a framework for reporting on your experience. Remember that in the spirit of religious studies, worldview analysis is intended to be descriptive not
critical or judgmental. You are to observe the event carefully and empathetically then, in as neutral manner as possible, identify the experiential, mythic, ritual, doctrinal, ethical, and social dimensions. It is assumed also that this report is to be based on first-hand observations, deliberately avoiding the use of secondary sources, so notes and bibliography are not needed. Interviews are welcome, but remember to place the information you receive in the context of our six dimensions.

Most religious places welcome sincere students as visitors. Remember to be respectful, appreciative, and ask about appropriate dress before attending. To get you started on your essay, here is a sample outline:

1. **Field information:** Give the full name, exact address, and religious affiliation of the group you visit; be sure to specify the denomination and the national background; give the date and time of the visit; give the name and type of service (if any) attended; provide the name and position of any person you might interview.

2. **Preliminary Placing Information:** Describe the architectural features of the building you visit. Add the human touch in terms of your description. How are visitors greeted? What kinds of people belong to this group? Can you identify their apparent social class, lifestyle type, ethnic background, gender, average age, or number of adherents present.

3. **Description of Activity:** If you attend a service or formal presentation on the religion or cultural event (rite of passage, political event, etc.), describe what happened from beginning to end. Try to give some sense of the emotional tone and spiritual meaning of the event, e.g., was the opening dramatic or casual, is the congregational participation emotional or reserved, is much of the service spontaneous or ritualized?

4. **Analysis:** Analyze your event in terms of our six dimensions. Obviously, in one visit you can not possibly generate a complete analysis of the religion or event in question, but try to touch on the following dimensionally-related topics:
   
   a) **Experiential** = how would you describe the emotional tone of the event (somber, joyous, reverent, spontaneous)? Can you identify any key philosophical/existential questions that are being answered (meaning, purpose, identity, relationship, etc)?
   
   b) **Mythic** = during the service, does the religious leader refer to any paradigm-laden stories that answer boundary questions? In a non-religious event, are there references to great heroes, tradition, or important past events? Are there references to key persons or events in the past that generate the activities you are witnessing in the present?
   
   c) **Ritual** = describe what the people do during the service or event. What kinds of symbolic activity can you identify? How often is the ritual activity repeated? Is it a rite of passage/lifestyle ritual or one that is part of a regular yearly cycle?
   
   d) **Doctrinal** = what are the major beliefs that are unique to the worldview in question? Or what are the parameters, rules, or regulations that define the group?
   
   e) **Ethical** = try to identify some key moral or ethical demands that are made on the participants. These “dos and don’ts” will probably arise during the sermon or speech by the group leader.
   
   f) **Social** = simply expand on your preliminary placing information; provide the best description you can of the believers or participants who are attending the service or event.

5. **Conclusion:** In your closing paragraph(s), please feel free to offer your own informed insights into the service or event you attended. Can you make some comparisons to similar events in which you might
have participated? What are the similarities? What are the differences? Why do you think human beings are drawn to the worldview in question, and, in your opinion, what do they appear to get out of it? Be creative! Have fun with the project!

6. Assignment timing: Please feel free to plan your visit or participation in a cultural event anytime during the rest of the semester. Our week-long Thanksgiving break (Spring break for Spring semester) affords an excellent opportunity to chose an event, plan a visit, analyze it, and write the essay...just a suggestion!

7. Re-writes: Please feel free to submit a draft of your paper to me via email. I will be happy to point out any problems with content, suggest improved organizational strategies, and note grammatical errors. Submitting a draft could easily improve your score a full letter grade. All drafts must be submitted to my by the 13th week of class.

Worldview Analysis Essay: Grading Scale

While there is no opportunity in Religious Studies 101 for extra credit, you might look upon this project as an opportunity to either raise your grade or lock-in your chances of receiving a top grade in the class. The essay will be worth a possible 20 points. With just a little effort, everyone in the class should be able to earn 17-20 points on the project. The following grading parameters and scale should help you turn in the best possible paper.

20 points: a 20 point paper will be a clearly written, polished, 1200 word essay with no spelling or grammatical errors. (Please make use of Hacker’s A Pocket Style Manual, 4th Edition.) The worldview analysis will reflect the student’s intellectual involvement in Religious Studies 101, and facility with key class themes and ideas will be evident in the description and analysis of the service or event. Creativity in expression and presentation will be rewarded!

17-19 points: while lacking the polish and creative insights of a 20 point paper, the student completes the assignment, i.e., a 1200 word, worldview analysis paper is turned in with minimal spelling and grammatical errors.

14-16: a paper in this point range, for one reason or another, does not fully complete the assignment. The paper might be short and, thus, fail to fully analyze the worldview in question. Spelling and grammatical errors may detract from the overall effort.

12-13 points: a paper in this range reflects minimal effort on the part of the student. Some attempt has been made to complete the assignment, but the end result is a poorly crafted essay.

No points: Students who fail to hand in the assignment, obviously, will receive no points. A 20-point loss from the 180 possible points for the semester could easily result in a lower letter grade, so please plan ahead and complete the assignment.

TRY TO HAVE FUN WITH THE ASSIGNMENT!
After students have completed their composition sequence in the English Department and their Writing Intensive General Education courses, they also must complete the third academic portion of WIU’s writing program, a Writing in the Discipline course for their major. In some departments, these courses are wholly devoted to the teaching of writing; others combine subject area and writing instruction. Many departments have designed their research methods courses to include instruction in writing the research as well.

Writing in the Disciplines courses at Western are intended to help students learn both the processes and formats for the writing they will need to do to be effective professionals in their field. Obviously, the kind of writing in some departments will be primarily academic writing; other departments need to develop students’ professional on-the-job writing.

The generic criteria for a course fulfilling the University WID requirement are linked to the Writing in the Disciplines WEB site at http://www.wiu.edu/users/miwrite/wid/wid.htm. The WEB provides other useful links, including a list of style guides preferred by WIU departments, a list of approved WID courses, exemplary WIU student papers, and a number of other resources.

The documents included in this section of Western’s writing manual illustrate specific ways that different instructors and different departments have put the generic WID course criteria into practice, given the professional expectations within their fields. These documents are not necessarily models for others to follow, though, in some cases, using one as a model may make sense. They do demonstrate a range of courses, assignments, and activities that have been, and are being, used at Western.

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Accounting 451 - Dr. George Peek

Spreadsheet Assignment
You are a senior accountant with the regional, full-service accounting firm of Bigge and Badde, CPAs. You have significant responsibilities in the Management Consulting Services area, working with small and medium size business clients. Several clients have recently been concerned with their competitiveness in a declining market. They especially would like to analyze the effect of prices on sales in the area and to compare their own prices with those of competitors. The clients have expressed an interest in having a simple computer tool to assist in their analysis and to provide decision support. They don’t want to spend a lot of money.

You read an article in the May 1992 issue of *Lotus* magazine which appears to be something which your clients might use [“Price to Win” by David Bolocan and Helen Chen, pp. 59-63]. [Photocopy of article was distributed with this assignment sheet.] As is standard company policy when evaluating software for possible client use, you prepare an interoffice memorandum documenting your findings and providing a recommendation. The purpose is to make other personnel in the firm aware of the possible value or danger of generally available application software.

REQUIRED
1. Implement the template described in the article. Develop at least one independent scenario using data you have collected or have created for the purpose of testing the spreadsheet.

2. Prepare an Interoffice Memorandum to your Consulting Services Partner, Leroy Browne, explaining the template and providing and justifying a recommendation concerning use with the firm’s clients. [Keep in mind that your boss is Bigge, Badde’s Leroy Browne.]

3. Correlate your exhibits with the memo text. The entire set of documents will be kept on file for future reference by firm personnel.

A writing instruction in the discipline consultant will be available to you by prior arrangement between course instructor and the Writing Center Director at the following times.

**WRITING CENTER, SIMPKINS HALL (298-2815)**
Monday, 12-1 and 2-5 pm
Wednesday, 2-5 pm
Friday, 12-1 and 2-3 pm

**WRITING CENTER, WETZEL HALL**
Tuesday, 1-5 pm

****

**Peer Review Milestones for Spreadsheet Assignment**

**OCTOBER 14**
Assignment distributed

**OCTOBER 24**
Draft of Memo
Output from Syntax Checking software (Right Writer or Grammatik)
Template
Operation using data from article
Test Data scenario
Printout of Cell Formulas

**OCTOBER 27 – NOVEMBER 7**
Meetings with WID consultant.

**NOVEMBER 11**
Revised Draft turned in for peer review.

**NOVEMBER 13**
Peer Review returned to author

**NOVEMBER 20**
Final Draft of Memo
Supporting documentation for Memo
Output from Syntax Checking software
Peer reviewed draft of memo
All material from OCTOBER 28 milestone

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**Biology 340 - Shawn Meagher, Ph.D.**

**Course:** Genetics (Biol 340)
**Lecture:** M & W, 2:00-2:50 p.m. in 378 Waggoner Hall
**Lab:** TU 9:00-11:50 a.m. (Sec. 1) in 237 Waggoner Hall
TU 1:00-3:50 p.m. (Sec. 2) in 237 Waggoner Hall

**Credit:** This is a 3 semester-hour course.
**Prerequisites:** Zool 102, 103, and 330 (Cell Biology)

**Instructor:** Shawn Meagher, PhD
**Office:** 230 Waggoner Hall
**Phone:** 298-2409
**Office Hours:** Monday 3-4 p.m., Tuesday 4-5 p.m., and by appointment

**Materials:** Text: Klug & Cummings, 200, *Concepts of Genetics*
**Lab notebook:** 80 sheets - bound

**Objective:** Genetics is the study of how traits are inherited. The inheritance of traits (whether human birth defects or production by agricultural organisms) have important consequences for human health and well-being. The goal of this course is to expose students to the variety of topics contained in this diverse field. We will cover 3 general areas: (1) patterns in the transmission of traits; (2) the molecular basis of inheritance, and how to manipulate those molecules; and (3) changes in the genetic makeup of individuals (that is, mutation) and populations (evolution).

**Evaluation:** Grades will be based on lecture exams, lab reports, and participation as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Exam 1</td>
<td>50 (~19%)</td>
</tr>
<tr>
<td>Lecture Exam 2</td>
<td>50 (~19%)</td>
</tr>
<tr>
<td>Lecture Final Exam</td>
<td>75 (~28%)</td>
</tr>
<tr>
<td>Lab Report 1</td>
<td>25 (~9%)</td>
</tr>
<tr>
<td>Lab Report 2</td>
<td>25 (~9%)</td>
</tr>
<tr>
<td>Lab Report 3</td>
<td>25 (~9%)</td>
</tr>
</tbody>
</table>
Lecture exams will be (1) short answer and possibly essay, and (2) problems—make sure you do chapter-end problems as we go along! Lab reports will be graded on writing quality (especially organization and clarity). Participation will be based on attendance AND performing your share of lab work (data will be collected by teams).

Make-ups: Make-up exams may be allowed within 7 days of the scheduled test day ONLY for (1) death in family (I’ll need documentation); or (2) rare extenuating circumstances (I’ll decide), ONLY if I have 2 weeks advance warning (plan ahead).

Re-grades: I will ONLY considered written requests for exam re-grades within 3 days after tests have been returned. (EXAMPLE REQUEST: “I believe the answer to Question X is…because…” [this last part is critical!!]). I will consider material in the text to be correct UNLESS I specifically tell you otherwise in lecture or lab.

***LAB ATTENDANCE is mandatory! I unexcused absence will result in “F” in course!***

Grades: Based on a percentage of all possible points:

A = 90-100%
B = 80-89%
C = 70-79%
D = 60-69%
F = < 60%

***Grades will not be changed unless I’ve made a mathematical error. Please save your work to insure that your grades have been recorded correctly.***

Academic dishonesty: No appearance of dishonesty will be tolerated. Such work will be taken and assigned a grade of “0” (zero). Rules concerning student conduct will be strictly enforced.

*****

EXTRA CREDIT Writing Assignment: Primary Literature Article critiques

OBJECTIVE: these short papers (1 page, double-spaced, at least 11 point font) will give you the opportunity to learn and communicate about a subject that interests YOU.

INSTRUCTIONS:

1. find an article that you like (see hints below) discussing genetics research. I will only accept critiques of DATA papers. REVIEW articles, POPULAR articles, and WEB-BASED materials are not acceptable. See me before proceeding with any article.

2. Articles must be published within the last 5 years.

3. In 1 (one) page, write a short summary and critique of the paper (outline below).

STRUCTURE

Your Name
Date
Genetics Extra Credit #X
Article citation
Text (double-spaced; follow this outline, exclude numbering and headings)

I. Introduction
   What is the general problem? What are some important previous observations?

II. Methods
   What type of data was collected (offspring counts, DNA sequences)? How were they analyzed
   (\(X^2\), phylogeny program)?

III. Results & Comments
   What patterns were in the data (phenotype ratio was X:X, species A most closely related to
   Species B)? What do the patterns mean? What should we think of the conclusions? Are they
   strong or weak? Can you recommend additional work?

WRITING HINTS: Papers should have 3-4 paragraphs, begin each with a topic sentence. Use complete
sentences. Do not include cover page--it wastes paper.

FINDING ARTICLES:
   (1) Read tables of contents of journals in WIU library. For example, try:
       Nature
       Science
       Proceedings of the National Academy of Sciences
       Genetics
       Heredity
       Journal of Parasitology
       Parasitology
       Journal of Mammalogy
       Copeia
       Evolution
       Canadian Journal of Zoology

   You can also use other journals.

   (2) Do computer-based literature search (see Reference Librarian or me; may require
       Interlibrary Loan).

Just remember: CHECK WITH ME FIRST before starting to work on an article.

*****

Lab Report Guidelines

OBJECTIVE: These lab reports will provide you with experience in (1) performing statistical analyses
of data that you’ve collected, and (2) describing your project in the form of a scientific paper. My primary
goal is for you to gain experience writing a technical report--it should be very brief, and use simple
declarative sentences.

INSTRUCTIONS (General)
I. Requirements--You must write 3 reports (based on whatever experiments work best or are most
   interesting to you).
II. Presentation--Type the papers, double-spaced (more details below). Use NO cover page.
III. Grammar--You must use correctly spelled words, complete sentences, and good paragraph form.
    Please use short declarative sentences (no excess verbiage).
    Use professional vocabulary (relatively stiff)--do not be conversational.
IV. Content--You do not have to define these words: DNA, gene, locus, allele, diploid, homozygote, heterozygote.
You should explain everything else (what is segregation? sex-linked? Describe mutual phenotypes).
References--I don’t imagine you’ll really need any; most of the principles you’ll examine are “common” knowledge, and there isn’t much sense in citing a handbook or textbook. Make sure you use text to explain all figures, tables.

INSTRUCTIONS (Specific)
I. General presentation--Your paper should consist of the following sections (IN THIS ORDER). I will not accept embedded tables or figures (they belong the end).
   A. NO title page
   B. Text (details next)
   C. Literature cited (if you have any--see style on second handout)
   D. Tables
   E. Figure legends
   F. Figure

II. Text structure--Your text should contain the following sections:
   A. Introduction--2-3 paragraphs including the following information (in this order!)
      1. General problem? What’s the idea behind the H₀ that you’re testing? (what is it? what assumptions?)
      2. What did you do in this experiment?
         a. bred flies with what geno/phenotypes? to test what idea?  **I want a figure here**  
            Draw the breeding design (1 reciprocal cross) and indicate the genotypes, phenotypes, and the ratios you expect in the F₂ (F₁ if gender matters).
         b. expectations? (IF…THEN) describe the expectations with a sentence of this form: “If {hypothesis under test} is true, then we expect {some description of F₂ ratios}.”
   B. Methods--as brief as possible. Be sure to include (for both reciprocal crosses):
      1. Breeding
         **Provide a general description of the steps you took (each in table below), and tabulate the details (as below).

<table>
<thead>
<tr>
<th>Date</th>
<th>Action</th>
<th>#male</th>
<th>#female</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>cross virgin P females and males</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>remove P</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F₁ adults emerge</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F₁ adults transferred (crossed)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F₁ adults removed</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F₂ adults emerge</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(range) F₂ adults counted</td>
<td></td>
<td></td>
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</tbody>
</table>
      2. Analysis--What did you do?  X² analysis to test fit of data to your H₀ presentation.
   C. Results--“Discuss” nothing here. For each cross, tabulate and describe the F₂ numbers, the X² results, and whether they were (or were not) consistent with the null hypothesis.

Tabulate this way:

Cross = ? x ?

phenotype (by gender if relevant)  | O  | E  | O-E  | (O-E)²  | (O-E)²/E
----------------------------------|----|----|------|---------|---------
|                                  |    |    |      |         |         |
D. Discussion--as brief as possible. Be sure to include (for both reciprocal crosses):

For cross 1, \( X^2 = ? \), so reject/accept \( H_0 \).
For cross 2, \( X^2 = ? \), so reject/accept \( H_0 \).

Do not say, “\( H_0 \),” name the hypothesis that you are testing (“…do display Mendelian segregation…,” for instance).

Make some general statements about the entire experiment. (You can write this as though Mendelian inheritance is NOT YET a well-documented phenomenon!)

   If the data fit \( H_0 \), easy--re-describe the prediction in biological terms (describe transmission of traits)
   If the data don’t fit, that’s okay, too. What explanations might there be for your data--make sure you come up with some! One possible set of explanations is that the system doesn’t follow basic assumptions (so, what are they?).

GRADES: Each lab report is worth 25 points. Papers will be graded on (1) your participation in data collection, and (2) your writing (see Hacker, D. 1977. *A Pocket Style Manual*), and your adherence to the structure I recommend.

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Communication 311 - Dr. Lisa Allspach

**COMM 311:** Research Design in Communication  
**INSTRUCTOR:** Dr. Lisa Allspach  
**OFFICE:** 304A  
**OFFICE HOURS:** MW 9:30 - 9:50, MW 1:00 - 1:50  
**PHONE:** 298-1109

**Course Description**  
This course will provide a broad introduction to and understanding of the process of research inquiry concerning human communication. Students will be exposed to varying research methods and designs as well as the fundamentals of communication theory and should become familiar with and more proficient in decision-making, conducting research and critically consuming social science research.

**Required Text:**  

**Reference:**  

**NOTE:** Use of other style and formatting manuals claiming to provide APA requirements is highly discouraged as the instructor has found a number of these short-version manuals to be in error. You are ultimately responsible for knowing and following APA as outlined in the official APA manual. Guidelines differing from this manual will not be acceptable.
Assignments:
1. Exams: There will be three exams, two midterms and a non-cumulative final.
2. Homework: Assignments of varying point values will be given throughout the semester.
3. Synthesis Paper: Requirements for this assignment will be provided on a separate handout.
4. Research Proposal: Requirements for this assignment will be provided on a separate handout.

Attendance and General Class Guidelines:
You will find it impossible to do well in this class unless you attend the lectures and discussions. You are responsible for what goes on in class regardless of whether you are there or not. All assignments MUST be turned in on the day that they are due at the beginning of the class period... NO EXCEPTIONS! Exams must be taken on the day they are scheduled. No make-up exams will be given without documented emergencies and will then be scheduled at the instructor’s discretion.

Academic Integrity. All work in this class must solely be the work of the student. Papers turned in for credit for other classes may not be submitted for a grade in this course. It is expected that students will in no way misrepresent their work or be party to another student’s failure to maintain academic integrity. Violations of these policies will result in a failing grade for this course as well as the initiation of academic dishonesty proceedings against the violators.

This class has the Writing in the Disciplines (WID) requirement for the PCHR major. The university guidelines for WID requirements indicate that students will: write approximately 20 pages, will write throughout the course (not primarily at the end), receive instructional support in writing, engage in rewriting of their work, and receive a final grade of which a substantial component is an assessment of their writing skills. Division guidelines also require that papers follow APA style.

Students are encouraged to take advantage of the WIU Writing Center. It is located in Simpkins Hall 341 and is open every weekday of the semester. Specific hours will be posted or you may call them at 298-2815. You may call to make a 50 minute appointment, or you may drop in and you will be accommodated if possible.

*******A NOTE ABOUT GRADES: All work that meets the minimum requirements for an assignment or exam constitutes AN AVERAGE GRADE OF “C.” To receive a higher grade means substantially exceeding the minimum requirements of an assignment or an exam, as well as demonstrating both creativity and mastery of the material beyond the norm.

<table>
<thead>
<tr>
<th>Grading:</th>
<th>Exams</th>
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<tbody>
<tr>
<td></td>
<td>2 Midterms @ 50 pts. = 100</td>
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<tr>
<td></td>
<td>Final = 100</td>
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<tr>
<td></td>
<td>Homework Assignments = 75</td>
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<tr>
<td></td>
<td>Synthesis Paper = 25</td>
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<td></td>
<td>Proposal = 50</td>
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<td>Total = 350 pts.</td>
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315 - 350 = A
280 - 314 = B
245 - 279 = C
210 - 244 = D
209 >= F

Students with Disabilities: Students with disabilities who have need for test-taking or note-taking accommodations are encouraged to discuss this with the instructor.
Tentative Schedule

(Note: The instructor reserves the right to make changes to the schedule as is considered necessary.)

<table>
<thead>
<tr>
<th>Week of</th>
<th>Topic</th>
<th>Chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1: 1/8, 1/10, 1/12</td>
<td>Introduction to Course/Comm. Research Overview</td>
<td>1</td>
</tr>
<tr>
<td>Week 2: 1/17, 1/19</td>
<td>Asking Questions</td>
<td>2</td>
</tr>
<tr>
<td>Week 3: 1/22, 1/24, 1/26</td>
<td>Researching/APA</td>
<td>3</td>
</tr>
<tr>
<td>Week 4: 1/29, 1/31, 2/2</td>
<td>Observing and Measuring Comm. Variables</td>
<td>4</td>
</tr>
<tr>
<td>Week 5: 2/5, 2/7, 2/9</td>
<td>Designing Valid Comm. Research</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><strong>Exam Review (2/5), Exam I (2/7)</strong></td>
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<tr>
<td>Week 6: 2/14, 2/16</td>
<td>Designing Valid Comm. Research Cont.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Research Ethics and Politics</td>
<td>6</td>
</tr>
<tr>
<td>Week 7: 2/19, 2/21, 2/23</td>
<td>Experimental Research</td>
<td>7</td>
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<tr>
<td></td>
<td><strong>(Synthesis Paper Due 2/19)</strong></td>
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<tr>
<td>Week 8: 2/28, 3/2</td>
<td>Survey Research</td>
<td>8</td>
</tr>
<tr>
<td>Week 9: 3/5-3/9</td>
<td><strong>SPRING BREAK</strong></td>
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<tr>
<td>Week 10: 3/12, 3/14, 3/16</td>
<td>Textual Analysis</td>
<td>9</td>
</tr>
<tr>
<td>Week 11: 3/19, 3/21, 3/23</td>
<td>Textual Analysis Cont., Naturalistic Inquiry</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td><strong>(Exam II Review 3/23)</strong></td>
<td></td>
</tr>
<tr>
<td>Week 12: 3/26, 3/28, 3/30</td>
<td>Describing Quantitative Data/Reaching Conclusions</td>
<td>11 &amp; 15</td>
</tr>
<tr>
<td>Week 13: 4/2, 4/4, 4/6</td>
<td>Introduction to Statistics/Inferential</td>
<td>12</td>
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<tr>
<td></td>
<td><strong>(Research Proposal Due 4/6)</strong></td>
<td></td>
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<tr>
<td>Week 14: 4/9, 4/11, 4/13</td>
<td>Analyzing Differences Between Groups</td>
<td>13 &amp; 14</td>
</tr>
<tr>
<td></td>
<td>Analyzing Relationships Between Variables</td>
<td></td>
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<tr>
<td>Week 17: FINALS WEEK</td>
<td><strong>Final Monday April 30th, 3 pm</strong></td>
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</tbody>
</table>

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Homework #2: Library Searches

Required:
- Typed
- Double-spaced
- 12-point font, Times New Roman
- 1 inch margins
- APA style title page
- Stapled

For the title page: The title of this assignment is “Homework 2: (your topic)”; create a running head of your own choosing.

1. Choose a topic. If your group already has a topic, you may want to use this opportunity to begin your literature search.
2. Go to the library and search for your topic using keywords. Copy down the citation information for 4 journals related to your topic.
3. Find one of the articles for which you copied down citation info. Photocopy the first page of the article (which should include the abstract) and photocopy the entire reference section.

4. Look through the reference section. Find an article that sounds interesting and topic-relevant. Put a star or checkmark next to that article. Then, go and find that article and make a photocopy of the first page of that article. (NOTE: the new article cannot be one of the articles you initially found citation info for.)

5. Create an APA-style reference page listing your articles.

6. This is what you will turn in to me: your title page, your APA-style reference page with 5 sources listed, the first page and reference section of one article, the first page of the second article. All stapled together with one staple. (NOTE: Assignments which are not stapled will be penalized.)

****

Narrative Paradigm - The Power of Narrative

(Adapted from a Communication Theory Class Assignment discovered at a national communication conference seminar. Designed to introduce students to a humanistic method of research.)

For this assignment reread in your text the section on Fisher’s Narrative Paradigm. This approach suggests that narratives have the power to resonate with us and teach us “lessons” through their fidelity and coherence. For this assignment, I would like you to choose a set of song lyrics that you think are particularly powerful in terms of these dimensions. Type up the lyrics themselves and then write an interpretive essay on the lyrics, identifying the elements of the lyrics that demonstrate fidelity and coherence.

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LEJA 300 - C.J. Hobby

LEJA 300 WRITING IN LAW ENFORCEMENT & JUSTICE ADMINISTRATION
Sections 1, 2, & 3
Spring 2004

Instructor: C.J. Hobby
Office: Stipes 403
Office Phone: 298-2236
Fax Number: 298-2187
E-mail: CJ-Hobby@wiu.edu

Office Hours: MWF 8-5:00 p.m.
TT 8-5:00 p.m.
In-Class: MWF 12-12:50 p.m., T,W, 5-5:30 p.m. ST 213
F 2-2:50 p.m., ST 213

• COURSE OBJECTIVE:
This course is to help prepare aspiring criminal justice professionals for the specialized writing required in their field. Good writing skills will help students to become a more useful member of the discipline and will equip them to do a better job in their careers. Grammar, spelling, and work usage activities, writing assignments, and criminal justice-based scenarios will be used to familiarize students with the types of report writing required in their professional pursuits. Students will be evaluated on both original and revised drafts of writing assignments.

• TEXT:

• REQUIREMENTS/GRADING
Writing assignments (25 points each)
Midterm exam and final exam (50 points each)

Attendance

Written assignments will include criminal justice reports, letters, resumes, and other documents. These assignments will be reviewed and returned to you for correction. All written assignments must be typewritten using a 10 or 12 point font. NO HANDWRITTEN ASSIGNMENTS WILL BE ACCEPTED UNLESS REQUESTED IN THAT FORMAT. All written assignments are due on the assigned date at the beginning of class. Any assignments submitted after the beginning of the assigned class period will be reduced by one letter grade. All written assignments are the sole responsibility of the students. Materials composed for any other class/seminar/event or the submission of work of another will result in assignment failure. Written assignments are worth 25 points per assignment.

There will be a midterm (week of March 1) and final examination (final exam schedule) consisting of objective and short answer style questions. Materials for both exams will be discussed during class time and in the Cox & Brown text. Examinations are worth 50 points per exam.

Class attendance is mandatory and will be documented every section. Unexcused absences will reduce the final point total by 5 points per absence. The Undergraduate Catalog 2002-2004 (page 48) states "students are expected to attend all classes in which they are enrolled except in classes of illness or other serious emergency. Instructors should exercise good judgment in considering excuses for absences, but it is the student's responsibility to confer with the instructor and to agree to any reasonable arrangements to compensate for his/her non-attendance."

- **GRADING SCALE:**
  
  90% - 100%  A
  80% - 89%  B
  70% - 79%  C
  60% - 69%  D
  59% and below  F

- **PROPOSED WRITTEN ASSIGNMENTS**
  
  Autobiography/Biography
  Police reports
  Writing essay responses
  Resumes/Cover letters
  Other documents

This class should be viewed as a learning experience. Supervisors review all reports written in the criminal justice field, and many of these reports are placed in permanent court files, institutional files, police files, and in other public record files. It is imperative that criminal justice professionals realize the importance their reports play in the apprehension and confinement of offenders. STUDENTS MUST FOLLOW ALL DIRECTIONS PROVIDED BY THE INSTRUCTOR WHEN WRITING OR REVISING ASSIGNMENTS.

"In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations (i.e., fire, tornado, etc.) should contact the
instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Support Services at 298-2512 for additional services."

Student rights and responsibilities may be reviewed at www.wiu.edu/provost/student.

I will make every effort to follow the syllabus as printed. However, some deviation in the printed syllabus may occur because of reasons beyond my control.

Please remember to consult me promptly regarding any issues/concerns that you may have during this semester.

---

LEJA 300
Peer Critique Sheet

Is the paper successful in its purpose?
Do you feel you now know the subject?

Is paper organized well?
Nice transition between paragraphs?

Are there any run-on sentences?
Look for errors of misplaced modifiers, dangling participles, changes in person, and incorrect pronoun usage.
Do you clearly understand what the writer is trying to get across to his/her audience?

Misspellings?

Punctuation errors?
These errors can entirely change the meaning of a sentence.

Correct capitalization?

Word choices appropriately chosen?

---

LEJA 300
WRITING ASSIGNMENT

Remember: The minimum information for reports includes the who, what, when, where, and how with necessary details. The why is not supposed to be given by law enforcement unless it is obvious from the evidence.

1. You woke up this morning to find that your car had been stolen overnight. Write a report of this disappearance. Be complete in your report, remembering to answer the questions above as well as providing an excellent description of the vehicle. Be sure to include the less obvious points such as dents, bumper stickers, and cracks in the windshield.

2. Describe a room as if a murder had taken place. (Do not forget to tell me where this room is?) Draw a sketch to go with the report (indicate north on your drawing) and include the outline of a body. In what order is the room described? Is the body discussed in relation to immovable objects? Again, remember to answer the obvious questions of report writing.
Typewritten reports are due next week.

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LEJA 440 - Dr. William McCamey

LEJA 440
SEMINAR ON CURRENT ISSUES IN POLICING
Fall 2003

Dr. William McCamey, Professor
Office Hours: TTH 8:30-9:30 a.m.
403I Stipes Hall
10:50-11:50 a.m.
Phone: 309-298-1233 (Voice mail)
Other times by appointment
Email: W-McCamey@wiu.edu

Welcome to LEJA 440. In this course we will discuss a variety of issues confronting contemporary police. Upon completion of this course, you should have a thorough understanding of the origins and nature of the police, the police role, the way in which the police are selected and trained, problems which currently concern the police, and some potential solutions to these problems.

Prerequisites: Prerequisite for this course is 15 semester hours of LEJA.

Attendance: Required. More than two (2) unexcused absences will result in the loss of five (5) points for each absence.

Accommodation: If you need special assistance or accommodation, please see me.

Final Examination: The final exam will be given only at the time scheduled by the University.

Course Requirements: You are expected to read the assigned materials prior to each class and to be prepared to discuss these readings in class. There will be three essay/objective examinations in this course. Each will be worth a maximum of 100 points.

Writing Requirements: The LEJA 440, "Seminar on Current Issues in Policing" course is a writing intensive course. Each student is required to complete (3) four page papers critiquing current journal articles and/or books dealing with issues in policing (instructor's approval of topics is required). Each critique must be typed, double spaced, using a font of 12, with proper references. Each critique must be four full pages (no title page is required), and each critique is worth 25 points. In addition, each student will compose an autobiography worth 25 points. The autobiography must be two full pages, typed, double-spaced, using a font of 12 (no title page).

This course includes various forms of instructional support for writing including: writing textbook references, in-class instructional activities, instructor support, and direct feedback opportunities. All writing materials must be an original work (no copies) and never submitted as a requirement for another course.

Grading: Grades will be determined according to the following scale:
(3) exams = 300 points
Writing Requirements = 100 points
Total possible points = 400 points

A = 360-400 points
B = 320-259 points
C = 280-319 points
D = 240-279 points

Course Outline:

Chapter 1: Historical Development of American Municipal Police
Chapter 2: Police Organization and Administration
Chapter 3: Police Operations
Chapter 4: Police Recruitment and Selection

EXAM #1

Chapter 5: Police Training and Education
Chapter 6: Women and Minorities in Policing
Chapter 7: The Police Subculture and the Personal Costs of Police Work
Chapter 8: Policing in a Multicultural Setting
Chapter 9: Ethical Practice and the Use of Discretion in Policing

EXAM #2

Chapter 10: Police Misconduct
Chapter 11: Community Policing
Chapter 12: The Future of Policing in the US, Changing Images, Technology, and Terrorism

FINAL EXAMINATION

**********

Music 390 - Dr. Anita Werling

Course Description
Music 390 European Art Music I. (3)
Survey of music history and analysis of musical styles and their social context. Examination of important styles and musical examples cultivated in Western civilization from the Greeks to the middle 18th century. [Writing Instruction in the Discipline (WID) course. Prerequisites: Mus 200; Mus 181 or equivalent; Eng 180 and 280]

Instructor
Dr. Anita Werling (Browne 226, 298-1168)
Office hours: to be announced

Required Texts
Course Objectives
1. To provide an overview of the development of music in history
2. To gain an understanding of musical style
3. To become acquainted with the contributions and styles of significant composers
4. To be able to identify and describe representative compositions
5. To become acquainted with theoretical and notational developments, important sources and documents, and the development of instruments
6. To gain skill in score reading
7. To gain skill in writing about music

Enabling Activities
1. Readings in textbook
2. Study of musical examples in anthology and textbook
3. Listening to musical examples
4. Instructor lectures
5. Class discussion, especially pertaining to style of musical examples
6. Writing assignments
7. Frequent quizzes and homework assignments

Musicianship Skill Reinforcement
1. Use of theoretical skills in score study
2. Sightsinging of some musical examples

Writing Experiences
1. Mus 390 and 391 are the designated Writing in the Discipline (WID) courses in the Music Department.
2. Several short writing projects will be assigned, with detailed instructions provided for each. Students will have the opportunity to revise a paper after receiving instructor comments on a first draft. Assignments will be graded on writing style and mechanics as well as content.
3. All tests will include essay questions of various lengths.

Speaking Experiences
1. Class participation is expected.

Critical Thinking Experiences
1. Class discussions frequently center on comparisons pertaining to musical style.
2. Tests will include questions which require the student to make careful distinctions and comparisons and to draw conclusions.
**Course Outline**

Aug. 18: Course introduction

Aug. 20 - Sept. 10: Unit 1: Music from Ancient Greece through the 13th Century  
(Grout, Chapters 1-3)

Fri., Sept. 12: Unit 1 test

Sept. 15 - Oct. 1: Unit 2: Music of the 14th and 15th Centuries (Grout, Chapters 4-6)

Fri., Oct. 3: Unit 2 test

Oct. 6 - Oct. 31: Unit 3: Music from 1500 to 1650 (Grout, Chapters 7-9)

Mon., Nov. 3: Unit 3 test

Nov. 5 - Dec. 5: Unit 4: Music from 1650 to 1750 (Grout, Chapters 7-9)

Unit 4 test and comprehensive final exam
  Section 1: Mon., Dec. 8, 10 a.m.  
  Section 2: Mon. Dec. 8, 3 p.m.

**Attendance**

University policy states: "Students are expected to attend all classes in which they are enrolled except in cases of illness or other serious emergency."

Classes will begin promptly at 10 a.m. and 2 p.m. and end at 10:50 a.m. and 2:50 p.m. Tardiness is disruptive to the class.

Attendance will be taken. You will be permitted four absences and/or tardies without penalty. Thereafter, each absence/tardy will subtract one percentage point from the final grade.

**Tests**

There will be four unit tests and a comprehensive final exam. The Unit 4 test and comprehensive final exam will both be given during the scheduled final exam period.

Tests will be made up only if you provide written documentation for a legitimate absence.

Each unit test will be approximately 25% listening identification, 25% essay, and 50% objective and short answers.

Information on the comprehensive final examination will be provided later in this semester.

**Quizzes**

Quizzes may be announced or unannounced, open book or closed book.

During any class period, you may be quizzed on material from the previous class period or on the day's reading assignment.

Quizzes will not be made up for any reason.
Class Participation
Bring Grout and NAWM with you to class each day so that you are able to participate in class discussions.

Grading
Four unit tests @ 100 points 400 points
Comprehensive final exam 100
Writing assignments 175
Class participation 25
Quizzes/homework 100 (or more)
Total points possible 800 (or more)

The total number of points gained will be converted to a percentage figure at the end of the semester, and a letter grade will be assigned. Following is an approximate grading scale; it will be adjusted downward, if necessary, to create a normal curve. Sections 1 and 2 will be graded on the same scale.

85-100% = A
70-84% = B
55-69% = C
50-54% = D
Below 50% = F

Penalties for excessive absences/tardies will be subtracted after the grading curve has been determined.

Since this is an official WID course, you must hand in all writing assignments and pass the writing component (88 out of 175 points) to pass the course.

Academic Dishonesty
Any academic dishonesty, including plagiarism on assigned papers, will result in an F in the course. Per WIU policy, any instance of academic dishonesty will be reported to the Council on Admission, Graduate, and Academic Standards (CAGAS) and become part of the student's permanent record.

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Mus 390 European Art Music I - Writing Assignment 2 (100)

Topic:
Select a specific Renaissance or early Baroque composition for study. You may choose a sacred vocal work (e.g., a movement from a Mass, a motet, a composition based on a Lutheran chorale) or a keyboard or other instrumental work. It should be a work related to the material covered in Grout, Chapters 6-9, but not included in NAWM or discussed in detail in Grout. If you choose a vocal work, be sure that a text translation is available. You may also wish to choose a composition for which a recording is available.

Format:
1. The body of the paper should be 1000-1200 words (about four double-spaced typewritten pages). It should include brief background on the composer, background and general features or characteristics of the genre of work you have selected, then discussion of the composition itself. Composer background should not include detailed biographical information, but rather
should focus on the composer's style and importance. At least half of the paper should be devoted to a detailed discussion of the composition. It is generally better to use a topical approach in your discussion than to give a measure-by-measure description of the composition.

2. **Please do not write in library scores.** As soon as you receive approval for the topic of your paper, xerox the score and number the measures. Include this with your paper. For vocal music, also include a translation of the text. In writing about music, measure numbers are referred to as follows: m. 9, mm. 9-12, etc. If you make any notations in the score, explain them in the body of the paper.

3. Include bibliography on a separate page: all sources used (score, recordings, Grout, reference books, articles, etc. must be listed. Use the resources of our Music Library; avoid on-line sources. Use footnotes or endnotes (not in-text citations) for exact quotations and specific facts and opinions. (Footnotes/endnotes are numbered consecutively from beginning to end of paper.) **Write in your own words;** use exact quotes sparingly.

   Please see Richard J. Wingell's *Writing About Music* (on library restricted shelf) for the following aids: (Also see the reverse side for sample entries.)
   a. What needs to be footnoted
   b. Footnote or endnote format
   c. Bibliography format

4. The paper should be typed, double spaced, with pages stapled or paper clipped together (no folder, no loose sheets).

**Due Dates:**
1. Get instructor's approval for the composition selected no later than Monday, October 20, 3 p.m. Your paper will not be accepted without topic approval.

2. (Optional) Submit a first draft no later than Wednesday, November 12, at class time, and make an appointment to discuss it with the instructor. This first draft must be typed and complete, including bibliography and footnotes or endnotes. It will be graded (see below).

3. The final paper is **due Wednesday, November 19, at class time.**

**Grade:**
1. 60 points on content, including appropriate documentation of content

2. 40 points on writing, including mechanics (organization, clarity, grammar, spelling, punctuation, etc.) and **creativity**

3. If you submit a first draft, your grade will be the average grade of the first and final drafts.

4. Any plagiarism will result in a grade of F in the class. Writing Assignment 1 includes a definition of plagiarism. Also see Wingell *Writing About Music* or Hacker's *A Pocket Style Manual* for a discussion of plagiarism.

**Sample Bibliography Entries:**

 Sample Footnotes or Endnotes:


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Music 391 - Dr. Anita Werling

**Course Description**

Music 391   European Art Music II. (3)  
Continuation of Mus 390. Examination of important styles and musical examples cultivated in Europe and the U.S. from the middle of the 18th century through the 20th century.  *[Writing Instruction in the Discipline (WID) course. Prerequisites: Mus 200; Mus 181 or equivalent; Eng 180 and 280]*

**Instructor**

Dr. Anita Werling (Browne 226, 298-1168)  
Office hours: to be announced

**Required Texts**


**Course Objectives**

1. To provide an overview of the development of music in history  
2. To gain an understanding of musical style  
3. To become acquainted with the contributions and styles of significant composers  
4. To be able to identify and describe representative compositions  
5. To gain skill in score reading  
6. To gain skill in writing about music
Enabling Activities
1. Readings in textbook
2. Study of musical examples in anthology and textbook
3. Listening to musical examples
4. Instructor lectures
5. Class discussion, especially pertaining to style of musical examples
6. Writing assignments
7. Frequent quizzes and homework assignments

Musicianship Skill Reinforcement
1. Use of theoretical skills in score study
2. Sightsinging of some musical examples

Writing Experiences
1. Mus 390 and 391 are the designated Writing in the Discipline (WID) courses in the Music Department.
2. Several writing projects will be assigned, with detailed instructions provided for each. Students will have the opportunity to revise a paper after receiving instructor comments on a first draft. Assignments will be graded on writing style and mechanics as well as content.
3. All tests will include essay questions of various lengths.

Speaking Experiences
1. Class participation is expected.

Critical Thinking Experiences
1. Class discussions frequently center on comparisons pertaining to musical style.
2. Tests will include questions which require the student to make careful distinctions and comparisons and to draw conclusions.

Course Outline
Jan. 12: Course introduction

Jan. 14 - Feb. 6: Unit 1: Music of the Early Classic and Classic Periods (Grout, Chapters 13-14)
Feb. 9: Unit 1 test

Feb. 11 - Mar. 3: Unit 2: Music of Beethoven and 19th Century Instrumental Music (Grout, Chapters 15-16, Chapter 17 to p. 593)
Mar. 5: Unit 2 test

Mar. 15 - April 2: Unit 3: 19th Century Vocal Music and Late 19th/Early 20th C. Trends (Grout, Chapter 17 from p. 593, Chapters 18-19)
April 5: Unit 3 test

April 7 - April 30: Twentieth Century Music (Grout, Chapters 20-22)

Unit 4 test and comprehensive final exam
  Section 1: Mon., May 3, 10 a.m.
  Section 2: Mon., May 3, 3 p.m.
Attendance
University policy states: "Students are expected to attend all classes in which they are enrolled except in cases of illness or other serious emergency."

Classes will begin promptly at 10 a.m. and 2 p.m. and end at 10:50 a.m. and 2:50 p.m. Tardiness is disruptive to the class.

Attendance will be taken. You will be permitted four absences and/or tardies without penalty. Thereafter, each absence/tardy will subtract one percentage point from the final grade.

Tests
There will be four unit tests and a comprehensive final exam. The Unit 4 test and comprehensive final exam will both be given during the scheduled final exam period.

Tests will be made up only if you provide written documentation for a legitimate absence.

Each unit test will be approximately 25% listening identification, 25% essay, and 50% objective and short answers.

Information on the comprehensive final examination will be provided later in this semester.

Quizzes
Quizzes may be announced or unannounced, open book or closed book.

During any class period, you may be quizzed on material from the previous class period or on the day's reading assignment.

Quizzes will not be made up for any reason.

Class Participation
Bring Grout and NAWM with you to class each day so that you are able to participate in class discussions.

Grading
Four unit tests @ 100 points 400 points
Comprehensive final exam 100
Writing assignments 175
Class participation 25
Quizzes/homework 100 (or more)

Total points possible 800 (or more)

The total number of points gained will be converted to a percentage figure at the end of the semester, and a letter grade will be assigned. Following is an approximate grading scale; it will be adjusted downward, if necessary, to create a normal curve. Sections 1 and 2 will be graded on the same scale.

85-100% = A
70-84% = B
55-69% = C
50-54% = D
Below 50% = F
Penalties for excessive absences/tardies will be subtracted after the grading curve has been determined.

Since this is an official WID course, you must hand in all writing assignments and pass the writing component (88 out of 175 points) to pass the course.

**Academic Dishonesty**
Any academic dishonesty, including plagiarism on assigned papers, will result in an F in the course. Per WIU policy, any instance of academic dishonesty will be reported to the Council on Admission, Graduate, and Academic Standards (CAGAS) and become part of the student's permanent record.

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**Mus 391 European Art Music II - Writing Assignment 1 (50 points)**

**Topic:**
Write a review of the Concerto Concert, which will take place on Thursday, March 4, at 7:30 p.m. If you are a participant in this concert or are unable to attend due to an unavoidable conflict, you will choose another concert or recital to review. Alternate choices include any faculty or guest recital before Spring Break. You may not review a concert in which you are a participant. The concert must be outside of your own performance area and must be approved in advance by the instructor.

**Format and Content:**

1. The review should be 800-1000 words (3-4 double-spaced typewritten pages). Include a copy of the program.

2. Do not give a blow-by-blow account of the concert. In other words, do not start with the first piece on the program and describe and evaluate each piece in turn. (See the reverse side for an example of how not to write a concert review.) At least half of the paper should be your own impressions and opinions of the music itself, the performances, and the program as a whole. Use appropriate musical terminology. Can you relate the music performed to music studied in class? What music did you like or not like, and why? Were the performances convincing? (Avoid the comment, "Did a good job.") Was the arrangement of the program effective? What did you learn from the concert?

3. If you wish, you may consult reference works, textbooks, and other sources for information on composers and the music performed. This is not a requirement, however. If you do use material from other sources (including program notes), you must document your sources by means of a bibliography and footnotes or endnotes.

4. Give attention to the organization of your paper. You will probably need an introduction and conclusion. Make an outline before writing.

**Grade:**

1. 35 points on content

2. 15 points on writing, including creativity, organization, clarity of expression, grammar, spelling, etc.
3. Any plagiarism will result in a grade of F in the course.

Due Date:

The review of the Concerto Concert is due at class time on Friday, March 19. All other reviews are due within two weeks of the date of the concert.

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Psychology 323 - Dr. Kim McClure

RESEARCH IN PSYCHOLOGY II
GENERAL EXPERIMENTAL PSYCHOLOGY
(PSY 323)
Spring Semester, 2001
Class Times: Monday, Wednesday, & Friday
Section 2 - 1:00 p.m. to 1:50 p.m.
Waggoner 136

Course Description

Professor: Dr. K. A. McClure
Office Hours: Monday & Wednesday 2:00 - 4:00 p.m. (or by appointment)
Dept. Phone: 298-1593
Waggoner Rm.: 160

e-mail: Kim_McClure@ccmail.wiu.edu
Office Phone: 298-1259

Required Texts: The Practical Researcher: A Student Guide to Conducting Psychological Research
Dana S. Dunn

Additional Materials: One Computer Disk

OBJECTIVES OF THE COURSE:
The purpose of this course is to provide you with a basic understanding of research methods in contemporary psychological research. The emphasis in this course is on a working knowledge of how to do research. The primary goal is to give you the technical knowledge to carry out research on your own. To help you in meeting our goals for this course you will:
1. Engage in the research process as a participant and experimenter.
2. Learn critical thinking skills for evaluating the quality of research studies by gaining experience in reading professional/technical articles.
3. Learn how to analyze and interpret data from research.
4. Learn how to use APA Format in communicating research information.

Class lectures will emphasize research methodology, statistical analysis, research report writing, and various other things that the competent researcher needs to know. It is my hope that when you finish this course you will be able to:
1. Critically evaluate the research you read in professional journals as well as the research you hear about through the popular media.
2. Use research methodology in your professional career and personal life whether you will be assessing the effectiveness of new programs in an educational setting, deciding if one therapy technique is better than another, or simply evaluating the quality of information presented in television commercials and magazines.

NOTE: A working knowledge of statistics is essential for this course. I will be providing a review of basic statistical principles from PSY 223 and will introduce you to more advanced statistical concepts throughout the semester but I WILL NOT be “teaching” statistics. I strongly recommend that you take statistics before this course. Appendix B and C in your Dunn text provides a thorough review of how to use statistics in research. Read that section in your text for a review before the end of our first week. I will also be providing you with additional information to help you in using statistics for your research.

GRADING:
There is considerable factual information that you must assimilate to understand research methods; much of the meaning of the information only becomes of interest and apparent in the context of active engagement with the material. The most important part of this course -- the development of critical thinking skills -- requires you to directly critique the thinking behind research and to appraise the inferences one can draw from research findings. Consequently, the course embodies two main components: (1) there are the traditional readings and lecture topics to convey some of the structure, definitions, and guidelines used in research methods, and (2) conducting, discussing, debating, and evaluating different types of research. To evaluate your progress in meeting these components, as well as the overall goals of the course, there will be 2 exams, 5 written assignments, 3 research projects, and a class participation grade that includes completing a group poster presentation. Periodically there will be unannounced quizzes to provide you with the opportunity for extra credit.

Exams
There will be two exams to cover the course content outlined in your text. The mid-term exam will cover approximately one-half of your text and lectures. The final exam will cover the second half. Exams involve a combination of multiple choice and essay questions. Each exam is worth 50 points for a total of 100 points towards your final grade. Make-up exams are given only for approved absences and you must have documentation to support your request for a make-up.

Writing Assignments:
This is a writing-intensive course. There will be 5 writing assignments throughout the semester. These are designed to help you acquire technical writing experience in the discipline of psychology. You will be provided more information about these assignments as the semester progresses. Because the goal of this course is to improve your technical writing skills, you will have the opportunity to re-do any of the 5 written assignments as many times as you would like to improve your grade up to the due-date specified on the calendar. Late papers are accepted; however, one point is subtracted from your grade for each day the assignment is late, including weekends. Each writing assignment is worth 30 points towards your final grade for a total of 150 points.

Experiments
You will complete 3 research studies throughout the semester. You will analyze the data from these experiments. Data analysis is the primary component of your grade for this section. Each experiment is worth 25 points for a total of 75 points towards your final grade.

Class Participation
This is a difficult and time intensive course. Participating in class is an essential gauge on how much you understand about course content. You will be asked to evaluate and comment at various junctures during the semester. A portion of your class participation grade (30 points) is based upon your attendance and in-class assignments; the other is based on your group poster presentation at the end of the semester (45 points). We will discuss the poster later in the semester. Class participation is worth 75 points towards your final grade.
Grade Calculations:
Your course grade will be based upon your two exam grades, five writing assignments, three experiments, and class participation. Each exam is worth **50 points** for a cumulative total of **100 points (25%)**. Each writing assignment is worth **30 points** for a cumulative total of **150 points (37%)**. Each research study is worth **25 points** for a cumulative total of **75 points (19%)**. Class participation is worth **75 points (19%)**. The total number of points possible for this course is **400**.

I do not grade on a curve, so you are not in competition with your fellow classmates. You can (and probably should) study with other students in this class. Final grades will be determined according to the following scale (scores will be rounded to the nearest whole number):

<table>
<thead>
<tr>
<th>Raw Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>358 to 400</td>
<td>A</td>
</tr>
<tr>
<td>318 to 357</td>
<td>B</td>
</tr>
<tr>
<td>278 to 317</td>
<td>C</td>
</tr>
<tr>
<td>238 to 277</td>
<td>D</td>
</tr>
<tr>
<td>237 and below</td>
<td>F</td>
</tr>
</tbody>
</table>

In addition to the unannounced quizzes, extra credit may be earned by attending Psychology Department colloquia and writing a summary of the speaker’s presentation. All extra credit reports are worth 1 point and should be 1 to 2 pages in length. Extra credit is added to your raw score total.

ATTENDANCE:
Attendance is required. Students who do not regularly attend class fail. If you must be absent for some reason be sure and obtain the lecture notes from another student in the class and speak with me if you must be absent for an extended period (e.g., more than two class periods). Attendance will be recorded each class period.

ACADEMIC HONESTY:
I expect students to be honest in completing their own work during quizzes, written assignments, projects, etc. If a student is caught cheating, he or she will receive a zero for that assignment and be referred to the University’s disciplinary committee for academic misconduct. Punishment for academic misconduct may include receiving a failing grade in this course and possible expulsion from the University. This is a writing intensive course. Please be aware that plagiarism, representing someone else’s work as your own, is dishonest and can also result in a failing grade on an assignment and other disciplinary actions as well.

AMERICANS WITH DISABILITIES ACT NOTIFICATION
In accordance with university policy and the Americans with Disabilities Act (ADA), accommodations in the area of test- or note-taking may be made for any student who notifies me of the need for an accommodation. It is imperative that you take the initiative to bring such needs to my attention, as I am legally not permitted to inquire about the particular needs of students. Furthermore, I would like to request that students who may require special assistance in emergency evacuations (i.e., in case of fire, tornado, etc.) contact me as to the most appropriate response to your needs.

RESEARCH METHODS
The syllabus is intended to let you know what the planned topic areas are, but is flexible and may be subject to change.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Topic</th>
<th>Week 10</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 (M)</td>
<td>Introductions / Topic Article - Discovering the Odds</td>
<td>3/12 (M)</td>
<td>Experiment #2 - Analysis Writing Assignment # 4 - Research Report</td>
</tr>
<tr>
<td>1/10 (W)</td>
<td>Discussion of Syllabus / Statistics Review (Appendix B)</td>
<td>3/14 (W)</td>
<td>What’s in a measure?</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Date</td>
<td>Topic</td>
</tr>
<tr>
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<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>1/12 (F)</td>
<td>More on Statistics</td>
<td>3/16 (F)</td>
<td>Factorial Designs</td>
</tr>
<tr>
<td>Week 2</td>
<td></td>
<td>Week 11</td>
<td></td>
</tr>
<tr>
<td>1/15 (M)</td>
<td>HOLIDAY - NO CLASSES</td>
<td>3/19 (M)</td>
<td>Within Subject Designs</td>
</tr>
<tr>
<td>1/17 (W)</td>
<td>Linking Research and Statistics: Chapter 1</td>
<td>3/21 (W)</td>
<td>Mixed Designs</td>
</tr>
<tr>
<td>1/19 (F)</td>
<td>How will this class help me in the “real world”?</td>
<td>3/23 (F)</td>
<td>Single Participant Experiments</td>
</tr>
<tr>
<td>Week 3</td>
<td></td>
<td>Week 12</td>
<td></td>
</tr>
<tr>
<td>1/22 (M)</td>
<td>Learning to be a Psychologist: Career Choices</td>
<td>3/26 (M)</td>
<td>Writing Assignment # 4 - DUE Psychology in the “real world”: Chapter 7</td>
</tr>
<tr>
<td>1/24 (W)</td>
<td>Getting a Research Idea: Chapter 2</td>
<td>3/28 (W)</td>
<td>Issues of Reliability</td>
</tr>
<tr>
<td>1/26 (F)</td>
<td>Critiquing Research -- not every idea is a good one</td>
<td>3/30 (F)</td>
<td>Issues of Validity</td>
</tr>
<tr>
<td>Week 4</td>
<td></td>
<td>Week 13</td>
<td></td>
</tr>
<tr>
<td>1/29 (M)</td>
<td>Writing: A Review of APA Format: Chapter 3</td>
<td>4/2 (M)</td>
<td>Experiment #3 - Analysis Writing Assignment #5 - Research Report</td>
</tr>
<tr>
<td>1/31 (W)</td>
<td>APA Format Review continued</td>
<td>4/4 (W)</td>
<td>Power in Research</td>
</tr>
<tr>
<td>2/2 (F)</td>
<td>Writing Assignment # 1 - DUE</td>
<td>4/6 (F)</td>
<td>Threats to Internal Validity</td>
</tr>
<tr>
<td>Week 5</td>
<td></td>
<td>Week 14</td>
<td></td>
</tr>
<tr>
<td>2/5 (M)</td>
<td>Structuring an Argument with Previous Research: Chapter 4</td>
<td>4/9 (M)</td>
<td>Quasi-experimental Designs</td>
</tr>
<tr>
<td>2/7 (W)</td>
<td>Avoid Plagiarism: How to evaluate a research article</td>
<td>4/11 (W)</td>
<td>Survey Research… Why is it difficult?</td>
</tr>
<tr>
<td>2/9 (F)</td>
<td>Ethics and Research: Chapter 5</td>
<td>4/13 (F)</td>
<td>More about Data Analysis: Chapter 8</td>
</tr>
<tr>
<td>Week 6</td>
<td></td>
<td>Week 15</td>
<td></td>
</tr>
<tr>
<td>2/12 (M)</td>
<td>HOLIDAY - NO CLASSES</td>
<td>4/16 (M)</td>
<td>Statistical significance… why is everyone so excited?</td>
</tr>
<tr>
<td>2/14 (W)</td>
<td>Keeping it Ethical: The Institutional Review Board</td>
<td>4/18 (W)</td>
<td>Presenting Research : Chapter 9</td>
</tr>
<tr>
<td>2/16 (F)</td>
<td>Use and care of non-human animals in research. Writing Assignment #2 - DUE</td>
<td>4/20 (F)</td>
<td>Figures and Tables - Using a spreadsheet program Writing Assignment #5 - DUE</td>
</tr>
<tr>
<td>Week 7</td>
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<td>Week 16</td>
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<tr>
<td>2/19 (M)</td>
<td>Closing comments on ethics in research. Experiment 1</td>
<td>4/23 (M)</td>
<td>Characterizing a “good” psychology student: Chapter 10</td>
</tr>
<tr>
<td>2/23 (F)</td>
<td>The nuts and bolts of an experiment: Chapter 6</td>
<td>4/27 (F)</td>
<td>Poster Presentations</td>
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<tr>
<td>Week 8</td>
<td></td>
<td>FINALS</td>
<td>FINAL EXAM (CHAPTERS 6-10)</td>
</tr>
<tr>
<td>2/26 (M)</td>
<td>MIDTERM EXAM (CHAPTERS 1-5)</td>
<td>5/2 (W)</td>
<td>FINAL EXAM SECTION 2 @ 10:00 AM</td>
</tr>
<tr>
<td>2/28 (W)</td>
<td>Hypothesis Testing, IV’s and DV’s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/2 (F)</td>
<td>Experimental Error</td>
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</tbody>
</table>
Participation Assignment: Personal Space Invasions

Read the following Institutional Review Board (IRB) Proposal and compose a cost/benefit analysis for the proposed study. As you write, keep in mind the criteria for conducting ethical research. As you write, keep in mind the criteria for conducting ethical research. Be prepared to discuss your analysis in class.

Assignment Goals:
1. Applying our knowledge of ethics in research.
2. Critically evaluating an IRB Proposal

Students read a version of a published student that has been modified to appear as a proposal for research. Students read the proposal and write individual cost/benefit analysis papers and, during class, form groups to determine whether the study should be approved. After much discussion, students are surprised to find that the proposal was based upon a published study in a well-respected journal.


The following assignment by McClure includes the rubric which will be used to grade the finished product. Including the rubric is a great idea because it gives students more detailed information about your expectations and your grading procedures in a form they can easily understand.

You can find more grading rubrics on pages 108-112 of this handbook.

Writing Assignment 2: Developing an Annotated Bibliography—The Groundwork for Experiment 1

Assignment objectives as they relate to our course goals:
This assignment relates directly to our goals of learning how to read, analyze, and interpret professional and technical articles. These goals are delineated in objectives 1, 2, and 3 of your syllabus. You may also note that this assignment ties into skills employers seek in prospective employees in that you will be sharpening your critical thinking, literature search, and report-writing and communication skills. This writing assignment is worth 30 points.

The purpose of this assignment is to provide you with the groundwork you will need for Experiment 1. The hypotheses of Experiment 1 are as follows:

H₁: Object recognition is better than object recall in memory.
H₂: The longer you have to view something the easier it is to remember it.

Your task is to find previous research exploring recognition and recall memory for objects. You must find three articles relevant to recognition and recall memory and write an annotated bibliography for each one. An annotated bibliography is a one-page summary of an article that critically outlines the important details of the methodology and results along with the general rationale for the study. Your summaries will be similar to the critical evaluations you completed for Assignment 1. The articles may be contemporary or classic (i.e., written prior to 1990), but they must be related to our hypotheses for Experiment 1. Keep in mind that this assignment provides you with a basis for your introduction section for Experiment 1.
Sample Formatting

Rationale of Study
Be sure to include the author’s hypothesis and summarize the previous research cited.

Method Section
What methodology did they use? Stimulus materials? Independent variables? Dependent variables?

Results
What analyses did they conduct? Were they appropriate? What did they find?

Discussion
Did their conclusions match their findings (i.e., empirical evidence)?

As always you will need to format your work in APA style. You will need to include a cover page, you may omit the abstract at this point, and you will need a reference page. Keep in mind that you do not have method or result sections, as you are not reporting your own data. The annotated bibliography must be typewritten on 8.5 by 11-inch white paper.

Grading Sheet
Total Points: ______/30
Grade: ______

This writing assignment is worth 30 points. The evaluation criteria are outlined below.

Rationale of Study
Be sure to include the author’s hypothesis and summarize the previous research cited.
(5 pts)_____

Method Section
What methodology did they use? Stimulus materials? Independent variables? Dependent variables?
(5 pts)_____

Results
What analyses did they conduct? Were they appropriate? What did they find?
(5 pts)_____

Discussion
Did their conclusions match their findings (i.e., empirical evidence)?
(5 pts)_____

Grammar, Spelling, etc. (5 pts)_____

APA Format (5 pts)_____

*********

RPTA 376 - Dr. Katharine A. Pawelko
WESTERN ILLINOIS UNIVERSITY
Department of Recreation, Park and Tourism Administration
RPTA 376—Perspectives in Outdoor Recreation
Course Syllabus for Spring Semester 1997

COURSE NUMBER: RPTA 376  Section 001
COURSE TITLE: PERSPECTIVES IN OUTDOOR RECREATION
CLASS MEETINGS: Section 001:  TuTh  12:30-1:45 P.M. in Currens Hall Rm. 204

COURSE INSTRUCTOR: Dr. Katharine A. Pawelko
OFFICE LOCATION: 404A Currens (RPTA Department Office in 400 Currens)
OFFICE TELEPHONE: (309) 298-1720 (RPTA Department Telephone is 298-1967)
FAX:    (309) 298-2967
OFFICE HOURS: Tuesdays & Thursdays from 10:45 A.M. to 12:30 P.M., and
Tuesdays from 2:00 to 3:30 P.M., or by individual appointment
with instructor

COURSE DESCRIPTION:
The WIU Undergraduate Catalog 1997-98 course description states this course examines the outdoor
recreation movement in America and its impact on natural resources; reviews relationships between
changing public demand and the many agencies involved in supplying outdoor recreation. Includes
technical writing instruction and serves as the departmental Writing Instruction in the Discipline (WID)
course.  Prerequisite: upper division status or consent of instructor.  (3 Credit Hours)

COURSE OBJECTIVES:
Perspectives in Outdoor Recreation is designed to fulfill four primary objectives:

1. To increase students’ awareness and knowledge of the history and development of major concepts and
   principles of outdoor recreation, the supply and delivery of outdoor recreation opportunities in
   America, and trends in the outdoor recreation field;

2. To increase students’ awareness and knowledge of current issues affecting outdoor recreation
   participation and recreation resources;

3. As the designated departmental Writing Instruction in the Discipline (WID) course, to instruct students
   in the style of technical writing appropriate for the leisure services profession and provide adequate
   opportunities for students to master this style;

4. To increase students’ capabilities with computer applications involving word processing, electronic
   mail, listserve discussion groups, and use of the World Wide Web..

REQUIRED TEXTS:
Publishers.

SUPPLEMENTARY TEXT:
SUGGESTED RESOURCES FOR CONSULTATION:

SUPPLEMENTARY READINGS:
Additional handouts, articles, book chapters, exercises, and/or other readings will be assigned throughout the semester in order to complement readings in the required texts and class lecture.

COURSE EVALUATION:
Topic/Issue & Book Review Papers
Each student will most likely prepare three written papers which will include a book review and papers on relevant outdoor recreation topics and/or issues.
Specific topics and/or issues for these papers will be assigned or identified by the instructor. Assigned topics and/or issues for these papers will require individual research, critical thinking and analysis, in addition to written work.

Writing Workshops I, II, III:
Three Writing Workshops are scheduled during weeks two, four, and five of the semester. ATTENDANCE AT WRITING WORKSHOPS I, II, AND III IS MANDATORY as a requirement for this course. Workshop content will provide the foundation for being able to successfully fulfill the written papers and written assignment course requirements and will be beneficial in terms of improved technical writing. These workshops are designed to instruct students in the American Psychological Association (APA) style of technical writing appropriate for the leisure services profession.

Writing Assignments:
There will be approximately five to ten writing assignments throughout the semester, generally written summaries of and personal reactions to assigned readings. Some may be assigned and completed in class, while most will be be made up if missed that day of class. Out-of-class writing assignments will be penalized for late turn-in according to class policies. Also within this category, there may be any number of “pop” quizzes given throughout the semester on previously covered material and/or assigned reading for that class period. Out of all these writing assignments and possible “pop” quizzes, each student may be able to drop his/her lowest score.

Exams:
There will be several exams given throughout the semester, the last being scheduled during the Final Exam period. Out of these exams, each student will be able to drop his/her lowest score.

Student Attendance/ Participation:
Students are expected to attend class regularly, be prepared for each class by completing all assigned readings prior to that class, and participate in class discussion. The course instructor will subjectively take into consideration student participation in terms of attendance, quality of verbal responses, comments, and questions, as well as attentiveness in class.
STUDENT EVALUATION:                GRADE ASSIGNMENT:
Topic/Issue Papers/Bk Rev (2-3 @10-15% each) 30%  100-90% = A
Writing Workshop Participation.................5%  89.9-80% = B
Writing Assignments/Pop Quizzes...............25%  79.9-70% = C
Exams (3-4 @ 10% each)..........................30%  69.9-65% = D
Student Attendance/Participation.............10%  <65% = F

COURSE POLICIES:
1. In order to receive maximum benefit from this course, each student is expected to attend class on a regular and consistent basis. Student grades are highly correlated with attendance. View all of your classes as appointments you have on specified days and times. As noted above, students are expected to have completed all assigned readings prior to class. Attendance implies that the student is prepared to adequately discuss the subject material and will be successful in any given “pop” quiz.

2. Lecture notes and assignments from missed classes are the responsibility of the absent student and should be obtained from other students in the class.

3. The general policy on in-class writing assignments, missed quizzes, and/or exams is that there are no make-ups. Failure to attend class on the day of a writing assignment, quiz, or exam will result in a recorded zero for that writing assignment, quiz, or exam.

4. Writing assignments, topic/issue papers, and book reviews are due at the beginning of the class period on the date scheduled. Written assignments, topic/issue papers, and book reviews turned in after that time are considered late and may be penalized 10%. Late writing assignments/papers/reviews may be penalized an additional 10% for each 24 hour period late and/or an additional 15% for a weekend lateness. Late writing assignments/papers may not be accepted for evaluation three 24-hour-day periods beyond the due date.

5. Poorly written assignments/papers may be returned for proofreading and corrections before being evaluated, with subsequent loss of points. Points may be deducted for grammatical, sentence construction, spelling, and/or typographical errors on all writing assignments, topic/issue papers, and book reviews. It will pay off in the long run to proofread your work thoroughly. Be proud of what you do! Plan ahead, do it on time, and be professional.

ACADEMIC DISHONESTY:
Western Illinois University is dedicated to the discovery and communication of knowledge. The University can best function and accomplish its objectives in an atmosphere where high ethical standards prevail. For this reason, and to ensure the academic work of all students will be fairly evaluated, the University strongly condemns academic dishonesty.

The Nature of Academic Dishonesty:
The most prevalent forms of academic dishonesty are cheating, plagiarism, and the submission of false information regarding admission, readmission, or academic appeals. Dishonesty of any kind with respect to examinations, course assignments, alterations of records, or illegal possession of examinations shall be considered cheating. It is the responsibility of the student not only to abstain from cheating but also to avoid making it possible for others to cheat. Any student who knowingly helps another student cheat is as guilty of cheating as the student he or she assists.

The submission of the work of someone else as one’s own constitutes plagiarism. Academic honesty requires that ideas and materials taken from another source for use in a course paper or project be fully acknowledged.
Students are expected to submit work in each course based upon original thinking for that course.

Any student found cheating on a quiz or exam, plagiarizing a writing assignment or paper, or falsifying a course requirement (including class attendance) may receive a failing grade for the course and/or be referred to the Council on Admission, Graduation, and Academic Standards (CAGAS) for disciplinary action which can include reprimand, probation, suspension, or expulsion.

[Material deleted.]

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Fourth Short Paper Assignment
Read Leopold’s “Land Ethic.”

Write and number your responses:
1. Thesis (Description)
2. What are ethics?
3. What is Leopold’s land ethic?
4. What is the “outlook”?
5. Your personal reaction/evaluation.

Reference

*Be sure to use direct quotes in your responses, parenthetically documented correctly in APA style.

****

Book Review Assignment
Each student will select one book related to outdoor recreation to read and review from the accompanying Book List on the last page. Books not on this list may be considered for this assignment, but only upon written student submission of the book’s title, author, and brief annotation of its theme or content for approval by the course instructor.

A review is an extended description, usually with a heavy evaluative component. Instead of simply writing a paragraph capturing the essence of a work, here you’re elaborating on it, sometimes for several pages. You’re attempting to move beyond your initial reaction to a considered judgment of the work. Thus, you have to be able to: 1) describe the work; 2) attend to separate aspects of it; 3) interpret what is means; and 4) assess, according to some criteria, how successful it was in achieving its goals. (Anson & Wilcox, 1992, p. 71)

Consequently, your written Book Review should contain the following components: 1) as an Introduction, a brief, one-to-three paragraph synopsis/description of the major theme or main thesis of the book; 2) a more detailed description and analysis of the component parts of the book; 3) an interpretation as to what the book means or points to beyond itself, especially with relevant implications for outdoor recreation; and 4) an evaluation or assessment of the book’s value, worth, or contribution to the area of outdoor recreation. Further focus on these component parts of the Book Review will be given during the upcoming Writing Workshops.
All Book Reviews are to be type-written and double-spaced. Parenthetical documentation in APA style is to be applied for all citations of direct quotations and/or ideas from the source book and for the Reference Page. Length of the paper is to be from four pages minimum to seven pages maximum not including the Cover Page, Table of Contents Page, nor Reference Page. All Book Reviews will adhere to the following format. Book Reviews that do not adhere to this format will be penalized points during the final instructor evaluation.

A. Format for Cover Page (first page)

Student’s Name

RPTA 376: Written Paper—Book Review Assignment

TITLE OF BOOK:_____________________________ (underlined or in italics)

AUTHOR OF BOOK:__________________________

Date of Submission

Dr. Katharine Pawelko
(Professor’s Name)

B. Format for Table of Contents Page (second page)

TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
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<tr>
<td>Description and Analysis</td>
<td>2</td>
</tr>
<tr>
<td>Interpretation and Implications</td>
<td>4</td>
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<tr>
<td>Evaluation</td>
<td>6</td>
</tr>
<tr>
<td>Reference</td>
<td>8</td>
</tr>
</tbody>
</table>

*NOTE: Since these headings are in your Table of Contents, you must also include them in the body of your paper

C. Body of Paper

D. Format for Reference Page (last page)

Utilizing APA Style:
[models deleted]

DUE DATES for Written Paper 1—BOOK REVIEW ASSIGNMENT:
Tuesday, April 1—Student selection of book is due.
Thursday, April 17—Book Review Paper Draft due.
Tuesday, April 29—Final Book Review Paper due.
Written Paper 1—BOOK REVIEW ASSIGNMENT—is worth 10-15% of your final grade for RTPA 376.

[Deleted list of books for review.]

Book Review Paper Evaluation

**PAPER EVALUATION CRITERIA:**

1) Correct Format for Title Page
2) Correct Format for Table of Contents Page
3) Introduction to Book
4) Description & Analysis
5) Interpretation & Implications
6) Evaluation
7) Correct use of APA style for citations in text of paper
8) Correct use of APA style for citations for Reference page
9) Correct spelling, punctuation, grammar, sentence construction, neatness
10) General flow and organization of paper
11) Instructor’s overall reaction to and evaluation of paper/contents

**FEEDBACK for __________**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Score</th>
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<tbody>
<tr>
<td>1) Correct Format for Title Page</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>2) Correct Format for Table of Contents Page</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>3) Introduction to Book</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>4) Description &amp; Analysis</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>5) Interpretation &amp; Implications</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>6) Evaluation</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>7) Correct use of APA style for citations in text of paper</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
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<td>8) Correct use of APA style for citations for Reference page</td>
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<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>11) Instructor’s overall reaction to and evaluation of paper/contents</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
</tbody>
</table>

Grade for paper: ________________

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**Outdoor Recreation Topic/Issue Papers**

Each Outdoor Recreation Topic/Issue Paper requires investigative research into, critical thinking about and analysis of, and writing on an assigned outdoor recreation topic/issue. These Research Papers will address current or past preservation, conservation, environmental, economic, political or management topics/issues associated with outdoor recreation. It is expected that, as a minimum, at least five different resources will be utilized as references for each Topic/Issue Paper.

An obligation of any writer is to convey more than a regurgitation of another’s ideas. Therefore, when investigating a topic or an issue, students are expected to demonstrate their comprehension by identifying and discussing any controversies associated with a topic/issue and/or proposing some alternative solutions to the problems identified and associated with an issue. When investigating both topics and issues, students are expected to always be clear in assessing and discussing the implications for outdoor recreation.

All Topic/Issue Papers are to be type-written/word processed and double-spaced. Parenthetical documentation in APA style is to be utilized for all citations of paraphrasing of ideas and/or direct quotations from reference sources. APA style is also to be used in formatting the Reference page. Remember, unless cited in the body of the paper, a reference can not be listed in the Reference list, and all citations in the body of the paper must be referenced. Length of each Topic/Issue Paper is to be from five pages minimum to seven pages maximum not including the Cover Page, Table of Contents Page, nor Reference Page. All Topic/Issue Papers must contain the following information and adhere to the following format. Topic/Issue Papers which do not adhere to this format will be penalized with subsequent loss of points. The style of writing students should use for each Topic/Issue paper is formal. Poorly written papers may be returned for proofreading and corrections before being evaluated with subsequent loss of points. Points may be deducted for grammatical, sentence construction, spelling and/or typographical errors on all Topic/Issue Papers. It will pay off in the long run to proofread your work thoroughly before final turn-in.
Be proud of what you do! Plan ahead, do it on time, and be professional in your approach to writing.

**A. Format for Cover Page (first page)**

Student Name  
RPTA 376: Outdoor Recreation Topic/Issue Paper #1 (#2 or #3)  
TOPIC/ISSUE: (place the title of your assigned Topic/Issue here)  
Date of Submission  
Dr. Katharine A. Pawelko

**B. Format for Table of Contents (second page)**

Table of Contents  
Description of Topic/Issue page 1  
Controversies Associated with Topic page 2  
(Alternative Solutions to the Issue page 3)  
Implications for Outdoor Recreation page 5  
Summary or Conclusion page 7  
References page 8  

Note: You do not necessarily need to use the exact wording above for the headings of the different components of your paper. However, there must be some indication of organization in your Table of Contents and throughout your paper. Because such headings appear in your Table of Contents they must also be included in the body or text of your paper, the pages of which are always numbered. These headings should be centered uppercase and lowercase as illustrated above. As a minimum, each paper should have an initial Description of the topic/issue, implications for Outdoor Recreation, a Summary or Conclusion, and at least five References. Alternative solutions, although not necessarily applicable to a topic, are certainly relevant to an issue and must be addressed.

**C. Body of Paper**

(five pages minimum to seven pages maximum; be sure to number all pages in body of your paper)

**D. References (last page)**

(correctly formatted according to APA style and numbered as the last page))

[models deleted]

**Writing Assistance Tutors and Writing Assistance Workgroups:**

Based on the Topic/Issue Paper #1 grade, students who demonstrate competent writing skills will be designated Writing Assistance Tutors (WATs). WATs will assist students assigned to their Writing Assistance Workgroups in the preparation of Topic/Issue Papers #2 and #3. WATs will confine their assistance to the organization of the paper, the basic mechanics of technical writing, and coherent written communication. *WATs will not assist in topic research that is not analysis.* In recognition of their additional responsibility, WATs who successfully fulfill their assigned duties with their workgroups will be exempt from the preparation of Issue Paper #3. *The Course Instructor reserves the right to make the determination of whether or not a WAT has successfully fulfilled his or her assigned duties.*

Students requiring remedial writing instruction should seek assistance through the University Writing Center in 341 Simpkins Hall. Although you can drop-in anytime from 8:00 a.m. to 4:30 p.m. on weekdays, you should call 298-2815 to make an appointment. It may be worthwhile to take a completed draft of your paper to the Center for an objective review by the Center’s staff. Plan ahead for this!
**Due Dates:** Topic/Issue Paper #1 due on;  
Topic/Issue Paper #2 due on;  
Topic/Issue Paper #3 due on;

Each Topic/Issue Paper counts for a specific percentage of your final RTPA 376 course grade.

[Topics list deleted.]

*****

Name  
WID Final Essay  
RPTA 376 (Dr. K.A. Pawelko)  
Date  

Final Exam Question (take home portion)

Please give thoughtful retrospective reflection upon your development over the duration of the RPTA 376—Outdoor Recreation Perspectives (Writing in the Discipline) course and provide your genuine response to the following question(s):

1. a.) Discuss **what you have learned** in this RPTA 376 course with regard to improving your ability to communicate effectively as a writer and a professional in the Leisure Service Delivery Field?

   b.) Identify **how you have learned** this? (Be specific!)

2. It has been said in English composition circles that the process of writing can assist us in exploring, summarizing, synthesizing, analyzing, evaluating, and ultimately grasping subject content. Similarly, in these same composition circles, there is a saying that “good writing reflects good thinking.”

   Explain how the RPTA 376 (WID) course has had an influence on you with respect to the preceding two statements. (Be specific and provide appropriate examples.)

(Word process your responses as per usual for written class assignments. Type each question followed by the corresponding answer. Bring two copies of your essays to your RPTA 376 final exam session to turn in).

******

**Zoology 43 - Dr. Jeff Engel**

Guidelines for Laboratory Reports  
Animal Physiology (Zool 430)  
Dr. Jeff Engel  

As you use the library this semester, notice how the points on this list are exemplified in the published articles you read.

**Tell a Story**

The goal of a scientific paper is to tell a story about how the world works. The organization of your words, the logic of your arguments, the way you present the data, all should serve the story you are telling. Everything you put into a paper (every figure, table, reference, and in fact every sentence) should have a reason to be there.
Your train of thought should always be clear to the reader.

**Style**

Our model is the published paper, *not* the “student lab report.”

WID means “Writing in the Discipline.” This means that I am evaluating the whole package, including writing mechanics, style, and spelling, not just the science.

The style of technical writing may seem dry or even boring to you. In fact there is as much skill and creativity in technical writing as in any other style. The foremost objective is the economical and unambiguous transmission of information (a more subtle objective is persuasion). The reader doesn't want his or her time wasted, and the reader doesn't like to be confused. The second point is more important than the first: I will forgive you for writing too much, as long as I can always tell what you mean.

Write in paragraph format with complete words and no contractions.

The passive voice is certainly appropriate (“stimuli were given at a rate of 2 per second”). An active voice can also work (“we stimulated at a rate of 2 pulses per second”).

Everything you did or observed should be in past tense. You are describing historical events. Facts published previously are often described in present tense, as if to grant them the status of eternal truth.

The paper should be written in standard scientific format, with the following sections: Introduction, Methods, Results, Discussion, References. An abstract is not necessary.

Always keep a copy of your report (at least on disk, with photocopies of one-of-a-kind figures). Laboratory instructors have been known to lose papers!

**Title**

If you had to sum up the most important messages of the paper in one brief sentence, what would it be? That is a good starting point for a title.

**Introduction**

The purpose of the Introduction is to tell the reader what you did, why you did it, and what you think it means.

Always tell what you were trying to find out. Frame this in terms of questions, hypotheses and predictions. Give as much background information as the reader needs to understand why your questions or hypotheses are important. Summarize the approaches you used.

It is usually a good idea to summarize the findings or take-home messages of the paper. (A scientific report is not a mystery story. It is OK to “spill the beans” early in the paper.)

**Methods**

Describe the method briefly, but with sufficient detail for an informed reader to reproduce your experiment. Do not list materials used; rather mention materials only if necessary when describing the procedures. You can save a lot of typing by citing the lab manual: “Experimental procedures are described in Ottis et al. (2000), pages X-X.” Then mention any important deviations from the procedure or materials as described in the manual.
Results
The aim here is to tell the reader what he or she needs to know about the data. You should point the reader to the figures and tables (Fig. 1B, Table 2) and describe the most important features of the data in words.

Every assertion you make should be supported. For example, if you claim that “increasing stimulus voltage led to a larger muscle twitch” in the human muscle response experiment, you must tell how you know this (a myograph recording or visual observation). If you do not have the evidence (that is, you are speculating), make that clear.

Guidelines for Numbers, Tables and Figures
When giving means, also give an indication of spread—usually standard deviation or standard error of the mean (if data are not normally distributed, you can use quartiles or range). On graphs, these can be indicated by error bars. Always indicate sample sizes (N).

Be sure to indicate units!

Tables and Figures should be set apart from the text. They may be on the same page as text, as in a printed journal article, or they may be on separate pages at the end of the report. In either case they should be numbered (Table 2, Figure 1). Every table or figure must be referred to at least once in the text of the paper.

Tables
If there are lots of numbers, try to put them into a table so your writing will be less cluttered. Numbers in a column should all be the same kind of measurement (with the same units). If you use data from the class received as a handout, it must be retyped.

Figures
All graphs should be printed by computer, or neatly drawn and labeled by hand. Graphs made by hand should be drawn on graph paper or carefully measured on plain paper.

Always plot the independent variable on the X axis and the dependent variable on the Y axis. The independent variable is the one you controlled (e.g., stimulus voltage). The dependent variable is the one that was dependent on the independent variable (e.g., muscle tension).

Be sure to indicate the scale of both dimensions (time and the Y parameter) on polygraph records. It is permissible to darken or color the polygraph traces if this helps to make them clearer. If there is a break in a polygraph record, leave a gap to indicate the passage of time.

A figure is an intentional presentation of data. You should cut and paste polygraph records in a way that makes their meaning (or your story) clear to the reader. If you just present reams of raw traces, a reader may not even bother to look.

You can be creative in the design of figures. For instance, it can be very effective to present polygraph traces and a graph of the data together in one figure (as parts A and B).

You may occasionally include figures from other sources, with clear attribution.

Discussion
In the Discussion you should interpret your results and use them to address the questions or hypotheses you raised in the Introduction. It is appropriate to begin by reminding the reader of these questions or hypotheses.
As you formulate this section, you can ask yourself: Did I expect these results? Why or why not? Can I explain them? Can I think of further experiments to test my explanations?

Any result that was surprising should be noted. If you speculate about the cause of a result, you must make a plausible case. For instance, don’t just cite “experimental error,” but suggest what kinds of errors could actually account for the result in question. Whatever causes you suggest, try to devise experiments to test it or ways to improve the procedure.

**What if the experiment did not work?**
Sometimes problems may prevent you from carrying out part of an experiment. At other times your results may differ from what other groups found. This is not a “failure” in my view, and it will not affect your grade. However, you still have the responsibility to write a complete report. You must also describe clearly the results that you expected and discuss the significance of the experiment, just as you would if things had gone more smoothly.

If you were not able to get results at all, tell clearly what happened. Explain or speculate about what went wrong, and suggest ways to test your hypotheses or to improve the procedures in future attempts.

If your results differed from your expectations, suggest hypotheses to account for these differences. These must be specific enough to be plausible. For example, if you attribute an unusual result to the gender composition of your lab group, you should tell how the sex of the subject might make a difference. Go on to propose experiments to test your hypothesis.

**Engage your imagination!**
The best student papers have an extra dimension, something that transcends the boundaries of a simple “lab report.” This is hard to define because it can be manifested in so many ways: a synthesis of the results with other topics in the course, further questions raised by the results, a novel approach to testing these, applying an idea found in the published literature. What these examples all entail is thinking enough about what you did to come up with an original idea. That is when the fun really begins (for the reader as well as for you).

**References**
Your reference list can follow the format from a journal of your choice. List references in order of author first, date second. Include titles. Every source in the references list must be cited in the text of the paper as follows: (Engle 1955); (Engel and Wu 1998); Engel et al. 1998) (“et al.” is used for three or more authors).

Journal articles should be used to make a point. That means you must tell enough about the article so that the reader will be able to get the message.

Only print publications qualify for a “+” grade (see syllabus). If you downloaded a printed article from the journal’s web site, you should provide the print citation. If you do use web resources as supplemental resources, mention what kind of a resource it is or who maintains it. In other words, give some indication of the degree of authority.

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WRITING IN THE DISCIPLINE

BIBLIOGRAPHIES

To provide you with a comprehensive reading list, we include these two up-to-date writing bibliographies. Obviously no one, even a Rhetoric expert, has time to read all the articles and books listed here. But, because these individual works taken together cover practically all questions/problems that arise in the teaching of writing in all disciplines, checking into specific titles can be very helpful to both beginning and veteran W and WID teachers. While the bibliographies are alphabetical, there are three different ways to access them quickly and effectively:

(1) Identify and read through texts discussing the general philosophy of “writing to learn” as well as “learning to write.” Composition theorists like Emig, Elbow, Berlin and Fulwiler provide clear and concise discussions of the reasons for using writing as a cognitive tool in any classroom.

(2) Choose texts that deal with specific problem areas in the teaching of writing—for example Dittmer’s piece on making assignments or Sommer’s article on designing and implementing revision.

(3) Locate texts that discuss using writing in a particular academic discipline—Tierney’s essay on Biology, Price’s article on Mathematics, or Nadelman’s piece on Psychology, to name a few.

In other words, you can study references to cognitive theories of writing, examine solutions for particular problem areas in teaching writing, or discover ways discipline specific content courses use writing in their classes.

As for locating any of these texts, practically all can be found through either the PMLA or ERIC CD indexes in the University Library. If a particular text isn’t available here or through remote library loan, you can contact the Director of Writing or the Director of the Writing Center in the English Department. We have copies of many of these texts and will be happy to share them with fellow faculty.

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GENERIC ASSIGNMENTS FOR ANY DISCIPLINE

Included here are two typical assignments from English 180 that can be used effectively in any W or WID course in any discipline: The Summary assignment is a perfect illustration of writing as a cognitive process—a writing to learn assignment that forces students to read a text closely and analytically in order to produce an objective paraphrase of its contents. With the summary is a peer response sheet that illustrates how response to drafts can parallel grading procedures and thus help students revise for final evaluation.

The In-Class Essay Exam is an assignment that requires students to read, analyze and synthesize various texts to produce a coherent, comprehensive essay in a limited time period. To prepare students for such a complex, difficult writing task, teachers can employ three stages of instruction: before, during and after the essay exam. Teachers can allot class time to take students step by step through this vital process before the actual exam to insure the best possible paper results afterwards. If possible, a dry run “mock” essay with in-class feedback is also helpful.

Summary Assignment: Instructions for the Student
Alice Robertson

Paper: Two or three page summary of a textbook segment from another class.
Purpose: To demonstrate mastering critical reading, a student must be able to analyze a textbook passage and then summarize its contents in his/her own words.

First choose a segment of that text (probably a minimum of eight pages, no more than twenty). It could be a chapter, a sub-section of a chapter, etc.

Next follow these seven steps for writing a summary discussed in class previously.
1. Read the segment through carefully. Determine its structure. Since you will follow its organization, identifying that organization will provide the structure for your own paper. Identify the author’s purpose; that will be necessary for your own opening paragraph, which must include: the name of the text you are summarizing the author or editor of the text and the purpose of the segment you chose to summarize

2. Reread the entire segment. This time divide it into sections. If there are already subheadings, use them or stages of thought (Paraphrasing may be a useful guide here.). Bracket or mark off each section of thought. If necessary, make notes in the margins of some or all of the segments.

3. Write one sentence summaries, on a separate sheet of paper, of each section or stage of thought. Paraphrase, using your own words, not the author’s.

4. Now write a thesis, a one or two sentence summary of the entire segment you chose. Here the purpose of the segment and the one-line summaries should help you find the central or prevailing idea of the segment. If there is a suitable single thesis sentence in the original segment, underline and then paraphrase it. Putting others’ ideas into your own words proves that you understand them.

5. Write a first rough draft of your summary by (1) combining the thesis with your list of one-sentence summaries in the order they appear in the original passage. Then (2) go through this bare bones paper outline and add significant details (support, examples, illustrations, etc.) from the original text you are summarizing. Be careful to be selective. Disregard minor details, and use as few words as possible to convey the main ideas.
BREVITY, COMPLETENESS AND OBJECTIVITY ARE GOALS OF SUMMARY WRITING.

6. Check your summary against the original passage for accuracy and completeness. This checks for content and organization.

7. Revise the rough draft by inserting transitional words, phrases or content links when necessary to insure coherence and improve style. Avoid a series of short, choppy sentences. Combine them for smooth and logical flow whenever possible.

Now check grammar, punctuation and spelling.

Like all your papers, this one should include:
- a title page (name, class, section and paper title)
- the final draft
- the edited rough draft
- any other drafts you wrote
- and this time THE XEROX OF THE ORIGINAL TEXT SEGMENT YOU SUMMARIZED

Do not write a process sheet in advance. We will do that in class in response to specific questions I will ask you then.

The paper is 3-4 pages in length, double spaced with one-inch margins.

Peer Editing Form for Summary Paper
Alice Robertson

- First, take five minutes to write down what you feel are the problems with this paper, what you had the most difficulty doing, what you are not satisfied with yet, what you feel to be real weaknesses in your writing in general and this paper in particular.

- Form groups of three each. Have your draft and the notes you just wrote ready.

- Within the groups, each writer reads his/her paper aloud once. Then pass the paper to your right, along with your in-class notes. If you wish to add anything to those notes orally, do so now.

- Each of you now has someone else’s paper to read and respond to.

- READERS: First, PUT YOUR PENCIL DOWN AND READ THROUGH THE TEXT FROM BEGINNING TO END BEFORE YOU START TO WRITE ANYTHING.

- Now read the note that accompanies the paper.

- Next, pick up your pencil; you are ready to respond.

- First engage the CONTENT of the paper. Do you understand the overall essay? The individual paragraphs? Are both adequate? Could either be improved? If so, how? Make a specific suggestion. Examine the body of the paper. Is each idea fully explained? Are there transitions between ideas—does the paper flow smoothly from one part to another? Are there any spots
where the leap from one idea to another seems to be too great? Mark any such spot with an x and a brief note to the writer.

- Now look at the Style and Diction of the paper. Are there sentences or phrases with awkward phrasing? Underline them and suggest to the writer that they be rewritten. Are there any words used incorrectly? Circle them. Are there words used too often that can be replaced with a substitute or a pronoun? Box them off.

- Last, check the grammar, spelling and mechanics—put sp. over spelling errors, checkmarks where punctuation is needed or incorrect and note any mechanical errors you find—for example, if the subject and verb don’t agree, put SVA over the sentence or any other brief identification of the error like pronoun problem, etc. (Abbreviations appropriate for the error are in Hacker.)

- Now write “edited by,” your name and the date on the first and last pages of the draft and return it to the writer.

- WRITERS: Take a few minutes to read through your editor’s comments and ask questions about anything you do not understand now while the editor is available. Remember, it is your paper and you have the option of accepting or rejecting the advice of an editor. When in doubt about the correctness of the advice, ask me—I’m the referee here.

- Now, if time permits, pass your paper to your left and repeat as much of the editing procedure as time allows. The second editors should also sign the sheet in two places and note whether or not they were able to complete the editing procedure. If not, state how far you got—for example, “I finished the organization part.”

- Return the paper to the author for questions.

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The Secrets of Taking an Essay Exam

Alice Robertson

Before the Exam
Mastering the material for the test involves a number of different learning processes that you become familiar with in writing classes:
1. a close, careful reading of the texts the test will cover (textbook, lecture notes, group and/or class discussion notes, outside reading assignments),
2. analysis of each of those texts through highlighting, marginal comments, note taking, paraphrasing, etc. (use the 6 steps for close reading in Reading Critically, Writing Well),
3. summarizing those texts after analysis (remembering the seven steps for the summary assignment, paper #3), and
4. synthesizing those summaries into logical groupings (usually chronologically or thematically or both. Other groupings are possible).

Now you have identified the relevant subject matter and become familiar with it. To master it and feel comfortable dealing with it in various ways, you should now begin to analyze the process of taking the actual exam:
1. Consider your past performances and remember that an essay exam tests your KNOWLEDGE, your ABILITY TO THINK (apply that knowledge in specific ways), and your ABILITY TO WRITE (to present those applications clearly, logically and correctly).
2. Analyze your audience—look over our notes and journals and think about your observations in class. What did the teacher emphasize, repeat or dwell on at length?
3. Formulate possible questions—focus on key concepts you have identified and consider ways you could be questioned about those concepts.
4. Practice writing out answers to find content gaps in your answers. Time yourself and get used to writing within time constraints.
5. Go back over the original summaries and notes and fill in the gaps you discovered in your answers. In other words, stop worrying about what you already know, identify what you don’t know and focus on that material.
7. Check original texts for essential names, dates, spellings, etc. Facts matter.

During the test itself
1. Read through the entire exam carefully before attempting to answer anything. Underline key directional words like describe, explain, compare, contrast, defend, dispute, etc. Determine what the teacher wants before you start to write.
2. Proportion your time. If there are several sections, allot appropriate time to each and follow your schedule. If there is only one question, allow time for generating and organizing material, actually writing the essay and then checking your piece.
3. Start with the easiest question first. Being able to generate the answer will prepare you to deal effectively with the more difficult questions later. Begin by jotting down all the relevant points you can remember. Number them in the order in which you plan to include them in your answer.
4. Now generate an overall thesis; often restating and then completing the original test question creates just such a thesis. That statement, plus your numbering, creates the organization of your essay.
5. Write clearly and correctly. You have no time for a second draft. As you write, if new ideas surface, make a note in the exam margins and try to work those ideas in as you go.
6. Remember to cite specific examples, reasons, evidence to support your points. To make a statement does not prove it; provide support for each point you raise.
7. Read over your essay, and neatly make corrections when needed.

After you have finished, checking the essay should include
1. identifying a clear thesis statement,
2. reading for coherent organization,
3. checking for support, evidence,
4. seeing if you provided independent thought, analysis or argument if the question called for or allowed such originality, and
5. making sure that you have a conclusion—an essay exam is still a paper with a beginning, middle, and end. Just don’t stop writing; conclude logically. This is often the spot for that originality to emerge. If time expires before you finish, add a note to the teacher that you did not complete your essay. Then at least she knows you know the essay is incomplete.
DEALING WITH INTERNATIONAL STUDENT WRITING
James Conger

International Students: An Asset
International students are a potentially priceless asset to WIU for the unique perspectives on life and culture that they bring to the campus and to individual classes. However, there is a trade-off. With that uniqueness comes the possibility that their contributions in writing may not always match our own expectations of vocabulary, grammar, content, documentation, or a combination of all these.

Admission Standards and Measuring English Proficiency
International students may enter the University directly, or they may spend a semester or two in Western’s English-as-a-Second-Language (WESL) Institute, which has been preparing students for university study for nearly twenty-five years. WIU directly admits international students with proper academic background if they demonstrate sufficient proficiency in English to succeed in the university. Measuring English proficiency, however, is a very difficult proposition. A traditional measurement is the TOEFL (Test of English as a Foreign Language). WIU’s minimum TOEFL achievement level is generally a score of 213 on the computer test (or 550 on the paper test), which is also a widely accepted achievement level nationally. If students have not taken the TOEFL, or have not achieved 213 (or 550), WESL Institute serves as the Testing Service for WIU. The WESL Placement Test consists of a battery of tests measuring students’ abilities in reading, writing, listening, and grammar. If students score low in TOEFL or the WESL Placement Test, they must study intensive English for at least one semester before being admitted to full-time status.

WESL’s Teaching Mission
WESL teaches more than “grammar.” Over the years it has been found that foreign students lack many skills related to the use of English, and often do not know “unwritten rules” about writing that we take for granted in our culture. For that reason, in addition to basic English, WESL also includes units such as paragraph and standard essay formation, paraphrasing and summarizing practice, basic research (on & off-line) and documentation (MLA or APA), note-taking, discussion skills, formal speech making, and debating skills. Finally, WESL emphasizes original over imitative writing (in order to avoid plagiarism).

Continued Learning, Gradual Improvement
Students who bypass WESL may or may not have acquired some of these skills, and even graduated WESL students have begun to learn them but may not yet be adept at applying them. “Practice makes Perfect,” and so they may, to some extent, still be “practicing” in their university classes.

It comes as no surprise, therefore, that students will continue to make mistakes. All students are learners, and students must learn to improve. In our view, mistakes made in the process of learning a second language should be identified, but treated with more “forgiveness” than mistakes made in one’s first (and often only) language. Is this a double standard that can be justified?

International students enter Western Illinois University with a proven background in their first language and an intellectual capacity to participate in various disciplines while they continue to learn to use their second language. Their second language is still undergoing growth and refinement. In fact, research shows that even after language learners have reached a proficiency level that allows them to successfully complete university classes, it may be a few more years before their writing and/or speaking are “error free.”

All international students who have recently reached or surpassed TOEFL 550 or completed WESL will still exhibit some of the errors outlined below.
Sentence-level Problems
There are two broad categories: minor (surface) errors and major (deep) errors. The former can be defined as errors which irritate us, but which do not interfere with communication; such errors include incorrect or missing articles and pronouns, subject/verb agreement, misuse of prepositions, errors in verb form, word order, inappropriate vocabulary, and spelling errors.

Major errors may be defined as those that seriously impede understanding, such as fragments and run-ons, inability to manipulate noun clauses, participial phrases, active vs. passive voice, etc. Some students will also have a serious problem paraphrasing and summarizing.

Organizational Problems
Prior to coming to WIU, many international students have never written any essays in English. If they have previously done some writing, it was in their native language, where they wrote using the writing conventions of that culture. Western writing styles and expectations are not universal.

Therefore, WESL spends considerable time developing concepts taken for granted in Western rhetorical traditions, like “paragraphs,” with “topic sentences” and “supporting details.” WESL also teaches basic essay form with a “beginning,” “middle,” and “end” because it is new to many students. Some students “over learn” these forms and write essays that appear rigid and overly structured. Others “under learn,” and still need to develop the concepts of paragraphing and essay unity.

Academic & Cultural Problems
WESL students are taught the importance of original research and writing, accompanied by adequate documentation. The process is almost always new for them. Moreover, they may come from cultures that value tradition over change. In such cultures, school systems honor memorization of valued language as much as, or more than, individual creativity. As a result, international students may – quite innocently -- run the risk of plagiarism more than other, domestic students.

There are two principle explanations (not excuses) for why international students seem unaware of the consequences of plagiarism: first, many cultures emphasize imitation over creativity, and students are trained to model their writing on the masters. Students from these cultures simply do not understand our high emotional, negative reaction to plagiarism; rather, they view copying as a way to honor the masters. Second, the process of learning a foreign language (here English) involves a lot of memorization, even of whole dialogs. In this way copying English has become deeply ingrained in international students. Thus, using a second language “in one’s own words” becomes more demanding and subtle than it first appears. While students who plagiarize need to be held accountable, they may also need to be given an opportunity to rectify the situation (if it can be determined that the student really did not comprehend the “direness” of the deed).

A Case of “Rising” Expectations
When are mistakes mostly likely to arise in international student writing? In-class essays will have the most errors; international students may need a few extra minutes to finish an essay answer to a question.

Even written reports, essays, and research papers, which can undergo multiple revisions, may still contain some errors.

How should faculty members handle the writing problems of international students? While these students should be held to the same high standards that apply to everyone else, it may be necessary to assist them to achieve, or rise to meet, those standards. This can be done by a variety of means -- personally assisting the student, locating a tutor, or sending the student to the University Writing Center to help minimize remaining problems in English. Such assistance by the faculty in helping international students refine their writing skills may be the key to their success at WIU.
The greatest objection teachers raise when asked to include writing in their classes is the time involved in dealing with papers. We hear this objection most often from colleagues in other disciplines who teach large lecture sections: “I don’t have time to read and evaluate 120 papers twice in a semester.” On the surface their complaint seems a valid one; there are only so many hours in the teaching day, and most of us carry at least a three course teaching load each term. But there are “tricks of the trade”—ways to comprehensively read and effectively respond to student papers without spending an hour per paper and hemorrhaging all over the page in bright red ink. Writing instructors often teach four sections of composition a semester with 22 students per class. In English 180 they assign 6 papers per term. Do the math—22 x 4 is 88 and 88 x 6 is 528 papers to read, respond to, and grade. How do writing teachers do that and stay sane? The secret is a simple one—Read and respond in detail to drafts; then allow students to use their responses to rewrite those drafts and thus create clearer, cleaner, better organized papers that fit the original assignment and are therefore easier to read and grade.

Writing experts debate practically everything, but almost all agree on one maxim: good writing is rewriting. Revising is the key to creating good papers, and teachers’ responses to drafts should be utilized to help students revise wisely and well. If a teacher’s comments engage the students’ ideas (the content), discuss the paper’s structure (organization) and address stylistic issues of clarity and effectiveness of expression, those comments can serve as a blueprint or roadmap for students to follow in their revising process. But detailed responses must be handled carefully and conscientiously. As teachers we do not want to appropriate the students’ texts and rewrite their papers for them. Rather than tell them what to say, we need to show them how to say it (whatever “it” is) more clearly, concisely and effectively. Thus our responses often take the form of descriptive questions instead of prescriptive directions. For example, we might ask if paragraph 3 would work better in some other part of the text rather than tell the student to move paragraph 3 to page 2 after paragraph 5. We circle, underline or check errors but do not correct them; it is the student’s responsibility to discover the error and learn how to correct it themselves. This practice does not mean that we ignore incorrect or inadequate content or grammar; it simply means that we do not correct the errors we mark. We merely point them out and advise students to check their sources or assignment sheets or Hacker manuals to correct the problem.

Fitting this descriptive rather than prescriptive approach are a number of specific “how to respond” sheets from a variety of sources. The first reproduced here was originally developed by a dozen experts on rhetoric and competition in 1991, in a conference workshop and then appeared in Ron Lansford and Rick Straub’s text, *Twelve Readers Reading*; it represents a general set of guidelines teachers can focus on and expand to suit their specific classes:

The twelve teachers studied did/All teachers should
1) respond to student writing in well-developed marginal and end comments; [complete sentences, no abbreviations];
2) focus on large conceptual issues as opposed to sentence-level concerns;
3) respond to student writing at various stages in the writing process;
4) mark relatively few grammatical and mechanical errors and save treatment of error until late in the writing process;
5) individualize their comments to the text at hand;
6) focus their comments on a limited number of concerns in a given essay;
7) balance positive and negative comments;
8) allow their developing sense of the students’ identities to personalize their commentaries;
9) focus on the student as a learner as well as on the text she is producing.
Keeping those nine points in mind, we move to five modes teachers can utilize in responding to student writing (also found in Twelve Readers Reading). Teachers can mix and match these modes to fit their particular assignment criteria and student need:

Examples Of Various Modes Of Response

1. DIRECTIVE (includes corrective, directive, and evaluative comments)
   - Put conclusion in separate paragraph.
   - Watch sentence punctuation.
   - Avoid “you.”
   - You need now to put this idea up front…
   - Not so direct. Sounds a bit defensive.
   - Awkward sentence.
   - You’ve missed the point.

2. ADVISORY (includes advice and qualified evaluations)
   - It would probably be useful for you to sketch quickly an informal outline of your draft.
   - You might get somewhere with the argument that legalization will only promote increased use.
   - I wonder if you can rearrange parts of your paper to bring related ideas together.
   - I get the feeling that you are still thinking through your experiences with the gang and that you haven’t decided the significance of this experience.
   - I think some further explanation is due us readers.

3. DIRECTIVE QUESTIONS
   - How old were you? Were you in 7th grade? 10th?
   - Can you say more about advantages and disadvantages of membership?
   - Examples?

4. OPEN QUESTIONS
   - What point are you establishing here?
   - Why did you talk about keeping a low profile?
   - What main point of LeMoult’s do you want to focus on?
   - What, finally, is your point of view about gangs?

5. INTERPRETIVE STATEMENTS
   - These paragraphs seem to deal with the issue of “membership.”
   - You’re beginning to respond to LeMoult’s argument.
   - Sometimes it’s useful to make a concession to an opponent….
   - I don’t disagree with your position, but somehow I find myself fighting you as I read. I’m trying to figure out why.
   - [You don’t provide any arguments for your position.] All you offer are assertions: drug use is a crime and should not be legalized; drugs are dangerous to an individual’s health and to society; drugs are wrong.

One of the workshop’s original participants, Peter Elbow, and his co-author, Pat Belanoff, took these directives a step further and developed a sense of specific options to incorporate these modes into teacher response. Originally used as an exercise for graduate TA’s teaching freshman writing workshops, these methods can be effectively adapted by any teacher in any discipline; you need only provide your students with a “key” to the markings and techniques you choose to employ. We include here both their options and the pedagogical rationales behind them:
Responding To Student Writing: Varieties Of Reader Response

(1) **Straight and wiggly lines.** To reflect where I’m pleased and where I’m bothered in some way. I can do this nearly as quickly as I can read—and it tells the writer a great deal.

(2) **Movies of the mind** in the act of reading: an honest account of what happened as I was reading. This can be the most effective feedback of all. Even if I don’t use it, I need to know it. I need to attend in particular to my feelings in order to make sure that any allegedly objective or descriptive feedback is not in fact skewed by my feelings.

(3) **Praise** the text. I do this in two ways: first, by noting the strengths in the text as it is; second, by noting what the text’s potential strengths are—strengths which might be exploited by the student as she revises, even if they aren’t quite realized in this draft.

(4) **Reply**, from my own view, to what the paper says. It is a crucial act of respect to take the writer’s view seriously enough to reply to what she says instead of ignoring or sidestepping it with meta-comments about how she says it. To reply makes me into a human reader, not just a verdict-giver.

(5) **Describe** the text and how it functions as accurately, dispassionately, and objectively as I can; in other words, do a discourse analysis. (Examples: “You introduce your claim in your first paragraph; then in your second paragraph...” and so on. Or, “You use a dispassionate, business-like voice, but you also imply in the second paragraph that your reader will disagree with you.”) This too is a gesture of respect and a way of treating the student as writer. By forcing myself to engage in pure description, taking the effort to disengage myself as well as I can from judgment or interpretation, I almost invariably come to a new understanding of the piece and can give better feedback of other sorts.

(6) **Make inferences about process**, about what you think was going on in the writer. (Examples: “I sense that you put down a lot of interesting ideas as they came to you and didn’t really go back and revise from the point of view of your overall topic or task, that you did only surface-level revising.” Or, “It seems to me as though you got bored by the topic.”) Of course these inferences are risky guesswork. But if I am accurate in my inference, this kind of feedback often makes a bigger improvement in student writing than any other kind; it can change a major factor in how she goes about writing. And even my wrong guesses can be productive when the student challenges them: I might end up saying, “How do you suppose you gave me the impression you were bored when in fact you were interested?”

(7) **Advice.** There are two ways I can give advice: one is by blatantly appropriating the text and saying what I would do if I revised it; the second is to be true to the writer’s purpose and say what changes I would make if I wanted to help the writer do what she wants to do. In order to force the student to tell me what her purpose is, I ask for a cover sheet for every paper. In this cover sheet, the student must say what she was trying to do in the paper. (I also often ask the student to include on this sheet what she considers the major strengths and weaknesses of the paper.)

(8) **Grade it.** Then justify the grade in a comment. Notice what a large proportion of teacher comments are of this variety and how often such comments are pedagogically ineffective: just a form of trying to forestall beefing. And notice how much more useful it is if I comment on the grade by giving positive advice, as above: “Here’s what you’d need to do to get a better grade.”

(9) **Grade it collaboratively:** agree with another or with others on a grade and on reasons for the grade.

(10) After the exercise of trying out all these options, write the short comment, the “real comment” most appropriate for this student, this paper, this situation.

**Moral Of The Story**
This is an artificial, lengthy exercise but occasional practice with it improves commenting. I comment better when my mind fills quickly with many different, even conflicting things, I might say about a paper; then I can decide what I should say (given the student and the situation). Most bad commenting comes from settling for something when one can’t think of much to say, or from automatically slipping into one unthinking gear or mode of commentary.

It follows that I should always read a text all the way through before writing anything in the margins. If I write marginal comments as I go along in my first reading, I am drifting into one mode of commentary before being in a position to make a good decision about what is the appropriate mode for this paper. (I
usually do “movies of the mind” during the first reading, but on a separate piece of paper; I can decide later if I want to use it.) Besides, I find I save time if I wait till I’ve read through once for most comments. Students do not usually benefit from more than about two pieces of good news and two pieces of bad news; more is probably a waste of our time. Hence, I must wait till I’ve read the paper through in order to decide what the few things are that are worth my time to write.

**A Philosophical/Pedagogical Note**

To comment on a student paper is to interpret and evaluate a text. Yet literary and philosophical theory do not give us any agreed-upon rules for deciding whether an interpretation is valid. To reflect on this is to realize how little epistemological validity there is to most of what we write on student papers. If we want even some trustworthiness to our commentary, I see only two sources:

1. Consensus from negotiation by a group or community. When groups or even pairs of teachers work out agreements about specific student texts—or even about criteria or standards—then our judgments have considerably more trustworthiness. Group negotiation is time-consuming but we could do it quicker if we set our minds to it. Holistic scoring is one attempt to increase validity in evaluation by the use of groups.

2. There is, however, a completely different kind of epistemological validity available to a teacher operating alone. Frankly acknowledged subjective reactions are at least true—even if true only for one reader. (Example: “I started out sympathetic to what you were saying, but in the third paragraph I began fighting you, getting mad and disagreeing with the very point I was ready to believe in the beginning.”) When we make comments about a student text that purport to be true in general or true for other readers, we are very likely to be telling lies. (Example: “Your paper would be more persuasive if you…Another good reader often shows us such verdicts can be quarreled with.”) When we write about what happened to us, we are almost invariably telling the truth.

There is enormous pedagogical power that comes from truth-telling. Students often fight us in our more impersonal “verdicts”—in part because they sense that our judgements are questionable. Often we win such disputes only by resorting to institutional authority which further undermines our students’ shaky faith in teacher judgments. But when we simply tell the truth about what happened to us as we read, students cannot doubt or quarrel with us: what we say has a higher chance of being actually heeded. Besides, when we give students our frankly acknowledged subjective reactions, we are treating them as writers: “Here are my reactions; you decide what to do about them.” By treating students as writers, we help them learn to treat us as real readers instead of just sources of impersonal verdicts. And oddly enough, our subjective reactions are often surprisingly universal.

*********

The most concise of all our response sheets comes from a Writing Across the Curriculum workshop conducted by Art Young of Clemson University:

**Evaluating Writing Assignments**

1. Respond to the content of the paper; show that you read it and reacted to it.
2. Respond positively and personally where possible.
3. Try to see more than one draft of an assignment: Revise early drafts, edit later drafts, grade final drafts.
4. Comment critically on one or two items at a time; don’t overwhelm with negative remarks.
5. Comment specifically when you can; point out exactly what you object to.
6. Edit a page or two—not the whole paper; show by example and let the student do the work.
7. Include peer and self-evaluation where you can; learning to critique is part of learning to write.
8. Look at sample papers, good or bad, and discuss features of each; involve students in this process.
9. **What** is said includes how it is said; don’t split grades.
10. Understand that “good” writing depends on audience and purpose.

**********

Always remember that responding to student writing is (or should be) creating a two-way dialogue between you as reader and the student as writer. Applying these common sense “tricks” can significantly increase the effectiveness of that dialogue by providing the student with ample guidelines for successful revision of his original draft. What you choose to adapt from our suggestions here depends upon the nature of and criteria for your particular writing assignment in any given class.

Recent research has taught us that writing is a revision process. Now that you as teacher have read and responded to the students’ texts, the ball is in their court; they must take the dialogue a step further by reading and responding to your commentary. Their response, of course, is their revision of those initial drafts and your feedback can be (and if class time permits, should be) supplemented by in-class or out-of-class peer response that can be scheduled either before or after your written feedback. In this scenario, students actually write three drafts—one for peer response, another for teacher feedback and a third for evaluation and grading. Remember that both peer and teacher responses should be based on assignment criteria and directed toward revision. In this process, the students’ motivation for revising is self-evident: the better their papers fit the criteria, the higher the final grade they receive.

While the exact steps students need to take to produce effective revision always depend upon assignment criteria, there are a series of general procedures they can follow in all revision processes. The following generic handout is a compilation of revising stages taken from a series of writing texts and distributed in sections of English 180 at WIU. Every writing textbook available today contains a lengthy section devoted to revision; the steps listed here appear, in various formats and arrangements, in all those rhetorics:

(Re)Vision Handout

“How can I know what I think until I see what I say?”
E.M. Forster

“All good writing is rewriting.”
Unknown writing teacher

Hopefuly you are revising with the help of teacher and/or peer feedback. Always take their comments into consideration throughout all parts of the revision process. There are two ways to look at revision:

- One classifies two kinds of rewriting—MACRO-REVISION & MICRO-REVISION.
- The other divides it into three stages—ACTUAL REVISION, EDITING, PROOFREADING.

Actually both can be combined logically to provide beginning writers with a clear, chronological blueprint for revising a paper—in other words, what to do and when (in what order) to do it.

Stage one can be labeled MACRO-REVISION and includes the actual (re)visioning or reworking of the paper’s approach, content, and organization. It should always be the first step in the overall revision process. It involves the essay as a whole and the paragraphs that compose it.

Here the writer asks these kinds of questions:

1. Did I approach the subject from the right angle? Will a different approach better accomplish what I’m trying to do here?
2. Are my points arranged in the best possible order to say what I am trying to say? Would rearranging any of them make my paper clearer? Better organized? More effective?
3. What did I leave out that I need to complete, support, or explain my subject and/or position in this paper? Is there a major point I forgot or minor evidence I need to include for such a point?
4. Did I explain each point fully so it will be clear to my reader? Can a reader follow my reasoning, connect my point and relate them to my controlling idea (thesis)? Have I left a “content gap” a reader might not be able to fill in?
5. Is there anything in the paper that shouldn’t be there—something unrelated to the idea I am developing, something that should be eliminated?
6. Is my introduction effective? Would it make someone want to read this paper?
7. Is my conclusion complete? Did it go too far? Not far enough?

Obviously these are in-depth questions that require (re)seeing the paper—what it says and how it says it as well as what it doesn’t (but maybe should) say. This stage is MACRO-REVISION because it requires major rewriting and reworking of the paper’s content and organization and maybe even its approach.

The second two stages are MICRO-REVISION or EDITING and PROOFREADING, in exactly that order.

EDITING, stage two, includes the sentence level of the paper rather than the whole essay or its paragraphs. EDITING has two purposes:
1. Clarifying content
2. Improving style

There are two questions to ask here:
1. Does each sentence say what you want it to say?
2. Is there a more effective way for that sentence to say what you want it to say?

Hints:
1. Replace passive voice whenever it is possible without changing the meaning of your sentence.
2. Avoid jargon, slang, or unnecessarily big words. Be clear.
3. Express ideas concisely. Eliminate unnecessary words and phrases. Less really is more.
4. Vary your sentences in length and structure. Don’t write every one in subject-verb-object order.
5. Use parallel constructions for parallel ideas.

PROOFREADING is the second stage of MICRO-REVISION and the last stage of revising. It includes checking for surface errors in grammar, spelling and punctuation and eliminating them. To do so, complete the following steps:
1. Read the paper aloud.
2. Ask someone else to read it for those three kinds of errors.
3. Don’t assume spell check caught anything.
4. Never use a grammar check. None on the market can read for context and they will mess up your paper.
5. Use A Pocket Style Manual for grammar and punctuation questions.

Revision is essential for all good writing. No paper is carved in stone. It’s yours and you can make any and all changes necessary to improve it and make it the best possible piece of writing.

*********

Often teachers supplement generic instructions with specific revision “tips.” These two were distributed in English 180 and 280 respectively, the first for an analysis assignment and the second as part of a research-based, position paper:
Tips For A Better Paper
1. Write an intro that will make me want to read the paper even if I didn’t have to. Find a hook—get me interested.
2. Remember to organize your points according to your controlling idea or thesis statement. Make sure all points refer to that thesis.
3. Transition between points (probably paragraphs). The best transition is a content one, a natural link between the ideas you are discussing. A mechanical transition—however, therefore, first, on the other hand, etc.—is not quite as effective but much better than no transition at all.

Five Ways To Avoid A Weak Thesis
1. Take a stand on the topic
2. Make a debatable assertion.
3. Avoid depending on conventional wisdom or cultural cliches; they are not debatable either.
4. Make specific claims, not overly general ones that are too broad for development in a paper of less than ten pages.
5. Avoid a thesis based on likes and dislikes, just opinion. It cannot be presented and proven logically.
Grading is never fun; it is usually the least enjoyable and often the most arduous aspect of teaching. And that task becomes even more difficult when we deal with written work—essays, reports, exams—that cannot be computer scored or objectively evaluated (a date in history is right or wrong in a multiple choice format). But ideas—students’ concepts and the arguments and evidence they employ to present those concepts—are dynamic and varied; their paper organizations are fluid and flexible, and their styles are individual (both for the writer and for the discipline in which the writer is working). What then can we, as teachers, do to make our grading fair, consistent and effective for our students and less difficult for us? What criteria do we select? How do we apply that selection? And how do we inform our students of that criteria?

Naturally the criteria selected depends on a number of factors:

- the academic discipline involved
- the particular class
- the specificity of subject matter in that class
- the nature of the paper assignment (a revised essay? a formal lab report? a raw in-class essay exam?)
- and the significance of the paper in the overall course requirements

While grading fluctuates in every class with every assignment, there are some basic parameters teachers can employ to set up criteria for evaluating student writing. Based on William Irmshue’s decades-old formula, the generic criteria for evaluating writing always include

- content
- organization
- style and diction
- grammar and mechanics

The point value or percentage assigned to each depends upon the particular class and assignment. For example, content alone would determine most of the grade in a formal lab report in biology. Organization would also matter because experimental results usually occur, and should be presented, in a fixed, specific order. But style and diction would play a smaller role in final evaluation. Mechanics and grammar would only matter if errors subverted the clarity of content. On the other hand, the effectiveness of a political science argumentative essay might depend on the arrangement of material and style of presentation to be convincing.

Obviously content is always primary. If students fail to include the required information, they usually fail. For that reason, most writing teachers break down their grading to reflect this essential requirement:

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td>50</td>
</tr>
<tr>
<td>Organization</td>
<td>25</td>
</tr>
<tr>
<td>Style/Diction</td>
<td>15</td>
</tr>
<tr>
<td>Grammar/Mechanics</td>
<td>10</td>
</tr>
</tbody>
</table>

In content, consider what students say. Is their subject matter comprehensive? Is it clear? For organization, is the arrangement of material logical? Effective? Style and diction concerns how well they present their material. Are the sentences varied in length and syntax? Is the vocabulary diverse? Specific? Accurate?

Grammar and mechanics come into play on all levels but become particularly important when such errors interfere with meaning or create reader confusion and thus undermine both the substance and the presentation of the paper. Writing teachers usually refer to two kinds of grammatical/mechanical errors:
1) Deep errors—those that sabotage the meaning a student is trying to convey, and
2) Surface errors—proofreading problems, like typos or omitted apostrophes, that don’t interfere with meaning.

The first kind of error can destroy clarity of content and thus seriously affect the overall grade. The latter type needs to be identified so it can be eliminated in future papers, but it is not a major factor in grading when a teacher is focusing on content and organization.

Depending on the class and assignment, these point values can shift drastically. The individual criteria and percentages teachers assign for a particular paper are not the issue here. We are not suggesting what percentages you should assign to each area or even that you use these four areas as your criteria. Many teachers use other categories and produce far more detailed grids or scoring sheets for evaluation (see examples in this manual). What matters in effective grading is that teachers consider all pertinent areas in their grading, develop criteria that reflect their own values for the assignment, and inform their students of those criteria and percentages for every paper well in advance. If teachers respond to rough drafts or utilize peer response in class, they can structure response sheets to reflect that criteria so that the feedback students receive is geared to their revising for the final evaluation process. This way students know what teachers value in each paper and can focus their revision to deal with those values. Thus they write better papers and grading becomes easier, fairer, and more consistent because teachers can respond in terms of specific criteria students already know.

**Dealing with Non-Graded Writing**

Read, mark with checks, and possibly respond briefly in margin to one or two points.

Some pieces need never be handled by the instructor at all—for example, go around the room and check off that each student has recorded the main lecture points of the day and let them keep the notes for future study. If you are concerned with whether or not they got the points right, list them on the board at the beginning of the next class and, while they are checking their notes and correcting them, you walk around checking off credit for those with a list.

None of these is graded in the traditional sense of marking errors and making comments to help a student revise for another draft as you would a formal paper. You as instructor can, however, note as you read responses whether or not the student has serious writing problems and then ask that student to go to the Writing Center for help with any graded writing.

**Rationale for Non-Graded Assignments**

The more students write, the better writers they become—whether you see it or grade it or not.

Reading material helps students learn something about the topic; writing about that same material helps students to clarify ideas for themselves, to understand relationships between those ideas (examples of a main point, a cause and effect relationship, a further definition or description of an idea, etc.), to differentiate between main ideas and minor or sub points, and to organize those ideas into a logical order for use on tests, in papers, and in discussion.

Writing about the subject matter of the course helps students to control the terminology of the discipline.

**Short Non-Graded Assignments**

Examples of non-graded short writing assignments:

- responses to reading assignments, class activities, out-of-class events (lectures, plays, etc.)—usually brief summaries and then opinion of the event, activity, reading.
- responses to specific questions about course content—for example, explaining a key concept in their own words
• a non-final draft of a formal writing assignment that will be later rewritten with peer and/or instructor comment
• cover sheets or letters on a formal writing assignment
• a specific number of entries by each student on an electronic discussion board
• brief summaries of the main points covered during a particular class period
• answering in writing for homework a question about the day's class material generated by a fellow student

Process for Creating Short, Non-Graded Writing Assignments
1. Decide what you want the assignment to accomplish--for example, help students understand an upcoming complex reading assignment? Review material for a test? Organize and synthesize lecture notes? Clarify certain material covered in a class? Demonstrate whether or not they do understand certain material? etc.
2. Then decide what kind of format or what kind of assignment you want to design--an information one-pager? An informal response that can be typed or handwritten? A quick question written in class for another student to answer out of class? A prompt for an electronic discussion?
3. Write out the instructions for the particular assignment you have chosen. That assignment should include both the rationale for the assignment (why you want the students to do it and what they will learn from it) and the steps they need to take to complete the assignment.
4. Use the formal assignment checklist to insure that your instructions are clear.
5. If possible, ask a colleague to read through the assignment and then orally explain it to you. If a fellow teacher can't understand it, neither can your students, so rewrite for clarity.

Composition Assignments
Since the ease of grading depends on the quality of the papers being graded, the kind of assignments teachers write is another key factor in the evaluation process. Like criteria, you decide what kind of assignments to make. After all, you and you alone have to read and grade them. But, again, there are ways to make initial assignments that actually aid in grading them later:

1) Have in mind a clear purpose and specific audience for the assignment; know what you want the students to learn from it and understand how it fits into your overall course goals.
2) Explain this purpose to your students when you first give them the assignment. Students always take a task more seriously when they understand why they are being asked to do it.
3) Try out the assignment yourself before you give it to your students. If you can’t do it well, I guarantee they can’t either.
4) Always provide students with written assignment sheets. Carefully compose and edit them to make certain your instructions are clear and consistent.
5) When you hand assignments out, give students time to read them over and ask questions in class. What is crystal clear to us is sometimes confusing to them.
6) Ask students to provide a process sheet with their final papers. This cover letter serves as a record of their purpose for their pages.

Choosing the Right Assignment for Your Class
First ask yourself a series of questions--some may be appropriate for one assignment, some for others, depending on individual teacher preferences, class content, etc.
1. What do I want my students to learn from this assignment?
2. What do I want them to demonstrate to me in this assignment? For example, do I want them a) to explain a process?
b) to organize material from one source into a coherent description or report on specific data? c) to create and structure an argument on supporting points of evidence?
3. Do I want them to synthesize material from a variety of sources to
   a) explain a process?
   b) describe a situation or present specific data in a report form?
   c) create and structure an argument from multiple sources?

In other words, what rhetorical task(s) am I asking them to perform? Why do I want them to do this?
What will writing this assignment accomplish? Will it demonstrate that
   a) they have mastered a particular block of information?
   b) they can locate and evaluate sources and then synthesize and present relevant information from
      them in an argument or a process explanation or a descriptive report?
   c) they can analyze a piece of writing (article, book, chapter, etc.) on more than a surface level and
      present that analysis in an organized/coherent paper?

Obviously these examples are not the only kinds of tasks and purposes involved in writing assignments.
While questions 1, 2, and 3 remain standard, the subordinate questions under each can vary.

Go through these questions each time you start to write an assignment and jot down your answers. Think
about your answers, and then outline an assignment based on what you have decided here. Finally, fill in
the gaps with specific directions for your students.

****

Once you have decided on an assignment, you can use these steps to rework that assignment for maximum
effectiveness.

**Review Sheet for Composing an Assignment**

1. **Circle** every word in the assignment that names a purpose for writing or an organization of writing,
   verbs like “argue,” “analyze,” “summarize,” and “explain” as well as nouns like “argument,”
   “analysis,” “explanation,” “description.”

   **Next** list all of these words together on a piece of paper. How many purposes or organizations have
   you asked students to achieve in the writing? More than two are likely too many.

   **Next**, decide what is the one most important purpose the students should aim for and what are no more
   than two secondary purposes. Eliminate all other words of writing purpose or organization from the
   assignment.

   **Next**, as much as possible convert all the nouns of writing purpose to verbs, recasting sentences where
   necessary to do so. That is, rewrite sentences so that you can say “analyze” rather than “analysis” or
   “summarize” rather than “summary.” Think of your assignment as a set of instructions for doing
   something. What you want students to do is best stated in verbs, the words of doing.

2. Does your assignment include a series of questions? If so, is it clear what students should do with the
   questions? Are they just supposed to help students get going by priming the cognitive pump or
   greasing the ideational wheels? Are students supposed to answer all or some of the questions in their
   writing? Are they supposed to answer all of the questions in the order they’re asked on the
   assignment sheet?

   Once you are sure how you intend students to use the questions, then you should examine their format.
   Should the questions be set apart with a heading? Should the questions be introduced by a sentence of
   “instructions for use”?
Remember, “should” means here: will one way communicate more effectively than another how you want students to write their assignment?

3. If there is a better sequence of steps than another for going about the writing, have you set out that sequence for the students on the assignment sheet? List somewhere the steps you would go through in writing this assignment yourself--or have a colleague or graduate student do so. Consider things like decided what to read or observe or collect; what to write first or save until last. Is there any reason for not telling students about these? If not, then tell them.

4. Identify any inappropriate responses to the assignment that you know from experience some students will make, e.g., “Do not write a plot summary”; “Do not simply report what other people have said”; “Do not add your opinion to the article summary”; etc.

5. Have you identified an intended reading audience for the writing assignment? You may leave reading audience unstated; most writing assignments do not specify a reader. If the reader, though is not specified, students tend to assume an audience in the discipline who knows as least as much as--and probably more than--the writer about the topic. My experience is that assuming this expert reader leads many student writers into cryptic writing where they assume that the reader’s knowledge will supply the background, definitions, and other material they believe an expert already knows. If you want the assignment written for a different reader, you have to say so explicitly, e.g., “Teach an interested friend who is not in this class how this or that social problem impinges on his or her life right now.” “Your friend, Dana, was absent from class. She’s been having trouble with the homework problems even when she’s been in class. Respond to her email message asking you to explain how to set up problem #6, page 187.”

*****

**Teacher Checklist for Assignment**

With each paper incorporate:

- Freewriting
- Group work with the same kind of writing and then highlight possible process and problems before asking individuals to do that particular kind of writing alone
- Class (whole and/or group) discussions of readings when appropriate
- Peer editing of rough draft
- Teacher feedback of drafts
- Work on various aspects of writing in general: invention, organization, revising, style, audience purpose, etc.
- For all highlight:
  1. Revising drafts and SWAP (Subject, Writer, Audience, Purpose)
  2. Writing a process sheet for each paper
  3. Having each student begin an error list and check to see that it’s current
  4. Holding a brief post mortem “problems” session just before each paper is turned in and give students ten minutes to proof final drafts and make neat corrections in class

*****

**Cover Letters for Assignments**

Questions to answer in a typical cover letter often include

- Why did you choose this topic?
- How much did you already know about this topic? Did you go to outside sources? If so,
list them and tell where you located them (library, internet, another class text or lecture).

- How many drafts did you write?
- What kinds of feedback did you get on each draft? From whom? Was it helpful? What changes did you make as a result of feedback?
- What did you want to accomplish with this paper (explain a subject, describe a process, persuade someone)?
- If you could do it over, what is the one thing about writing this paper that you would do differently?

Process cover letters allow students to explain what they are trying to do with a given assignment and often help a teacher to evaluate that assignment fairly.

While all these tips make individual grading more palatable, there are other logistical solutions to this ongoing problem. For example, some teachers who have been assigned the same course can exchange final papers and grade each other’s students’ work. This allows each teacher to work with his/her own students as a coach/mentor who doesn’t have to cross over into that contradictory judge/evaluator role. Other teachers prefer an overall portfolio assessment rather than individual paper grading. In this scenario, students present a portfolio of their writing for the semester and receive one grade based on their improvement throughout the course and their ability to handle a sense of different kinds of writing tasks. Often writing instructors consider this a more accurate evaluation of students’ writing abilities than an averaging of individually graded assignments. Another possible scenario is to have students evaluate each other’s or their own work before the teacher reviews the paper for final assessment.

Whatever system you prefer, be consistent; give students the scoring parameters and stick to them across the board. And remember, respond to early drafts; don’t grade them. Grade final drafts; don’t respond in detail. The purpose of response is to improve student writing; it is too late to improve a final paper.

****

**Rubrics (Grading Charts)**

<table>
<thead>
<tr>
<th>Sample Detailed Evaluation Sheet</th>
<th>A+</th>
<th>A-</th>
<th>A</th>
<th>B+</th>
<th>B</th>
<th>C+</th>
<th>C</th>
<th>D+</th>
<th>D</th>
<th>F+</th>
<th>F</th>
<th>F-</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>10</td>
<td>9.5</td>
<td>9</td>
<td>8.5</td>
<td>8</td>
<td>7.5</td>
<td>7</td>
<td>6.5</td>
<td>6</td>
<td>5</td>
<td>2.5</td>
<td></td>
</tr>
</tbody>
</table>

I. CONTENT 45%

10% A. Thesis statement

20% B. Concrete Detail

1. from primary source

2. from secondary sources

5% C. Introduction generates interest

5% D. Conclusion adds to understanding

5% E. Interpretation/Logic
| II. DEVELOPMENT 40% |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 10% A. Organization of the whole sections given appropriate emphasis |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 10% B. Focus unity within & between paragraphs |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 10% C. Integration of borrowed material variety & blend |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 10% D. Documentation parenthetical & Works Cited |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| III. MECHANICS 15% |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 5% A. Sentence structure, variety punctuation |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 5% B. Word Choice |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 5% C. Spelling |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

Total % _______ Grade___________ Points_________

****

**Generic Evaluation Checklist for the Teacher**

- Each writing exhibits a clear purpose and is not just a mechanical effort to carry out an assignment. The writer appears to have reasons for coming before a reader and has a point to make.
- In each writing, the writer has a clear subject and makes a clear point about that subject.
- The writer identifies early in the writing the problems and/or issues presented by the subject discussed.
- Writings analyze and evaluate—show the importance, significance, or usefulness of—quantitative data presented to or located by the writer.
- Writings analyze and evaluate nonquantitative data presented to or located by the writer.
- The writer uses clear standards to reach judgments about the value of different kinds of data.
- The writer evaluates general statements, recognizing which are more and which are less dependable.
- Where appropriate, the writer clearly explains the bases for choosing a particular course of action for resolving an issue or meeting a need.
- The writer reasons soundly from premises to conclusions.
- Each writing exhibits clear organizational plans (even if the plans are not mechanically marked out).
- The writer makes successful use of metaphor and analogy.
Kathleen O’Donnell-Brown gives the following idea about creating and using grading rubrics. She uses this exercise in English 280. This activity incorporates group work, reviews areas to revise, and invests students in the evaluation process. O’Donnell-Brown points out that “none of the students has ever jumped up and down with joy during the activity, but all seem interested and cooperate quite willingly.”

For the first paper or two, I write questions and comments on students’ papers and then type up a chatty paragraph or two on their essays along with a list of elements and corresponding points earned. For the last paper or two, I go to a rubric. I let the students make up the rubric for the grading of their papers. I put students in peer groups and distribute blank forms (see Fig. 1 on page ). They then, through group consensus, have to fill in all the columns. I do this between the rough and final draft deadlines of the paper in order to remind students what areas to revise in order to receive a better grade. Groups must come up with individual elements or areas to evaluate such as introduction, documentation, mechanics, development, etc., along with an excellent, satisfactory, and unsatisfactory description for each element. They can also suggest what number of points each element is worth. (I do, of course, have final say as we can’t have a thesis statement worth 40 points, for example, and the documentation worth 5). After each group has filled their rubric out, we discuss as a whole class what an excellent paper looks like and what elements of the paper are worth the most points. It’s a good opportunity to discuss once again what to do in the introduction, how to develop a paragraph, etc. I then collect one from each group and use their wording to make a master rubric for the essay.

In AGR310W, Len Harzman uses the following sheet to grade the assignment which appears on pages 35-36 of this manual.

**Agriculture 310W**
Grading Sheet for Country Reports

<table>
<thead>
<tr>
<th>Date</th>
<th>Group members’ names</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Hand in 2 copies of the Country Report. One copy will be kept by the instructor, and one copy will be returned to the students.

Points

Report: 65 points

I. The country
II. Agriculture
III. Rural Areas
IV. Most important development problems
V. Recommendations
VI. Bibliography

Writing: 25 points
Class Presentation: 10 points

Total
Possible 100 points

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See pages 21, 31-2, 77, and 84 for additional grading sheets and information.

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Ungraded Writing Assignments

Not all writing done for a course has to be graded. Some doesn’t even have to pass through the hands of the instructor. Students can benefit from some very short, in-class writings without your having to see it. Others assignments you may want to record as having been completed. For these, you can simply keep track of completed assignments and award point value as a straight percentage of completed assignments.

(1) In Introduction to Linguistics, I collect homework assignments after having gone over them in class. I record a checkmark for completed assignments. Students can write questions in the margins, to which I respond; but otherwise I usually spot check only one or two particularly vexing questions to make sure students have understood them - whether they did so at home or during the classroom explanation.

(2) When students have drafts of papers due for peer reviewing during class time, the instructor can handle the paper in several ways. One way is to require both draft and peer review be submitted with the final paper, using points or check marks to count the draft and review (for the person who did it). Another way is for the instructor to circulate during the peer review and check off those who have a draft and are doing a review. You can count these as part of participation.

(3) The teacher asks students to spend the last three minutes of class time writing down the most important or most memorable or striking points made during the class meeting. At the beginning of the next class, have students read what they wrote and ask questions about what they no longer remember or no longer understand. You don’t have to record this kind of assignment at all.

(4) Journals are fairly popular in some classes. You can collect these three times during the semester and read three random entries of each, writing a short paragraph that interacts with student’s ideas or feelings about the subjects. Journals can also simply be counted.

(5) Set up a class listserv or web-ct page. Require a certain number of postings or posting of a certain length each week. Start with prompts to elicit the topics you want. Count postings. Read every week in order to check up on why any students are not participating. They may need some technological help. A Writing Center tutor may be helpful as well.