

Curriculum Proposal Cover Sheet

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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: ENGL 101 College Writing

Proposed course prefix, number and full title, if changing: ENGL 101 Composition I

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)
 Learning Skills Knowledge Area Global and Multicultural Awareness Writing Intensive (include W cover sheet)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)
 Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Dr. Susan Welsh</i>	1/31/12
Department Chairperson(s)	<i>Pin Pagan</i>	1/31/12
College Curriculum Committee Chair	<i>Gail Schmitt</i>	2/1/12
College Dean	<i>James</i>	2/1/12
Director of Liberal Studies (as needed)	<i>D. H. Smith</i>	2/6/12
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Schmitt</i>	2/7/12

Received **Received**
FEB 6 2012 **FEB 1 2012**
Liberal Studies **Liberal Studies**

ENGL 101 English Composition I

Overview of changes from syllabus of record approved in 1989 – updating to new curriculum

I Objectives: The ENGL 101 course objectives have changed to explicitly include:

- a. integrated reading and writing practices. Instructors determine readings appropriate for first-year college learners. We recommend working with reading and writing together by assigning a degree of common readings, as determined by the instructor, to generate and exchange ideas, discuss and field problems of meaning, and experience and describe different kinds of writing forms and purposes. See the bibliography.
- b. the common objective that students “understand and integrate others’ texts into their own writing.” As part of an integrated reading and writing approach, students do preliminary work on Expected Undergraduate Learning Outcome (EULO) 3: responsible learners follow conventions for intellectual honesty. In Composition I students should begin to learn how to use direct quotations or quick summaries from their course materials, how to transition into the words or ideas of another, how and when to use in-text citation.
- c. the common objective of “reflective thinking”: we consider metacognition on the writing process an important kind of critical thinking for writers at any level. See the bibliography for research on the role of reflection in writing classrooms.
- d. ease with textual, visual, and electronically-mediated literacies. This is the second item under EULO 2, empowered learners. We encourage faculty to use digital resources as appropriate to their preparation and pedagogy.

II Other changes:

- a. updated bibliography
- b. provision for assessment

4. understand and integrate others' texts into your own writing.
5. reflect on your own writing process and rhetorical effectiveness.

IIb. Assessment of Course Outcomes (keyed to Expected Undergraduate Student Learning Outcomes)

Objective 1:

Use writing processes to generate, develop, share, revise, proofread and edit major writing projects.

Expected Student Learning Outcome 2:

Empowered Learners

Rationale:

Students respond in writing to genre appropriate writing prompts to initiate topics, map and cluster ideas, and develop paragraphs. In work with peers, they develop effective oral and written communication abilities in order to offer useful critique. They work in small reading and writing groups to develop accurate and supported response to course readings and to workshop their writing, giving and receiving useful critique as drafts develop, and to proofread penultimate drafts. Assignments include directed and open oral and written response to readings or visual texts, mapping and clustering to develop observation and memory, written response to readings to inspire ideas, guided revision workshops to develop problem-solving response to peer drafts, and reflection to self-critique and understand own writing processes and problem-solving.

Objective 2:

Produce essays that show structure, purpose, significant content, and audience awareness.

Expected Student Learning Outcome 2:

Empowered Learners

Rationale:

To complete essays in each unit of writing, students review their drafts in light of peer and teacher feedback. They consider ways to intervene in their drafts to address audiences more effectively by adding more significant detail or support, providing clear transitions between paragraphs, organizing more effectively, and improving fluency by proofreading carefully. Activities include study and discussion of the rhetorical practices of professional writers; written response to course readings to seed ideas, develop textual literacy, and gather information; revision workshops that prompt response to issues of content, organization, and audience engagement.

Objective 3:

Produce a variety of essay genres.

Expected Student Learning Outcome 2:**Empowered Learners****Rationale:**

Involves students in the analysis, application and evaluation of kinds or genres of writing, noticing how other writers narrate, analyze or persuade and using incremental drafting to build up the parts of an essay project or to achieve specific rhetorical goals. Activities include observation and selection of writing strategies appropriate to a genre, prompted drafting sessions, and revision workshops that focus critique on genre expectations. In an assessment portfolio students are expected to name and explain the genre they have selected for inclusion and to explain how they developed and shaped those genres.

Objective 4:

Understand and integrate others' texts into your own writing.

Expected Student Learning Outcome 3:**Responsible Learners****Rationale:**

Students practice the basics of intellectual honesty by learning how to quote or paraphrase from the common course readings and how to cite them inside their essays. In one project, where they may range outside the common readings for information or ideas, they begin to apply MLA format for a bibliography. More intensive work on bibliographic form, however, is reserved for the Composition II course.

Objective 5:

Reflect on your own writing process and rhetorical effectiveness.

Expected Student Learning Outcome 2:**Empowered Learners****Rationale:**

In a reflective cover letter or introduction for a final course portfolio, students reflect on their own writing process, the revisions they have chosen to make, and the rhetorical features of one of their selected essays. Students practice reflection on their writing and learning in reflective cover letters composed earlier in the semester.

III Detailed Course Outline

Additional objectives for this section of Composition I:

- share your thinking and writing with others to develop audience awareness, and to support prewriting, conceptual play, and rhetorical experimentation.
- read for pleasure, for information, for critical thinking, and for exposure to different writing genres.
- write in a range of distances—from the personal to the objective.
- encounter and use a variety of rhetorical strategies or movements: narration, description, definition, analysis, argument, and reflection.
- write paragraphs that are supported by description, explanation, examples, information.
- write essays that cohere (stick together) and that are sensitive to the needs of readers.
- learn how to identify and fix problems with grammar and mechanics.

Texts referenced in the outline:

Freedom Writers. Dir. Richard LaGravenese. Perf. Hilary Swank, Imelda Staunton, Patrick Dempsey. 2008. Film.

Hacker, Diana and Nancy Sommers. *Rules for Writers*. 7th edition. NY: Bedford/St. Martin's, 2012. Print.

Strickland, Bill with Vince Rause. *Make the Impossible Possible: One Man's Crusade to Inspire Others to Dream Bigger and Achieve the Extraordinary*. NY: Doubleday, 2007. Print.

Course overview and Requirements

For the first week, you will work informally to get to know the audience you are writing with—your peers—and to generate writing for your first essay. By the second week, you will have joined a reading group for work on Project One. In that group you will make sense, together, of the first sequence of reading and writing. Often, your written responses to the readings (Reader Responses or **RRs**) will be shared with your group so that you can collaboratively build up understanding and response. You will often share with your group your in class writings, and you will always share your essay drafts to receive feedback before you prepare your polished essays.

You will be working with a small group of other readers and writers through four sequences of work. The success of readers and writers in your group depends upon the work of each member. In nearly every class, you are responsible for bringing writing into your group or for planning informal presentations with your group. The deeper the pool of ideas and responses, the better the writing and reading becomes for everyone. I expect you to respect one another and to be as honest and as helpful as you can to develop and support the ideas and the writing that members of your group create.

At the end of each project you'll hand in a portfolio of your work: your Reader Responses and in-class writings, any drafts you wrote, and your polished essay. I'd advise getting a three-ring binder and some loose-leaf paper or a notebook with tear-out sheets so that you can hand in any of the writing that you generate in class as you work toward your polished essays.

Your written work for this course includes: 5 RRs (Reading Responses), prompted in-class writings, 4 essay drafts, 4 revised and edited essays, and occasional reflections on your writing processes. See the **Evaluation** section at the end of the syllabus for the weight of each assignment and the grade scale.

Please notice that as part of the evaluation I have reserved 50 points for “**Participation.**” Your participation in reading and writing workshops is evaluated and rewarded.

Course Units

Unit 1 Autobiographical Project

Weeks 1-4 Autobiographical Project: Describing, Narrating, Connecting.

Overview: In this unit, students learn about the importance of using specific detail and are introduced to several strategies for writing effective openings, composing freewrites, developing ideas, explaining examples, and proofreading. They write about their reading/viewing, and they compose fragments or “chunks” of writing to help build their essay. They write an exploratory essay on the topic of adversity which they share with their classmates and their teacher. In their essays, students connect their own experiences to those of others and draw conclusions on how people deal with the adversity they encounter in their lives.

Reading/Viewing

- chapters 1-3 *Make the Impossible Possible*
- *Freedom Writers* (film)

Writing

Students will

- write a short paper in class on a time in your life when you experienced adversity
- gather information (pre-writing) on others’ experiences with adversity by taking notes on the book and the film and sharing them with one another
- complete short, timed writings in class in response to your reading and in response to memory prompts
- select a strategy for opening your formal essay
- draft a formal exploratory essay and share the draft in peer review
- revise, edit, and reflect on your composing processes for project #1
- read from your finished essays in class

Classroom activities: discussion and sharing of notes on film and book; lesson on the ladder of abstraction; demonstration of how detail may be used to generate ideas ; discussion of student writing samples; lesson in using an epigraph or a quotation as an effective opening; lesson on proofreading strategies.

Unit II Writing to Define and Analyze Critical Question Posing to develop an Analysis Essay

Week 5-8 Defining and Analyzing

Overview: In this unit students are introduced to kinds of definition and methods of analyzing. They write an exploratory essay on “common sense” or on another concept encountered in their reading. Students connect their own construction of a concept to Strickland’s and others’ to prepare an essay that defines and analyzes that concept.

- Reading: chapters 4-7 *Make the Impossible Possible*
- Viewing: Strickland at the Center for Social Entrepreneurship,
<http://www.caseatduke.org/events/videoarchives/index.html>

Writing

Students will

- write an exploratory draft in class about encounters with public uses of the concept they are investigating
- gather information (pre-writing) on others' definitions and explanations of the concept under investigation by taking notes on the book, on images and words that construct common sense in the "caseatduke" video or in other cultural texts or contexts
- complete prompted writings in class in response to their reading and viewing
- select strategies for organizing their formal essay
- review strategies for creating coherence as they draw upon significant content to achieve their purpose
- draft a formal analysis essay and share the draft in peer review
- discuss and demonstrate signaling and in text citation and find places in the draft where citations are needed
- revise, edit, and reflect on their writing process
- read from their finished essays in class

Classroom activities: brainstorming and selection; demonstration and practice with methods of development: finding and explaining examples, comparing and contrasting perspectives, narrating a process or a discovery, mining a quotation or an anecdote; demonstrating and mapping of alternative organizations; reflecting on the topic, "What happened to my concept and my writing after my first exploratory draft?"

Week 9

Writing conferences. Students meet with the instructor to discuss their writing.

Unit III Writing to Persuade **What to value? What to do? What to believe?**

Weeks 10-13

Overview: In this unit, students are introduced to methods of persuasion. They write a persuasive essay in which they convince a wider audience to do something important. They make use of visual images as a means of persuasion in their essays.

Reading: Digital and other sources of information, depending on the topic.

Writing:

Students will

- brainstorm for topics and identify an audience for their topic
- plan their essays, anticipating their audience's need for information and possible objections to their argument
- gather information from interviews, observation, digital sources and/or personal experience
- select images
- get feedback in peer review and in conferences with the teacher
- revise
- review errors from previous essays and eliminate them from the final draft
- practice signaling and in text citation and find places in the draft where citations are needed

- reflect on their use of persuasion strategies

Classroom activities: Students are introduced to the concepts of ethos, pathos, and logos. As a class, they analyze the persuasive strategies used in *Make the Impossible Possible* as well as those in a student-written essay. They learn about the usefulness of qualification and the dangers of over-generalizing. They review strategies for creating emphasis and the importance of using specific detail. They review, again, strategies for creating coherence. Students analyze the use of images in a sample document and learn how to incorporate images digitally.

Unit IV Writing to Reflect

Week 14

Writing Portfolio Preparation: The Cover Letter as Reflective Essay

Students will:

- review their writing projects for the semester
- make selections of their writing to include in a course portfolio.
- review examples of effective portfolio reflections
- draft sections of their reflective cover letters
- receive feedback from peers
- revise and edit their letter drafts

Final Exam: Students will submit the portfolio and reflect on their learning in discussion during the final exam period.

IV Evaluation Methods

Your grade is based on your participation and attendance record and the work you do to develop the four writing projects. Your work is weighted as follows:

Project One Portfolio Personal or Autobiographical Essay: 220 points.

1 RR, Prompted Prewritings	60	(An RR is a Reading Response: 1- 2 pages of writing about a reading.)
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Project 1 Draft and Peer Responses	50
Project 1 Essay	100
Project Reflection	10

Project Two Portfolio Analysis Essay: 230 points.

2 RRs and Prewritings	60
Project 2 Draft and Peer Responses	60
Project 2 Essay	100
Project Reflection	10

Project Three Portfolio Persuasive Essay: 230 points.

2 RRs and Prewritings	60
Project 3 Draft and Peer responses	60
Project 3 Essay	100
Project Reflection	10

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Course Analysis Questionnaire

Section A: Details of the Course

A1 How does this course fit into the programs of the department? For what students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

Composition I is a Liberal Studies course. It is designed to improve the writing performance of all first-year students who have not exempted the course. It is pre-disciplinary and does not carry majors credit.

A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

No

A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

No.

A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

No

A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

Composition I may not be taken for variable credit.

A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title).

Central Michigan University: ENG 101 Freshman Composition 3(3-0)

Development of increasingly skilled nonfiction prose writing. Students prepare a variety of public texts by applying knowledge of composing processes, rhetorical strategies, and textual conventions.

<https://bulletins.cmich.edu/2010/images/2010-11%20UG%20Bulletin.pdf> (p. 325)

West Virginia University: English 101. Composition and Rhetoric. I, II, S. 3 Hr. A course in writing non-fiction prose, principally the expository essay. Required of all bachelor's degree candidates unless the requirement is waived under regulations prevailing at the time of admission. <http://coursecatalog.wvu.edu/r/download/82614>

University of Pittsburgh: ENG CMP 0200, Seminar in composition: This introductory course offers students opportunities to improve as writers by developing their understanding of how they and others use writing to interpret and share experience, affect behavior, and position themselves in the world. Although specific reading and

writing assignments may vary from section to section, in all sections student writing will be the primary focus. As a step toward college-level critical literacy, this course is designed to help student writers become more engaged, imaginative, and disciplined composers, better equipped to handle complex subjects thoughtfully and to use sources responsibly. All sections will require at least one crafted composition per week as well as participation in class discussion about writing.

<http://www.courses.as.pitt.edu/detail.asp?CLASSNUM=10383&TERM=2121>

- A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

See the Council of Writing Program Administrators' statement of recommended first-year writing outcomes: <http://wpacouncil.org/positions/outcomes.html>

See the Conference of College Composition and Communication (CCCC) "Statement of Principles and Standards for the Postsecondary Teaching of Writing."

Available at <http://www.ncte.org/cccc/resources/positions/postsecondarywriting>

See the National Council of Teachers of English statement for Administrators "NCTE Beliefs about the Teaching of Writing":

<http://www.ncte.org/positions/statements/writingbeliefs>

See the Conference of College Composition and Communication (CCCC) "Position Statement on the Multiple Uses of Writing."

Available at <http://www.ncte.org/cccc/resources/positions/multipleuseswriting>

Section B: Interdisciplinary Implications

- B1 Will this course be taught by instructors from more than one department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

No

- B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).

Composition I is a pre-disciplinary course. However, its practices and content are disciplined by the fields of Composition, Rhetoric, Creative Writing, Linguistics and Discourse Studies. Its concerns are the relations between writing and the occasion for writing, between the writer and her or his subject, between writing and the audience addressed, between writing and the mode of production (electronic or print), and between writing and Standard English conventions. These areas of expertise are unique to the English Department. They may complement but do not significantly conflict with the content of courses in other disciplines.

- B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.

No

Section C: Implementation

- C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

Faculty resources are adequate, given the current (2011-2012) authorization to make five new tenure track hires in the English Department, to maintain 14 adjunct instructors, and 20 TA assignments from the graduate programs in Composition/TESOL and Literature and Criticism.

- C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

*Space:

Additional classroom space will be needed as we move from a 4- to a 3-credit 101 capped at 20. We project an increase of 31 sections spread over the AY: 15-16 each semester, fall and spring.

The department plans to offer more sections in the 8:00 a.m. time period and more sections that utilize evening time periods. The department will also utilize classrooms in other buildings more frequently than it has in the past: Keith, McElhane, Walsh, and Zink.

*Equipment: None

*Laboratory Supplies and other Consumable Goods: None

*Library Materials: None

*Travel Funds: None

- C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

No

- C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

Composition I will be offered in multiple sections during fall and spring, with limited numbers of sections during summer I and II.

- C5 How many sections of this course do you anticipate offering in any single semester?

The number of sections of this Liberal Studies course will be determined jointly by the Dean of Humanities and Social Sciences in consultation with the Chair of the English Department.

The three-year average for the number of sections offered each AY is 114. We project a new average of 145 sections per AY.

- C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

We plan to accommodate 20 students in each section. See C7.

- C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

See the National Council of Teachers of English "Statement on Class Size and Teacher Workload: College" at <http://www.ncte.org/positions/statements/classsizecollege>, particularly point #2: "No more than 20 students should be permitted in any writing class. Ideally, classes should be limited to 15. Students cannot learn to write without writing. In sections larger than 20, teachers cannot possibly give student writing the immediate and individual response necessary for growth and improvement."

- C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.

Assignment Instructions & Grading Criteria for One of the Major Course Assignments

Assignment for a Persuasive Essay (100 Points):

In Unit III you will be writing toward the completion of a persuasive essay on a topic of your choice. In your essay I expect you to use the appeals to *ethos*, *logos*, and *pathos* that we have found and discussed in Bill Strickland's *Make the Impossible Possible*. You may add outside sources to this essay as you need them to add evidence, examples or background information. For all sources used, you must introduce and cite them in your essay, and for sources outside of our course readings you will have to create a words cited page.

To build your essay, give attention to these questions:

Why do you care about the issue or problem you have chosen?

How did the issue or problem you are addressing arise?

What claim do you want to anchor your essay? What do you want your audience to do or to believe as a result of reading your persuasive essay?

What sub-points are key to defending your claim or persuading others to adopt your solution?

Where can you find opportunities to acknowledge and respond to the claims and views of others who might disagree with you?

What thought or emotion do you want to leave readers with as you close your essay?

Persuasive Essay Grading Criteria (100 points)

Length & Format (10 Points)

Do you have 5 pages, #12 font, double spaced?

Destabilizing Condition & Claim (20 Points)

Ethos, Logos and Pathos: Do you explain a destabilizing condition and present your claim early in your essay? Remember, "destabilizing condition" refers to the event, the circumstances, the trends, and the reasons for your own commitment that led you to make an argument on the topic you have chosen.

Evidence and A&R (40 Points)

Logos: Do you use the evidence available to you? Do you develop and use enough evidence?

Logos: Do you Acknowledge and Respond to those who might not agree with you? This is a way to qualify your position and avoid over generalizing.

3-4 Sources & use of in-text Citation (15 Points)

Have you used 3 readings? Provided me with a copy of outside sources?

Do you follow up any quotations and summaries with in-text references to an author and page number?

If any of your sources are from documents outside of our common readings, have you listed them in a bibliography?

**Your voice and
Presence
(15 points)**

Ethos: Can I hear your own voice—*your* thinking, *your* conviction,
your character and point of view in this essay?

Your total: _____

Grading Scale:

A = 90% (90-100)

C = 70% (70-79)

B = 80% (80-89)

D = 60% (60-69)

F = below 60% (below 60)

Answers to Liberal Studies Questions: English Composition I

1. **English Composition I is a multiple-section course, required of all first-year students who are placed into it through evaluation of a placement essay. The English department will assure basic equivalency (which is not to say uniformity) in objectives, content, assignments and evaluation** by assigning responsibility for course coordination to the Liberal Studies English (LSE) Committee as is our current practice. The LSE committee collects and makes available sample course syllabi to all faculty teaching the course. The committee also conducts a formal orientation for new faculty, adjunct faculty, and TAs, which reviews course criteria, the syllabus of record, and additional syllabi showing different iterations of the criteria and objectives. The LSE committee also holds periodic colloquia to discuss approaches to designing and teaching the first-year writing course. The committee will also revise and maintain web documents for the course and will continue to require that syllabi contain a course assessment matrix: the matrix matches course assignments and activities in any one section of the course to the approved LS objectives for the course.
2. This syllabus of record asks students to read and give close attention to the non-fiction book *Make the Impossible Possible*, by Bill Strickland, and to the film *Freedom Writers*, which is based on the actual experience of one teacher and urban students of color. Both works address patterns of class, race, ethnicity, gender, economic, and educational inequity as they are lived, addressed, and made better through opportunities developed in private and public institutions. Students are invited to examine their own experience of adversity through the lens of the book and the film, and they are encouraged to develop persuasive essays that confront public issues and problems that their experience has made significant to them.
3. Bill Strickland's *Make the Impossible Possible: One Man's Crusade to Inspire Others to Dream Bigger and Achieve the Extraordinary* is a non-textbook work of non-fiction. It provides a ground for developing critical awareness of race and class barriers to equal opportunity building and addresses community-based, socially responsible entrepreneurial solutions.
4. English Composition I is a course intended for a general audience of first-year university students. It introduces them to writing for different purposes (personal, local, or more broadly public)--and writing for different audiences (peer, civic or academic). While it does not teach a discipline, it does teach self-regulation and critique when preparing writing for presentation. It teaches ways to use the resources of memory, observation, and reading to explain and support creative, analytic, and persuasive writing aims. It trains students to notice and develop their own writing processes so that they can respond to calls to write by considering the kind of writing solicited, the intended audience, and appropriate resources for planning.