

Curriculum Proposal Cover Sheet

LSC Use Only Proposal No:

LSC Action-Date: AP- 2/7/12

UWUCC Use Only Proposal No: 11-966

UWUCC Action-Date: App-3/6/12

Senate Action Date: App-3/20/12

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 202 Research Writing

Proposed course prefix, number and full title, if changing: ENGL 202 Composition II

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)	Dr. Susan Welsh	1/31/12
Department Chairperson(s)	Rin Ryan	1/31/12
College Curriculum Committee Chair	April K...	2/1/12
College Dean	...	2/1/12
Director of Liberal Studies (as needed)	D. H. P...	2/21/12
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	Gail Sedquist	3/6/12

## **ENGL 202 Composition II**

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

#### **Course Description**

The course description now clearly identifies ENGL202 Composition II as a bridge course in students' writing development. ENGL202 continues the learning begun in ENGL101 Composition I by extending students' abilities to incorporate others' texts with their own and by fully immersing them in inquiry. Likewise the general approach to inquiry/research in ENGL202 prepares students to develop as writers within their own professional disciplines; this would occur through writing they will do in their majors courses.

**Objectives:** The ENGL202 course objectives have changed to explicitly focus on:

- The challenges of electronic resources and field resources such as artifacts and interviews in addition to print resources. Students focus, too, on establishing credibility of the various resources they might tap in conducting research.
- Collaboration with peers to respond to and critique drafts.
- Reflective thinking in regard to reading and writing processes and to rhetorical effectiveness.

#### **Other changes:**

- Updated bibliography
- Provision for assessment

\*See **Appendix A** for the old syllabus of record.

## SYLLABUS OF RECORD ENGL202 English Composition II

### I. Catalog Description

ENGL202 English Composition II	3 credits 3 lecture hours 0 lab hours (3c-001-3cr)
Prerequisite: ENGL 101 and sophomore standing	

Serves as a bridge between Composition I and students' professional writing. Students develop rhetorical skills for informed inquiry. The course develops the following abilities: writing, critical reading, revising, citing and documenting, speaking and listening, and reflecting.

Prerequisites: ENGL 101 and sophomore standing.

### II. Course Outcomes and Assessment of Course Outcomes (keyed to Expected Undergraduate Student Learning Outcomes):

#### **Outcome 1:**

Access relevant print and electronic resources, artifacts, or human resources; read, evaluate and select resources; manage and sustain an inquiry project.

#### **Expected Student Learning Outcome 2:**

Empowered Learners

#### **Rationale:**

Students are expected to identify an inquiry topic for research, explore and investigate background knowledge, select and evaluate source relevance. These assignments tap the Empowered Learner outcomes of ease with textual, visual and electronically-mediated literacies, as well as problem-solving and critical thinking to determine relevance and useful applications of materials. Information literacy is developed as students search for sources. Assignments include such things as formulating search terms, preparing a working bibliography, and writing a research proposal.

#### **Outcome 2:**

Critique own and others' essay drafts.

#### **Expected Student Learning Outcome 2:**

Empowered Learners

#### **Rationale:**

Students apply problem-solving and critical thinking to develop their own drafts. They work toward effective written communication while doing so. In work with peers, they develop effective oral and written communication abilities in order to offer useful critique. They employ abilities to analyze and to synthesize in their self-critiques and in their communications with peers about possible revisions.

#### **Outcome 3:**

Compose a focused and cohesive synthesis essay.

#### **Expected Student Learning Outcome 2:**

Empowered Learners

#### **Rationale:**

To complete a researched essay students reanalyze and reinterpret their drafting in light of peer and teacher feedback. They focus more on effective communication, problem-solving to resolve issues of content and presentation in the draft, critical thinking to evaluate the ideas they are presenting. Finally, students synthesize materials into a coherent whole.

**Outcome 4:**

Use a body of knowledge inside written work: paraphrase, quote, summarize, explain/interpret/comment, cite, and document (MLA or APA).

**Expected Student Learning Outcome 3:**

Responsible Learners

**Rationale:**

Students practice intellectual honesty through properly paraphrasing, summarizing, or otherwise interpreting researched materials in their own texts. They document appropriately within the text and in a bibliography using APA or MLA style.

**Outcome 5:**

Reflect upon their reading processes, writing processes and rhetorical effectiveness.

**Expected Student Learning Outcome 2:**

Empowered Learners

**Rationale:**

In a reflective essay students discuss their own abilities to synthesize information and ideas within the researched essay they have completed.

**III. Course Outline**

Required course content:

Writing, critical reading, revising, speaking and listening, and reflecting.

The outline below represents one instructor's selected texts and assignments. Other instructors of ENGL202 would follow a similar format, but substitute their own similar selected texts and assignments. This syllabus represents one implementation of course objectives using one whole work as a common reading and asking students to complete two short essays along with preliminary materials. One longer essay might also be an instructor's choice.

**Texts referenced in the outline:**

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Ed. David W. Blight, 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2003.

Palmquist, Michael. *The Bedford Researcher*, 3<sup>rd</sup> ed. Boston: Bedford/St. Martin's, 2009.

**List of Written Products**

- Multiple sequenced assignments building toward a fully developed persuasive research essay
- Research notes and responses
- Proposal and/or outline
- Bibliography, possibly annotated
- Draft(s)

- Peer response to drafts
- Finished copy of an essay, including bibliography

### Unit 1 Weeks 1-3: Beginning the Research Journey

In this unit, students share a common reading (either a whole text or an anthology of essays) in order to begin their first research project.

**Readings:** Students read Frederick Douglass's *Narrative of the Life of Frederick Douglass, An American Slave*, and chapters from *The Bedford Researcher* on exploring topics and getting started (ch. 1-3), forming a research question and working thesis (ch. 3), and finding/beginning to work with sources (ch. 4, 8, 9-10, 19).

**Discussion topics:** Large-group discussion on the common nonfiction reading, in-class group workshops on research questions and working thesis statements.

**Speaking:** Students work in small groups to revise their research question, working thesis, and research proposal, providing written and spoken feedback to one another.

**Writing Activities:** Through brainstorming, freewriting, and small-group discussion activities, students construct a research question and working thesis statement, and they turn in a formal proposal describing their first research project.

**Assessment:** Instructor assesses progress on the research question and working thesis and grades the first written document, the research proposal.

### Unit 2 Weeks 4-6: Gathering and Using Sources.

In this unit, students learn how to find books and articles using the library resources, how to cite in-text and how to create a Works Cited page. They create their first research draft, which leads to the first major research project. IUP Instructional Librarians are available to provide course support through a workshop conducted at the Library on using Library resources, tailored to the specific interests of the class and instructor's specific objectives. In addition, students learn and discuss how to evaluate and critique sources for their own use. The IUP Writing Center is available to offer a workshop on evaluating web sources.

**Readings:** From *The Bedford Researcher*, students read chapters on gathering and evaluating information (ch. 5-6), integrating sources (ch. 15), avoiding plagiarism (ch. 7), and drafting (ch. 14).

**Discussion topics:** Large-group discussion on finding sources and plagiarism, small-group workshops on drafts, critique of sources.

**Speaking:** Students work in small groups to workshop drafts. To help refine their topics and explore ideas and information, students give informal mini-presentations to one another in small groups on their preliminary research findings.

**Writing Activities:** Students keep a running "research journal" of notes and responses to their research findings. Students formally evaluate a peer-reviewed article following criteria established and discussed in class. Students create a working bibliography and their first and final drafts of the first research project.

**Assessment:** Instructor assesses the working bibliography (preliminary Works Cited), research journals, and article critique, as well as the final research project.

### Unit 3 Weeks 7-9: Researching in Students' Area of Interest.

Students now have the second half of the semester to pursue their own writing topics, which may be related to their disciplines. They follow a process similar to the first research process, but focus more intensely on identifying current, credible, authoritative sources from the library databases and other sources. Again, the IUP Instructional Librarians and the Writing Center assist with this process.

**Readings:** Review of several chapters from *The Bedford Researcher*: 3 (forming a research question and working thesis), 4-6 (finding and evaluating sources, taking notes), 8-10 (searching for further information), 19 (documenting source material), 15 (integrating sources). Students read chapter 13, which deals with outlining.

**Discussion topics:** In focus groups, students work together to develop their new topics through discussion of in-class journal responses to research findings, and they workshop their new research questions and working thesis statements.

**Speaking:** Students work in small groups to refine and pursue their research questions, working thesis, and working bibliography.

**Writing Activities:** Students develop early material for the second project, including a new research question, new working thesis, proposal #2, working bibliography #2

**Assessment:** Instructor assesses progress on research question and working thesis as evidenced in the research journal; instructor assesses proposal #2 and working bibliography #2.

#### Unit 4 Weeks 10-12: Using Sources and Outlining.

Students review the concepts of in-text citations and Works Cited pages. They learn to organize their ideas using an outline. They create an in-class bookless draft. This retelling and summary of their materials without looking back at those materials for specific citations permits students to practice using their own 'writing voices' as part of research writing. Students also think about critical reading and note taking associated with their sources.

**Readings:** Students read *The Bedford Researcher* chapter 16, on developing a style. They also read their sources they collect for research project #2.

**Discussion topics:** Students work in small groups to discuss, refine, and elaborate their outlines, integrating new research findings and their own commentary and analysis as they begin to develop a synthesis of their material.

**Speaking:** Students do one-minute presentations on their topics in small groups and to the whole class, focusing on their accomplishments to date and their current questions that need further research.

**Writing Activities:** Students create an outline and an in-class bookless draft. Students work in class on solving problems related to in-text citations, references or works cited lists, and transitions to and from summarized, quoted and paraphrased material.

**Assessment:** Instructor assesses outline, research journals, and early drafts.

#### Unit 5 Weeks 13-14: Finishing the Research Journey and Reflecting.

Students meet with their instructor to work on final drafts, focusing on developing an argument, point by point, which is a synthesis statement of research on their topic and which incorporates their own analysis of the topic. They use in-class time for peer workshops on thesis, organization, and clarity. They finalize their research projects with attention to overall effectiveness, clarity, and completeness, and construct a portfolio with a reflective cover letter to assess their process and progress throughout the semester.

**Readings:** Students read their sources and other students' drafts.

**Discussion topics:** Students work in small groups to review, critique, and design revision plans for drafts.

**Speaking:** Students meet individually with instructor to work on drafts, focusing on organization, clarity, and purpose.

**Writing Activities:** Students create rough drafts and a final research paper. They review samples of reflective cover letters to prepare for portfolio submission at the final exam.

**Final Exam:** At the designated final exam students submit a portfolio demonstrating reflection on semester work as per LSE guidelines. Students will submit the portfolio and reflect on their learning in discussion during the final exam period. The portfolio and participation in discussion is 20% of the course grade.

The LSE portfolio includes these elements:

- an important document from the research process (selected for reasons each student determines and explains in his or her reflective cover letter),
- a draft of a research essay and a selection of feedback received (the basis for discussion in the cover letter of student's own writing and revision process),
- the final copy of the research essay (the basis for student's own identification and discussion of rhetorical features of the research essay and of citation and documentation practices),
- a reflective cover letter/introduction to the student's portfolio.

**Department-wide Assessment:** At the end of the semester the English Department will collect random samples of the portfolios students create for the final exam. No names of students or teachers will appear on the random samples. They will be rated by two independent faculty raters, and the results of the rating will be reported to the English Department and the College of Humanities and Social Sciences. I will share the criteria for this assessment with students as they prepare their final portfolio.

#### IV. Evaluation Methods

Instructors will develop their own evaluation plans. Here is one possibility:

Students' work will be assessed in each of the five units above, with all written materials submitted in a portfolio for that unit. Within each unit portfolio, students' written and verbal work will be evaluated in terms of rhetorical effectiveness in these areas: audience, purpose, organization, coherence, development, voice and clarity, citation and documentation practices (as relevant). The percentages of the overall grade awarded for each unit will increase as the semester progresses, to account for the increasing rhetorical complexity that develops through the coursework.

Students will choose their best materials from their five portfolios for their final portfolio (final exam), presenting this final portfolio as a polished collection, with a reflective cover letter describing the work within it, a table of contents, and any appropriate electronic appendices.

- Unit I: 10% of overall grade
- Unit II: 10% of overall grade
- Unit III: 15% of overall grade
- Unit IV: 20% of overall grade
- Unit V: 20 % of overall grade

Final Portfolio: 20% of overall grade

Participation: 5% of overall grade

Individual faculty will handle participation points differently. In this section, some participation points are integrated into the unit portfolios, particularly when unit work includes oral presentations and reading or writing responses produced for or during peer workshops. This 5% participation grade rates overall participation as determined by timely completion of assignments and contribution to workshop goals (small group note takers—a rotating role—prepare, submit workshop logs):

5% *Consistently* completes assignments on time, contributes to workshop goals.

4% *Frequently* completes assignments on time, contributes to workshop goals.

2-3% *Sporadically* completes assignments on time, contributes to workshop goals.

1% *Rarely* completes assignments on time, contributes to workshop goals.

## V. Grading Scale

Grading Scale: A:  $\geq 90\%$     B: 80-89%    C: 70-79%    D: 60-69%    F:  $< 60\%$

## VI. Attendance Policy

Students are strongly encouraged to attend class. Individual faculty members may develop their own policies that comply with the university attendance policy.

## VII. Required textbooks

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Ed. David W. Blight, 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2003.

Palmquist, Michael. *The Bedford Researcher*, 3<sup>rd</sup> ed. Boston: Bedford/St. Martin's, 2009.

### VII.a Supplemental books and readings

Texts for ENGL202 could include, but are not limited to these handbooks and nonfiction readings:

Ballenger, Bruce. *The Curious Researcher: A Guide to Writing Research Papers*. 6<sup>th</sup> ed. New York: Longman. 2009. Print.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Ed. David W. Blight, 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2003. Print

Graff, Gerald. *They Say/I say: The Moves that Matter in Academic Writing*. NY: W. W. Norton, 2005. Print.

Hacker, Diana. *A Pocket Style Manual*, 5<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2009. Print.

Mathieu, Paula, George Grattan, Tim Lindgren, and Staci Shultz, eds. *Writing Places*. New York: Pearson Longman, 2006. Print.

Palmquist, Michael. *The Bedford Researcher*, 3<sup>rd</sup> ed. Boston: Bedford/St. Martin's, 2009. Print.

Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon Books. 2003. Print.

## VIII. Special Resource Requirements



None

## IX. Bibliography

Barton, David, and Mary Hamilton. *Local Literacies*. London: Routledge, 1998. Print.

Bishop, Wendy, and Pavel Zemliansky. *The Subject is Research: Processes and Practices*.  
Portsmouth: Boynton/Cook Heinemann, 2001. Print.

Bizzell, Patricia. *Academic Discourse and Critical Consciousness*. Pittsburgh: University of  
Pittsburgh Press, 1992. Print.

Blanton, Linda Lonon. "Student, Interrupted: A Tale of Two Would-be Writers. *Journal of  
Second Language Writing* 14.2 (2005): 105-21. Print.

Brand, Alice Glarden. *The Psychology of Writing: The Affective Experience*. Westport:  
Greenwood Press, 1989. Print.

Brandt, Deborah. *Literacy in American Lives*. New York: Cambridge University Press, 2001.  
Print.

Britton, James, et al. *The Development of Writing Abilities, 11-18*. London: Macmillan  
Education, 1975. Print.

Canagarajah, A.Suresh. *Critical Academic Writing and Multilingual Students*. Ann Arbor:  
University of Michigan Press, 2002. Print.

Carroll, Lee Ann. *Rehearsing New Roles: How College Students Develop as Writers*. Carbondale  
and Edwardsville: Southern Illinois University Press, 2002. Print.

Cheng, An. "Transferring Generic Features and Recontextualizing Genre Awareness:  
Understanding Writing Performance in the ESP Genre-based Literacy Framework."  
*English for Specific Purposes* 26 (2007): 287-307. Print.

Dean, Deborah. *Genre Theory: Teaching, Writing, and Being*. Urbana: National Council of  
Teachers of English, 2008. Print.

- Flowerdew, John. *Academic Discourse*. New York: Longman, 2002. Print.
- Flynn, Thomas, and Mary King. *Dynamics of the Writing Conference*. Urbana: National Council of Teachers of English, 1993. Print.
- Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1970. Print.
- Gawande, Atul. *Better*. New York: Picador, 2007. Print.
- Gere, Anne Ruggles. *Writing Groups: History, Theory, and Implications*. Carbondale and Edwardsville: Southern Illinois University Press, 1987. Print.
- Herrington, Anne J., and Marcia Curtis. *Persons in Process: Four Stories of Writing and Personal Development in College*. Urbana: National Council of Teachers of English, 2000. Print.
- Herrington, Anne J., and Charles Moran, eds. *Genre across the Curriculum*. Logan, UT: Utah State University Press, 2005. Print.
- Hyland, Ken. *Disciplinary Discourses: Social Interactions in Academic Writing*. New York: Longman, 2000. Print.
- . "Genre Pedagogy: Language, Literacy and L2 Writing Instruction. *Journal of Second Language Writing* 12.1 (2007): 17-29. Print.
- Ivanič, Roz. *Writing and Identity: The Discoursal Construction of Identity in Academic Writing*. Amsterdam: John Benjamins, 1998. Print.
- Johns, Ann M. "Situated Invention and Genres: Assisting Generation 1.5 Students in Developing Rhetorical Flexibility." *Generation 1.5 in College Composition: Teaching Academic Writing to U.S.-educated Learners of ESL*. Ed. Mark Roberge, Meryl Siegal and Linda Harklau. New York: Routledge, 2009. 203-20. Print.
- Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Knopf Doubleday, 1995. Print.
- Lea, Mary R., and Brian V. Street. "The 'Academic Literacies' Model: Theory and

- Applications." *Theory into Practice* 45.4 (2006): 368-77. Print.
- Lytle, Susan L. "Practitioner Inquiry and the Practice of Teaching: Some Thoughts on 'Better'." *Research in the Teaching of English* 42.3 (2008): 373-79. Print.
- Newkirk, Thomas. *Holding on to Good Ideas in a Time of Bad Ones: Six Literacy Principles Worth Fighting For*. Portsmouth: Heinemann, 2009. Print.
- Pagnucci, Gian. *Living the Narrative Life: Stories as a Tool for Meaning Making*. Portsmouth: Boynton/Cook Heinemann, 2004. Print.
- Palmer, Parker. *The Courage to Teach: The Inner Landscape of a Teacher's Life*. San Francisco: Jossey-Bass, 1998. Print.
- Penrose, Ann M. "Academic Literacy Perceptions and Performance: Comparing First-Generation and Continuing-Generation College Students." *Research in the Teaching of English* 36.4 (2002): 437-61. Print.
- Pope, Denise Clark. *"Doing School": How We Are Creating a Generation of Stressed Out, Materialistic, and Miseducated Students*. New Haven: Yale University Press, 2001. Print.
- Roberge, Mark M. "California's Generation 1.5 Immigrants: What Experiences, Characteristics, and Needs do they Bring to our English Classes?" *The CATESOL Journal* 14.1 (2002): 107-129. Print.
- Romano, Tom. *Writing With Passion*. Portsmouth: Boynton/Cook, 1995. Print.
- Rose, Mike. "Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer's Block." *Landmark Essays on Writing Process*. Ed. Sondra Perl. Davis: Hermagoras Press, 1994. 85-97. Print.
- Rule, Rebecca, and Susan Wheeler. *True Stories: Guides for Writing from Your Life*. Portsmouth: Heinemann, 2000. Print.
- Spandel, Vicki. *The 9 Rights of Every Writer*. Portsmouth: Heinemann, 2005. Print.

Sternglass, Marilyn S. *Time to Know Them: A Longitudinal Study of Writing and Learning at the College Level*. Mahwah: Lawrence Erlbaum Associates, 1997. Print.

Vygotsky, L. S. *Mind in Society*. Ed. Michael Cole, et al. Cambridge: Harvard University Press, 1978. Print.

Vygotsky, Lev. *Thought and Language*. Cambridge: MIT Press, 1962. Print.

Zamel, Vivian, and Ruth Spack. *Negotiating Academic Literacies: Teaching and Learning across Languages and Cultures*. Mahwah, NJ: Lawrence Erlbaum Associates, 1998. Print.

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

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### Unit II Research Essay #1: Write an Explanatory Synthesis Essay

The purpose of this first essay is to give you immersion in a small-scale version of the “conversation” that research writing is—a “synthesis” of many voices (also called sources) linked together by your own thinking & purpose. Your goal is to use your reading of Douglass’ *Narrative* to develop a **main idea or thesis** that you want to explore.

#### Materials: A minimum of four sources and the course handbook:

1. The primary source: Frederick Douglass’ *Narrative of the Life of Frederick Douglass*.
2. Three to four additional sources (secondary or primary).
3. Please also review the discussion of a Works Cited page in *The Bedford Researcher*, as needed, to make your own Works Cited page.

#### Requirements:

1. **Seven pages Minimum:** 1 Title Page (Title, Name, Date, Course/Section)  
5 full pages of writing, typed, double-spaced, Font 12, 1-inch margins  
1 “Works Cited” page.
2. **Practice quotation** and basic in-text citation (by author and page number): we will look at some samples of student writing that do this, and you will practice it in your research journal and in classroom exercises. You can also review the examples of in-text citation and quotation in *The Bedford Researcher* (esp. Ch. 15).
3. **Include a “Works Cited” page** at the end of your essay: it must include a minimum of four sources (one will be Douglass) listed alphabetically by the author’s last name. You should use MLA style.
4. **Use a minimum of 4 sources:** Douglass’ *Narrative* and 3-4 additional sources.
5. **Shape and develop a thesis:** in this essay I want you to achieve your own understanding of the materials you have read, and then convey it to your audience. What core tension or concern do **you** see addressed in the readings? What important issue, idea, attitude or perspective are you encountering? What key conflict do you want to study and then explain to an audience? In all of this reading, what concerns you most? What pulls you in? Here’s another way to think about thesis and purpose:

“I have set out to understand these four readings. What do I understand now that I did not understand before? Do I want to focus on cultural, historical, social, political, gender, ethnic, psychological, religious, personal, or ethical issues? What idea or issue is most important or provocative to me?”

Note: You can use the pronoun “I” in this paper.

6. **Use connective thinking:** what CONNECTIONS or LINKS between your readings can you see, explain and use? You might try asking yourself questions like these:

“What have these authors given me to think about? What are their different perspectives? Which author do I value most and why? Still, how and where are the other author(s) useful or helpful for explaining and demonstrating my own selection of an issue suggested by Douglass’ *Narrative*?”

Your goal is to use evidence from four readings to demonstrate your unique understanding, and to be fair in your representation of what you have read. Your goal is to “CONNECT” in some way the different authors you have read—to SYNTHESIZE—particularly in the body of your essay. Your organization depends on the FOCUS or THESIS you settle upon and the connections and relationships you make between the readings.

7. **Improve your facility with conventions for presenting evidence from research:** quick source identifications (“signal phrases”) for direct quotations and summaries, use of relevant summary or

paraphrase, and follow-up discussion of your evidence to explain it (Think about the explanations and critiques you have already done for your reading group). Your assertions must be backed up.

**DRAFT DUE**   TBA   (50 points)      **ESSAY DUE**   TBA   (90 points)

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**Research Essay #1: Grading Criteria**

\_\_\_\_\_ **FOCUS (10)** refers to your identification and sustained treatment of a major idea or thesis. A simple "topic sentence" will not suffice. The idea must be represented throughout the body of the paper, and it should be a significant idea.

\_\_\_\_\_ **DEVELOPMENT (40)** refers to the extension/growth of your idea through paragraphs that build upon the use of:

- |                     |                      |          |
|---------------------|----------------------|----------|
| explanation         | elaboration          | evidence |
| relevant summary    | illustration         | examples |
| contrast/comparison | integrated quotation |          |

\_\_\_\_\_ **CLARITY (20)** refers to the readability of your writing, with special attention to the care used in language, and language conventions such as spelling and punctuation.

In research papers, clarity also means that you have clear in-text citations (author and page number inside parentheses) to sources that ANY reader can easily find on your Works Cited page. It also means that every author or document you refer to or quote in your paper is listed on your Works Cited page, and that page follows MLA or APA format.

\_\_\_\_\_ **ORGANIZATION (10)** You have structured what you have to say to prepare it for outside readers. Readers can see the parts or steps of your thinking about your topic. Where?

- In a clear introduction
- In transitions between paragraphs

\_\_\_\_\_ **VOICE (10)** refers to the writer's unique expression, the "thumbprint" that makes his or her writing immediately identifiable. Voice is more than style. It may be defined in terms of vocabulary choices, sentence and paragraph lengths, ideas and their arrangement, values embedded in language and ideas. Voice is difficult to isolate and analyze, but it is a crucial ingredient in writing that is successful.

**Total Points = 90**  
**Grade Scale:**

**A = 81-90      B = 72-80      C = 63-71      D = 40-59      F = below 40**

## Answers to Liberal Studies Questions: English Composition II

1. **English Composition II is a multiple-section course, required of all students in the sophomore year. 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 and conducts a formal orientation for new faculty, for adjunct faculty and for TAs to review course criteria, the syllabus of record, and additional syllabi showing different iterations of the same criteria and objectives. The LSE Committee also holds periodic colloquia to showcase and 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 slave narrative, *Narrative of the Life of Frederick Douglass*, by the African-American ex-slave and abolitionist Frederick Douglass. For their first research project, students construct topics within the themes of slavery and oppression from any cultural or gendered perspective, using the example of Douglass to stretch their attention, understanding, and imagination for document research (historical and rhetorical). The first research project constrains the research theme but not its relevance to other instances of the theme in the past or present condition of subjected peoples. The second research project asks students to propose any topic for research and the writing of a second paper. In opening up topic and theme for the second paper, the instructor commits herself or himself to mentoring the free attention of each student researcher exercising curiosity for self-determined purposes.
3. The slave narrative, *Narrative of the Life of Frederick Douglass*, is a non-textbook work of non-fiction. It provides a ground for developing critical awareness of historical, rhetorical, legal, psychological, and social contexts that can emerge while conducting research into the past or present.
4. Composition II is a course intended for a general audience of college sophomores. It makes students aware of the expectations and conventions that surround the act of presenting research and ideas, whether the motives are personal, academic, or civic. The expectations are that students will seek reliable background information, consult the literature on a topic, consider and define their own purposes for writing, and order and arrange what they have to say in a way that addresses educated common readers. Students also learn the value and necessity of citing and documenting evidence, precedents, and theory. Students' work inside their majors will build upon these inquiry skills, providing opportunities to learn discipline specific research methods, resources, and genres.

**Previous Syllabus of Record:** The old syllabus of record from 1989 follows as either a print copy or a pdf file.

## **Appendix A**

Old Syllabus of Record (1989)



**CURRICULUM PROPOSAL COVER SHEET**  
 University-Wide Undergraduate Curriculum Committee

LSC Use Only
Number <u>LS-72</u>
Action <u>A</u>
Date <u>2-2-89</u>

UWCC Use Only
Number _____
Action _____
Date _____

I. TITLE/AUTHOR OF CHANGE Research Writing (Second English Composition Course)  
 COURSE/PROGRAM TITLE \_\_\_\_\_  
 DEPARTMENT English Department  
 CONTACT PERSON Harold Americk

II. THIS COURSE IS BEING PROPOSED FOR:  
 Course Approval Only  
 Course Approval and Liberal Studies Approval  
 Liberal Studies Approval only (course previously has been approved by the University Senate)

III. APPROVALS

Harold Americk  
 Department Curriculum Committee  
 \_\_\_\_\_  
 College Curriculum Committee  
Chad Cahill  
 Director of Liberal Studies  
 (where applicable)

James F. Harty  
 Department Chairperson  
Michael J. ...  
 College Dean  
 \_\_\_\_\_  
 Provost  
 (where applicable)

\*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. TIMETABLE

Date Submitted to LSC _____	Semester/year to be implemented _____	Date to be published in Catalog _____
Date Submitted to UWCC _____		

Revised 5/88

[Attach remaining parts of proposal to this form.]