

Boszkiewicz

MEMORANDUM

To: Freshman English Policy Committee

From: Susan Jarratt

Date: April 11, 1984

There will be a meeting of the FEPC on Friday, April 13 at 2 p.m. in Parlin 214. The agenda will be as follows:

- I. Textbook selection (and variant text requests)
- II. Selection of Assistant Director
- III. E306 Summer Syllabus

FRESHMAN ENGLISH POLICY COMMITTEE

MINUTES

April 6, 1984

Attending: Ruszkiewicz, LeClercq, McMurkey, Myers, Simon, Westbrook,
Daniell, Jarratt, Jolliffe, Trachsel

Absent: Underwood

- I. Minutes of previous meeting approved.
- II. Assistant Director selection: Members have copies of dossiers for examination. A sub-committee composed of the Director, Associate Director and current Assistant Director will meet sometime next week to discuss applicants and make a recommendation to the committee.
- III. Textbook adoption: The sub-committee presented a report (attached); Myers and LeClercq discussed rationale for the offerings and specific texts.
 - A. Readers - The sub-committee classified them into categories of rhetoric-oriented (selections organized by mode), contemporary, and "something different." They recommended that we adopt one of two collections of very recent material (either Contemporary Reader from Little, Brown or The Contemporary Essay from Bedford) and one of two collections with unconventional material (student essays or readings in disciplines).

We all agreed that having a text like the Bedford collection of student writings would be a useful option, though there was disagreement about whether to retain a collection with "traditional," i.e., older, "literary" selections. LeClercq felt that these pieces were inevitably taught as literary/philosophical statements without reference to composition; Jarratt claimed material such as portions of Platonic dialogue and myth could be used to teach composition. Myers contributed the observation that empirical data regarding the efficacy of such material was impossible to obtain and that options should be left open to interested teachers.

There was some question as to how many texts to drop from the current list after adding two new readers. Arguments were advanced in favor of retaining each: Little, Brown and New Bedford are popular with many teachers, The Conscious Reader

contains a combination of traditional and contemporary pieces, and Jacobus' World of Ideas got very strong recommendations from the teachers who used it. Apparently the last-mentioned could be kept on as a special-order text without ranking as a major "adoption." Daniell noted that Conscious Reader should be retained as it is the only text including fiction, but Ruskiewicz advised that, with the nomination of 307/308 as courses with substantial writing components, we should not be thinking in terms of adding a literary element to 306. Ruskiewicz further recommended that we keep the list of adopted readers to between 4 and 6 items, including any number of the old list or new offerings we choose.

- B. Rhetorics - The sub-committee recommended adding one or two to our present list: either a new, process-oriented hardback (Bridges and Landsford), or one of two shorter paperbacks, or both, the hard and paperbacks.

The members should come to the meeting next week with decisions about new adoptions.

IV. Rapid adjournment to the faculty senate fray.



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MEMORANDUM

To: Freshman English Policy Committee

From: Textbook Subcommittee (Greg Myers, David Jolliffe,
Val LeClercq)

Re: Textbook Recommendations for E306

Date: April 6, 1984

The subcommittee this year considered a number of new rhetorics and readers to add to our list of text choices for E306. (We did not consider new handbooks, since Guth's New English Handbook was adopted just last year.) Our main concern was to give teachers possible texts that would be clearly different from the choices already open to them, the Cowan and Ruszkiewicz rhetorics, and the Kennedy, Stubbs, Schrodos, and Jacobus readers. We have narrowed the list to a few texts; we would like you to narrow it further. All the books to be considered will be available at the Freshman Office for you to examine, if you don't already have a copy.

Readers

We would like to add a reader with fairly unconventional selections, and one with more contemporary selections, to complement the more traditional readers already on our list. In each of these categories we would like you to choose one of two books.

Nancy Sommers and Donald McQuade, eds., Student Writers at Work: The Bedford Prizes (Bedford)

or Elaine Maimon, et al., Readings in the Arts and Sciences (Little, Brown)

Both these readers depart from the usual essays in composition readers. The subcommittee thought Student Writers at Work would be flexible, allowing use of readings before or after writing a paper, and that it had useful examples of processes of writing and of peer editing. One the other hand, Readings in the Arts and Sciences would

allow teachers to draw on examples from a number of disciplines, and to focus on conventions of academic reading and writing.

Gary Goshgarian, The Contemporary Reader from Little, Brown

or Donald Hall, The Contemporary Essay (Bedford)

As their titles imply, both these readers restrict themselves to very recent essays. The Contemporary Reader is aggressively topical, with almost all selections from the last four years; a few chestnuts by E. B. White and James Thurber are thrown in. It is organized around various themes ("Growing Up," "The Sexes") and is liberal politically and journalistic in tone. The selections tend to be very short, often 3-5 pages. And there are pictures. The Contemporary Essay has longer pieces, all published since 1978, all by literary names familiar to you. They are arranged chronologically, not rhetorically or topically, and the headnotes give the volume a literary tone, treating the writers as authors.

Besides these additions, we would like to continue Lee Jacobus', The World of Ideas as an option, and perhaps order it as a recommended text (it must now be requested specially).

Rhetorics

We would like to add one or two rhetorics that are different from Cowan or Ruszkiewicz, but are still consistent with our syllabus. Most new editions include some gestures towards "process," but we found only one full scale rhetoric that seemed different enough for consideration. Two smaller, more personal guides to the writing process seemed useful for more experienced teachers. All three have possible problems to take into account.

Charles Bridges and Ronald Lunsford, Writing: Discovering Form and Meaning (Wadsworth)

This text follows the writing process in its organization, instead of grafting on a chapter, and it has good examples that make up most of the book. It has a consistent theoretical framework (Britton) that is Kinneavy-compatible. But we found the text sometimes hard to read, and full of composition jargon; we would like you to try a chapter and see if it seems too difficult.

Donald Murray, Write to Learn (Holt)

or Ben McClelland, Writing Practice: A Rhetoric of the Writing Process (Longman)

SYLLABUS FOR ENGLISH 306

SUMMER TERM SUPPLEMENT

John J. Ruszkiewicz

October, 1983

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I. Introduction: Teaching E 306 in Six Weeks

It is not easy to teach a writing course, especially E 306 Rhetoric and Composition, in six weeks--the length of UT's summer sessions. Students in a summer term receive about the same number of instructional hours as students in a longer session, but they are denied the time they may need to think through and revise their written work. Consequently, a summer session E 306 class needs to be modified in some way that accounts for the 5-day-a-week class meetings and the tighter assignment schedule.

This special version of the regular E 306 syllabus attempts to do that. It is a course that gives students opportunities to develop and mature in their writing while still covering the E 306 material within six weeks. The summer syllabus adopts the aims/modes structure of the regular E 306 course and borrows its units, readings, and assignments. It relies, however, on a different method of assigning, marking, and grading essays explained in detail below.

If you are familiar with "process approaches" to writing instruction, you will find this material familiar. If you are not, you may want to consider the advantages of making your students' writing the focal point of your course. In any case, this syllabus is presented to you as an option, not as a prescription.

II. Assignments

In general, the summer course follows the regular course in the assignments it recommends. Its units are cross referenced to units in the E 306 syllabus. ^

You will not find a self-expressive unit in the summer syllabus since the responsibility of a daily journal might prove burdensome to students working on several papers simultaneously as this course design requires throughout most of its six weeks. (You can substitute a personal experience paper, taught in conjunction with the narrative and descriptive modes.) The full research paper is recommended, however, because students entering the University of Texas in the summer need to learn research strategies and proper forms of documentation just as much as students in any other term do. Finally, the summer syllabus asks for fewer final essays because students are required to prepare at least two versions of each out-of-class paper: a draft and a final version. ^

Students will do a total of seven papers (including two in-class essays) and a research paper. Here is the recommended sequence based on the E 306 syllabus:

1. Personal narrative (diagnostic/in-class/narration-description)
2. Classification/definition essay
3. Inductive essay
4. Deductive essay
5. Exploratory essay
6. Research paper
7. Persuasive essay (in-class during final exam period)

You may want to vary the order of these assignments, or make substitutions. The sequence above, however, will be the one used in the suggested course outline which follows on pp.

III. Method

Unlike the regular E 306 course, this summer syllabus is based on a process method of instruction. This method, outlined in detail below, has a number of advantages in the summer term:

- It gives students significantly more time to work on their essays.
- It requires them to prepare drafts and to revise their work.
- It enables the instructor to offer suggestions and comments on an essay before (not after) it has been submitted as a "final version."
- It encourages instructors to write helpful editorial comments rather than defensive justifications of grades.
- It encourages students to write for an audience and to get feedback on their writing from their colleagues.
- It encourages students to plan their writing.

--It increases the control students have over their own work.

--It simulates the revision procedures writers employ in doing many kinds of professional work.

Here are the procedures to follow in using this syllabus:

1. Ask your students to submit reasonably well-developed drafts (approximately 500-600 words) of every assignment excluding the in-class essays but including the research paper. A suggested format for these drafts is provided on p. . Students will have several weeks to revise most of their drafts, but they will be working on several papers at the same time.
2. Read and comment on these initial drafts, making the kinds of suggestions that will encourage students to revise substantially and significantly. You should not feel obligated to rework these drafts or to correct every mechanical error. Instead, your marginal comments should be aimed at improving the content, organization, and rhetoric of the piece. They should be suitably frank to give students a clear indication of where they stand in the course and what they have to do to improve a draft. It is not necessary to put a letter grade on the draft.

The drafts your students turn in may be rough in style and content, but they should be complete essays, not fragments, and they should be legible. Incomplete or illegible drafts can be returned unmarked; the student should be expected to resubmit a more suitable piece within a day or two. Some teachers using this method allow students to turn in second and third drafts or they are willing to review any material that has been substantially reworked (new paragraphs, revised opening paragraph, altered conclusion). Each subsequent revision should receive less commentary to wean students away from relying too heavily on a teacher's written comments or corrections.

3. Use the drafts for in-class work. The original draft or a copy should receive attention in class as the material for peer-editing, workshops, or board work. You can, for example, encourage your students to put passages from their essays on the board before class as a way of getting suggestions and feedback. Require students to read and comment on each other's work. Examine work-in-progress. Allow time in class for writing and editing.

4. Collect final versions of the essays. Most of the final versions should be due during the last two weeks of class (see attached assignment schedule). Students may, of course, turn in any essay early, but a final version may not be further revised. When a student declares a paper "finished," he or she accepts responsibility for its quality.

You should grade these final versions holistically. Read through the piece carefully once, evaluating it the way a typical reader might. Refrain from making comments. You will have already given the students ample feedback by this time; they will have had the opportunity to get help from you, from their classmates, and from the writing lab.

If you explain this grading procedure clearly and fully to your students, they shouldn't be unhappy with the lack of comments on the final text. Nor should they be surprised by their grades. To anticipate problems, you should schedule a conference with all your students about midway through the term to let them all know how they are doing in the course, based upon what you have seen in their early drafts, in their peer-editing work, and in their revisions. Also require them to keep all of their drafts, and other course materials (outlines, notecards, and so on) in a folder as a record in case of grade disputes. You will probably have to tell students more than once that they should not expect extensive remarks on their final papers (unless, of course, you do choose to annotate them).

Students do not have to turn in a final version of every essay for which they have prepared a draft. Instead, you might instruct them to prepare polished versions of four out of six or five out of seven assignments. In this way, you give them some additional control over the essays they are working on. They can decide which deserve additional effort and which may be dead ends.

Suggested Course Outline

On the following pages, you will find a calendar outline for a typical 5½ week summer E 306 course, followed by a detailed, day-by-day schedule of assignments and class work.

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	Assign: Research Paper Discuss: classification/definition	Returns: personal narratives In-class work on classification/def. Handbook: Punctuation	Discuss: Course structure Policy statement Paragraph statement Diagnostic paragraph	Discuss: Aims/Notes Prepare for in-class personal narrative essay.	In-class personal narrative essay
2	Assign: classification/definition essay Discuss: classification/definition Assign: Induction Essay	Returns: personal narratives In-class work on classification/def. Handbook: Punctuation Schedule Conference Discuss: Research tools and methods; deduction	Discuss: Inductive thinking Due: Classification/definition drafts	Assign: Induction Essay Due: Research paper Worksheet I-II	Returns: class/def. drafts In-class writing on editing
3	Due: Induction Essay Discuss: Deductive thinking + evaluation Due: Research Paper Worksheets III-IV	Handbook: Matifiers, sentence structure Assign: Exploratory essay Returns: Deduction/evaluation drafts Handbook: "The Whole Theme"	Due: Deduction/Evaluation draft. Returns: Induction essays Discussion: Structure + organization of essays	In-class editing work of exploratory drafts. Discuss: paragraphs Due: first final version	Conference Discuss: Using quotation and source use Handbook: Rhetorical elements and quotation Spelling and underlines
4	Due: Research paper draft Discuss: Exploratory writing Conference	Assign: Exploratory essay Returns: Deduction/evaluation drafts Handbook: "The Whole Theme"	In-class editing work of exploratory drafts. Discuss: paragraphs Due: first final version	Returns: Research Paper drafts Discuss: transitions and coherence	Due: Exploratory draft In-class editing Returns: first final draft Returns: second final version
5	Review: aim and audience Returns: Exploratory drafts	Discuss: editing the draft skills Review: research paper requirements	Due: ^{second} final version Review: documentation	Discuss: Persuasion	Due: Research paper Discuss: logical, ethical, emotional appeals Returns: second final version
6	Returns: final version Discuss: Topics and material for final in-class essay	Due: All remaining final versions. Returns: Research paper Discuss: essay exams	Preparation for final exam: in-class persuasive essay	In-class persuasive essay	Final Exam Days

Week 1

Wednesday

1. Hand out a policy statement (see sample policy statement on pp. -), providing clear and detailed explanations of the procedures you will use in the course. Students should be encouraged to ask questions and express any reservation they may have about procedures or policy.
2. Hand out the plagiarism statement. It is important that students be given a copy of the "Freshman English Statement on Scholastic Dishonesty." Copies for your class are available in the Freshman English Office. Give students time in class to read the document and to ask questions.
3. Many teachers see to it that their students write a paragraph or two on the first day of class as a diagnostic exercise. The paragraph can be used to indicate your students' levels of ability and to help break the ice. A diagnostic assignment suggested by one instructor follows:

Write a few paragraphs introducing yourself. Where are you from, why did you choose to come to UT for the summer term, what kind of writing do you like to do (if any), what do you hope to get out of this course, and in what specific areas (if any) do you think you need help with your writing?

Thursday

1. Discuss the aims/modes structure of the course. The discussion here should include introductions to the concepts of audience and rhetorical stance, as outlined in Unit I of the E 306 syllabus: "The Uses of Language and Rhetorical Stance."
2. Discuss self-expression to prepare students for the in-class personal narrative. (See E 306 syllabus Unit III: "Encouraging Self-Expression.") You might examine several narratives including such pieces as James Thurber's "University Days" and Richard Rodriguez' "Aria: Memory of a Bilingual Childhood." Explain the concept of invention as it applies to expressive writing.

3. Explain the topic and your expectations for Friday's in-class personal experience essay. Set down the ground rules. Explain whether you will allow students to bring notes, use a dictionary, etc.

Friday

Give the students the entire period to write, revise, and edit an essay based on personal experience. Explain to them the criteria you intend to use in evaluating the work they produce. You may, of course, assign a grade to their in-class efforts or you may permit them to treat their essays as first drafts subject to the revision procedures outlined for other papers in the course. The extended in-class essay is important, however, as a gauge of their writing ability. You should probably not tell them that the piece may be treated as a draft until after they have written the in-class version they believe they will be graded on.

Week 2

Monday

1. Introduce the research paper. This assignment must be made early if students are to have the time they need to research a subject adequately. Moreover, given the amount of writing they will be doing in the short summer term, they cannot afford to wait until the last minute to do the assignment. The purposes of research should be discussed during this introductory session and the library materials (available in the Freshman English Office) distributed, especially the library tour and research paper work sheets. (See E 306 syllabus, Unit VI, "The Library Research Paper.")
2. Introduce the principles of classification/definition. A classification assignment, due in first draft form on Wednesday, should be made. (See E 306 syllabus, Unit IV, "Classifying and Defining.")

Tuesday

1. Return the in-class personal narratives, either marked and graded, or--if they are to be considered as drafts--only.

marked with editorial comments. Several essays can be read aloud or copies of selected essays can be distributed (with prior student permission) for group discussion and editing.

2. Continue the examination of the principles of definition/classification with a look at selected readings, and an examination of possible topics for papers. Students can be given the opportunity to try out their topic sentences or opening paragraphs by putting them on the board. Techniques of invention for definition/classification can be explored.
3. Work on the classification/definition drafts for a portion of the class.
4. Guth Handbook work: Sentence and Linking Punctuation, pp. 91-116.
5. Ask several students to put paragraphs of their draft classification/definition essays on the board before class on Wednesday.
6. Schedule conferences for Thursday/Friday/Monday.

Wednesday

1. Devote the first half of the class to an examination of the classification/definition drafts. Paragraphs on the board (see Tuesday, #5) can be used to initiate group editing sessions. Students can then exchange their essays to get comments from their peers before the instructor examines the drafts.
2. Discuss the principles of induction (or informative writing).

Thursday

1. Collect Library Worksheets I and II. The focus of this class period should be on critiquing and improving research topics and on finding source material.
2. Assign the inductive or informative essay. Readings that provide students with models of inductive processes can be discussed and techniques for generating material explored.

3. Guth Handbook work: Agreement: Subject/Verb, Noun/Pronoun, pp. 38-45.

Friday

1. Return the classification/definition drafts. Your marginal and summary comments on the drafts should indicate to students what kind of changes they need to make in their essays to satisfy the demands of a given audience.
2. Do in-class editorial work. Encourage students to work alone or in groups on their personal narrative and classification drafts.

Week 3

Monday

1. Collect Research Paper Worksheets III and IV. Students will need quick approval on this material so that they can continue work on their research paper drafts.
2. Collect induction/informative drafts.
3. Introduce the principles of deduction and evaluation (see E 306 syllabus, Unit VIII, "The Deductive Theme"). Assign a deductive or evaluative essay.

Tuesday

1. Allow students to work on their library research paper drafts this week. Questions about using research tools (indexes, bibliographies, computer searches) can be entertained, and some observations should be made about taking notes and keeping track of documentary information.
2. Examine examples of deduction/evaluation. Student topics or openings can be tested, leading to techniques for generating material for the deductive/evaluative essay.
3. Allocate time for editing or in-class work on the deduction/evaluation essay.

4. Guth Handbook: Modifiers, Sentence Structure, Consistency, pp. 64-86.

Wednesday

1. Collect deduction/evaluation draft essays. Most of the class should be devoted to peer review of these drafts, with a focus on structure and use of evidence.
2. Discuss general principles of organization, with special reference to the research paper assignment. Openings and conclusions can be highlighted.

Thursday

1. Make a portion of this class available for in-class work on the research paper drafts, with students encouraged to raise questions or put draft material on the board for commentary and criticism.
2. According to class needs, introduce material on sentence style, using sections in the rhetoric and handbook for illustration and exercises.
3. Guth Handbook: Chapter 4, "Sentence Style," pp. 131-158.
4. Hold conferences with your students.

Friday

1. Present additional material on sentence style, using student examples if possible.
2. Encourage additional work on the research paper drafts. Advice on using sources and quotations should be reinforced.
3. Guth Handbook: "Parenthetical Elements" and "Quotation," pp. 117-129; Chapter 5, "Spelling and Mechanics," pp. 159-191.
4. Hold conferences with your students.

Week 4

Monday

1. Collect the draft of the research paper. This draft need not include all the final documentation or format elements (outline, bibliography, abstract, if required), but it should include a full text of the essay itself.
2. Do peer-editing of the research paper draft. This review should be intense and critical. The editing session can last the entire day or be divided into two sessions.
3. Introduce the exploratory unit (E 306, Unit IX).
4. Hold conferences.

Tuesday

1. Make the exploratory essay assignment. Models of the exploratory essay can be read and examined.
2. Guth Handbook: "The Whole Theme," pp. 271-330.

Wednesday

1. Collect first final version.
2. Continue the discussion of the exploratory essay, with a focus on student topics, opening paragraphs, and techniques for generating ideas.
3. Work in class on exploratory drafts.
4. Do additional sentence work. Examine the functions of paragraphs.

Thursday

1. Return research paper drafts.
2. Discuss and explain the details of research paper format and documentation.

3. Focus on transitions and devices of coherence within an essay.

Friday

1. Draft of exploratory essays are due.
2. Do peer editing of exploratory essays.
3. Return first final version.

Week 5

Monday

1. Work this entire week on preparing the final versions of the draft essays. The second essay is due on Wednesday, the research paper on Friday, and all remaining essays on the following Tuesday. You may decide to allow students to drop one or two final versions to allow them to concentrate on those pieces they feel are the most promising.
2. Review the concepts of aim and audience, asking students to reconsider their draft essays in terms of how well they fit specific rhetorical situations.

Tuesday

1. Examine techniques of editing, giving students additional practice in locating and connecting mechanical and grammatical problems.
2. Review the research paper requirements.
3. Work in class on final versions.

Wednesday

1. Collect second final version.
2. Formal review of documentation for research paper: proper form of footnotes and bibliography.

3. Work in class on final versions.

Thursday

1. Introduce the principles of persuasive writing (see E 306, Unit V, "Persuading").
2. Work in class on final versions.

Friday

1. Collect research papers. Portions of several essays can be read in class, with a critical focus on how well they satisfy the demands of research writing.
2. Continue the unit on persuasive writing with an exploration of logical, emotional, and ethical appeals.
3. Return second final version.

Week 6

Monday

1. Analyze a persuasive document (speech, ad, editorial).
2. Final in-class copy-editing session.

Tuesday

1. Collect all final essays.
2. Return the graded research papers. Discuss.
3. Discuss how to take essay exams successfully.

Wednesday

Prepare for the final exam: an in-class persuasive essay to be written during the examination period. This period should be used to present students with the facts, materials,

Week 6/Final Exam Period

or information they will need to prepare an effective, carefully edited final essay. The exact topic of the essay should not be given until the actual exam period.

Final Exam Period

(Thursday or Friday)

1. Return all graded essays.
2. Require students to write a final in-class essay either persuasive or analyzing a persuasive document.

Sample Policy Statement

The following policy statement provides students with an explanation of the process approach used in the course outlined above. It also outlines other policies you may want to consider for managing your summer E 306 class.

Policy Statement 1

E 306 (Summer Session)
[Instructor's name]
[Class meeting days and times]
[Unique number]
[Classroom]

[Instructor's office]
[Instructor's office
hours]

Course Work and Grading

The purposes of this course are:

1. to examine the aims and modes of discourse
2. to explore the process of writing
3. most importantly, to improve your writing

Our course procedures will differ from those you are probably accustomed to in an English class. First of all, you will need two sturdy folders, the first for all your notes, writing assignments, and materials, the second for your drafts and final essays.

You will have a total of seven major writing assignments, and some minor ones. You will write:

1. A personal narrative (in class)
2. An essay of classification/definition
3. An inductive essay
4. A deductive/evaluative essay
5. An exploratory essay
6. A research paper
7. A persuasive essay (final exam; in class)

Assignments #1-5 will be about 500-600 words long; the research paper will be roughly 1200-1500 words.

} You may want to vary the length of your assignments.

You will be required to write drafts for every assignment (excluding the two in-class essays). I will review these preliminary drafts and comment on them, as will your colleagues in the course. You'll also be expected occasionally to put portions of your draft material on the board for examination and suggestions. You may write and submit more than one draft of any essay, but the amount of commentary will diminish with each subsequent version. Drafts will not be graded, but completion of all drafts is a course requirement. To pass the course, you must turn in on schedule drafts of every assignment, including the research paper.

} This is essential; students must turn in full drafts as a course requirement.

While drafts will not carry a letter grade, my comments and the remarks of your colleagues will give you a clear idea of how much revision a given piece needs. If you are uncertain about your class standing at any point in the course, or want some assessment of the grading range within which your draft essays are falling, please see me during my office hours, or make an appointment. You will be required to see me in conference midway through the semester to discuss your progress.

} You may want to schedule more frequent conferences.

Draft essays will be done regularly throughout the semester (see attached schedule). Final versions, however, will not be due until the last two weeks of the term. You will be required to turn in final versions of four of the five regular assignments (#1-#5). Your grade for the course will be based on the four essays, your research paper (which counts as two regular papers) and the in-class essay given on the final exam day.

} You may want to provide your students with a simpler version of the calendar on p. 5.

Your grades will be calculated in this manner:

Final Essay #1	For example, B-	=	82
Final Essay #2	B+	=	88
Final Essay #3	C	=	75
Final Essay #4	C-	=	72
Final Exam Essay	A-	=	92
+ 2X(Research Paper)	2(C)	=	150
<u>7 / Total</u>			<u>7/559</u>
Grade			79.8 = C+

Whatever grading formula you use, please be sure to explain it clearly and in detail.

Class participation, attendance, late papers, etc., may have a bearing on your grade. (See below.)

Grades assigned have the following numerical values:

A+		98	B+		88	C+		78	D+		68
A		95	B		85	C		75	D		65
A-		92	B-		82	C-		72	D-		62

F: 1-59

Paper or assignment not turned in: 0

You may turn in a final version of any essay prior to its due date. However, once you declare a paper "finished," you may not revise it again. In effect, you determine when a paper is good enough to be graded. Final essays will carry a letter grade, but little or no commentary since you will have received marginal remarks and advice in all your draft versions.

Be sure to make this point in your policy statement if you use the process approach.

Format of Drafts and Final Essays

All drafts must be turned in following the format on the attached sheet. Drafts may be typed or handwritten, but in either case they must be clipped or stapled, double-spaced, legible, paginated, and have ample margins. Drafts that do not meet these criteria will be returned.

The format for all final essays (excluding the research paper) is given on pp. 343-344 of Well-Bound Words.

Papers that do not follow this style sheet may be returned or reduced in grade. The format for your research paper is given on pp. 140-152 of the textbook.

Textbooks

- Well-Bound Words: A Rhetoric
- The Bedford Reader
- New English Handbook

Textbooks will vary.

You are responsible for all reading assignments. Pop quizzes may be given on any day on any reading assignment. Scores on pop quizzes may be used to determine borderline grades.

Attendance

You are expected to attend class daily and to participate in all in-class editing, revising, and discussion. If you are absent on the day a draft or final essay is due, or an in-class assignment or quiz is given, you must satisfy me that your absence was excusable to forestall a reduction in your grade. Absences in excess of three are grounds for failure in the course.

} Attendance policies vary.

Late Assignments and Drafts

You will be required to hand in draft essays on specific dates. Failure to do so may result in a lowering of your final grade. Repeated neglect of draft assignments will result in a substantial penalty in your final grade.

Plagiarism

Turning in work that is not your own will result in an "F" for the course. Be sure you read and understand the "Freshman English Statement on Scholastic Dishonesty." If you have any questions about the use you are making of source material, see me before turning in the assignment in question. Do not use editing services other than those offered by the English Department Writing Lab (Parlin 3) or the LSC (formerly RASSL).

Course Title

Instructor's Name

Draft #2: Title of Essay

Your draft essay may be handwritten or typed, but it must be double-spaced. Handwriting or printing must be legible. Leave ample margins on both sides of the paper, and space at the foot of the page. Number your pages and staple or clip them together.

Draft essays that do not follow this format will be returned unread.

Sample Marked Drafts:

The following essays are submitted as examples of the kinds of drafts you can expect to receive in E 306 summer and the kinds of comments you may want to make. Note that no grades are attached to the drafts, but that the comments give the students a clear idea of where they stand in the course and what they must do to improve the essay. To enhance readability, the drafts are typed; most drafts you receive will be handwritten.

Draft #3: How to Light up your Life

Every human being is a separate person. No two are alike, and never will be. Who we are and what we are has been determined by our society, education, family, and friends. All of these have made our lives richer. But they have also caused many complications and frustrations. To become a happy person you must find a happy medium between the good times and the bad.

To be happy you must be your own person. You have a right to feel as you want to and to make your own opinions about issues. even if those feelings and opinions are frowned upon by others. However, this does not mean that you have the right to push your beliefs upon others any more than you would wish others to push their beliefs on you. It does mean that you have the right to choose, grow, and live in harmony with yourself.

To be happy you cannot live your life for others or let others live your life for you. You can only rely upon yourself. It is to easy to become what others want you to be. However, this is dangerous

Your subject is too large. What's your point?

Sentence problem here

*Examples?
Details?
Specifics?*

Something to make the readers interested?

How will your readers react to this material as a process essay? Are you talking them something important?

because you cease to think of yourself which causes a loss of identity. You must love yourself for what you are and for what you have the potential to become, before you can love others. Finally, do not let yourself be manipulated or used; be in control of your life at all times.

No matter how happy you can become, you cannot escape from sad and painful experiences. You cannot stop a violent storm from killing, or a loved one from dying. You have to face up to the bad times, and survive them. In conclusion, using an equal balance of pain and joy and reacting to them in a responsible manner will determine how happy you can be.

This
only
details in
the paper

Start over. Remember that you were supposed to explain how something works, using details and examples. Your essay is one cliché from beginning to end about a topic too large for this short assignment. See me about narrowing your subject and making it more significant. This draft is for below college-level right now.