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Mission Statement

Gavilan College English Faculty are committed to creating safe, accessible, and inclusive learning environments and curriculum that promotes strong reading and writing, critical thinking, agency, and community building skills in our students. We work to move beyond traditional hierarchical teacher-centered delivery of curriculum with student-centered learning practices that place students’ insights and inquiries at the center of their experience. We continually seek to grow professionally in order to enhance our abilities to recognize, affirm, and meet our students’ needs. We align with promising innovative practices and embrace collaboration and healthy exchange of ideas with our colleagues while exercising our academic freedom to maintain our own unique perspectives and cultivate our own strengths as teachers.

Introduction

Beginning in Spring 2018, Gavilan College English Department is converting to an all-inclusive acceleration program that has been designed to optimize access and success for all students.

Our program creates the shortest pathway through transfer-level English than any other local community college. While other local community colleges have acceleration programs, none are currently open to all incoming students.

Data from our college and also state and nationwide data reveals that the more pre-transfer courses a student is required to take, the less likely that student will succeed and continue in school. This is referred to as “the leaky pipeline.” When colleges offer programs to mitigate the leaky pipeline, retention and success increases threefold and higher.

We recognize that our students need to move more efficiently through their course sequence but not at the cost of curriculum goals and student learning outcomes. For this reason, we are continuing to offer learning communities at the 200-level and have added a lecture unit to English 1A. Students are immersed in reading and composition curriculum more fully than previously.

The added lecture unit in English 1A accommodates a more student-centered approach with more time-on-task for reading activities, specifically partner and small group work as well as student-led seminars, and more time-on-task for the research project.

Studies have shown student-centered approaches are more effective in engaging students and promote higher success and retention. The California Acceleration Project calls for redesigning curriculum to move away from a teacher-centered/teacher-directed approach and toward embedding skills in meaningful experiences that students help to create through their inquiries, insights, and choices. This method enables instructors to maintain high expectations while scaffolding skills and is particularly effective for student populations at greater risk for dropping out.

This handbook has been created to assist faculty in transitioning to the accelerated sequence with new course guidelines and expectations; it includes practical approaches for teachers at all levels for creating syllabi, scaffolding assignments, and supporting students. This includes special attention to developing best practices in student-centered reading and writing activities, as well as understanding and application of social and emotional teaching and learning techniques.

Included in this handbook are key concepts, lesson plan ideas, sample syllabi, and scholarly resources. It is our mission and intention to work collaboratively and continue to grow and expand our knowledge and practice of best teaching and learning techniques. For this reason, our handbook is a living document and all faculty should feel free to submit insights and ideas on our English department site.
Accelerated English Course Sequence

**ENGLISH 250**
ENGLISH 250 is a composition course that prepares students for transfer-level writing. ENGLISH 250 is part of our acceleration program and students who place into 440 may choose to bypass 440 and enroll directly into ENGLISH 250. Students may take ENGLISH 250 and 260 in one semester, individually, or as part of a linked learning community.*

**ENGLISH 260**
ENGLISH 260 is a reading course that prepares students for transfer-level reading. ENGLISH 260 is part of our acceleration program and students who place into 420 may choose to bypass 420 and enroll directly into ENGLISH 260. Students may take ENGLISH 250 and 260 in one semester, individually, or as part of a linked learning community.*

**ENGLISH 1A**
Transfer-level English

**ENGLISH 440**
A writing program that focuses on the application of basic grammar, sentence, and essay writing skills. Students may take ENGLISH 440 and 420 in one semester, individually, or as part of a linked learning community.*

**ENGLISH 420**
A reading program that focuses on various methods of learning and reading of college material. Students may take ENGLISH 440 and 420 in one semester, individually, or as part of a linked learning community.*

*250/260 and 440/420 Learning Communities are linked writing and reading courses. The same students are enrolled in both courses, and classes in Learning Communities are often linked by common themes, content, and material.
English Department Website: Faculty Pages

Our faculty pages are a place for students to learn more about the Gavilan English faculty, find faculty office hours and office locations, review class syllabi, etc. It is also a great place for faculty to showcase projects, blogs, etc.

If you would like a personalized faculty page, please send an email request to Tiffany Palsgrove at tpalsgrove.gavilan@gmail.com by the fourth Friday in August or January. Reminders will be sent in the months of August and January.

Suggestions for customized information can include, but are not limited to, any of the following:

- Office location and office hours
- Primary email address and an alternative (non Gavilan) email address
- Phone number
- Photo (Portrait—please be sure that we can see your face), attach as .jpeg
- Current teaching schedule
- Personal bio
- Reading, teaching, research, etc. interests
- Teaching philosophy
- Credentials
- Links to blogs, projects, student resources, etc.
- Syllabi of current classes, attach as a PDF

English Department Website: Department Calendar

The English Department calendar can be found on our home page and has department-, college-, and community-related events such as guest speakers, workshops, etc.

If you know of any events that are open to all students (both on and off campus), please contact Scott Sandler at scsandler4@gmail.com. The calendar is updated regularly, but the sooner students and faculty know about dates, the sooner they can make room in their schedules.
Understanding Our Students: Gavilan Student Demographics

Gilroy Demographics
Gilroy is home to over 50,000 residents. The median age listed as of 2015 is 33.4. While the most common jobs in Gilroy are in sales and management, there is high employment compared to other U.S. counties in farming, fishing, forestry, firefighting, and construction. The industries that are popular include retail trade, manufacturing, healthcare, and educational services. The assets of Gilroy, as is described in our Service Learning Community Snapshot, are many including “a strong faith community and volunteer power.” This volunteerism, civic pride, and community engagement is on full display during Gilroy’s many community events, including the world renowned Garlic Festival. While the benefits of living in Gilroy are many, this demographics page will look at some of the needs of our students and the communities they come from. The better our educators (especially those who live outside of the school community) can understand these challenges, the better positioned they are in supporting our students.

Population:

- Most residents in Gilroy, according to a 2015 Data USA report, are U.S. citizens (83.4%). This is below the national average of 93%.
- As of 2016, 58% of Gilroy residents were identified as Latino, 31% White, 7% Asian/Pacific Islander, and 2% African-American.
- As of 2016, 46.8% of Gilroy residents were identified as speaking a language other than English at home. This is about 10% higher than the rate in California.
- The most common language of Non-English speakers in Gilroy is Spanish, followed distantly by Tagalog and Chinese.
- The most common areas of origin outside of the U.S. are Mexico followed by the Philippines.
- Gilroy is home to a large number of veterans. According to a July 2016 U.S. Census Bureau report, there were (in the years between 2011-2015) a total of 1,953 veterans. A majority of those living in Gilroy served in the Vietnam War (3.83 times as many as in other conflicts).

Education:

- According to the 2016 American Community Survey (conducted by the U.S. Census Bureau), 83% of those 25 years or older have graduated from high school or have a GED. 32.7% of students in Gilroy have received an AA degree, and 25% have received a bachelor’s degree or higher.
- 23% of Gilroy residents have less than a high school degree.
- According to the Service Learning Community Snapshot, in Gilroy, “Literacy needs of immigrant and native-born populations are diverse and significant.” The adult literacy program, Vision Literacy, states that nationally, the illiteracy rates in adults is 1 in 5.

Poverty, Homelessness, and Food Insecurity:

- As of 2016, 42% of Gilroy households are occupied by renters. 10% live in “overcrowded households.” While “overcrowded” can be defined in many ways, it is most commonly defined as residences where there is more than one person sharing a room.
- There are (as of 2015) 15.1% of residents living below the poverty line.
- The largest group living in poverty are females between 25-34.
• There is a wage gender gap for common jobs that impacts Gilroy and surrounding communities. In 2015, full time male employees were making an average salary of $91,837 while full time female employees were making average salaries of $66,309.

• The number of homeless, according to the 2017 Santa Clara County Homeless Census and Survey is only growing. According to the 2017 Santa Clara County Homeless Census and Survey, the number of homeless in Gilroy were 722. Out of that number, 295 remain unsheltered.

It is important to look at methodology for how the homeless are identified in order to understand that the data is flawed and is much higher than mentioned. In identifying those who are homeless, the ones being counted were those individuals and families in designated shelters and those residing in places not designated for living or sleeping, such as cars, parks, abandoned buildings, etc. Those who were not being counted included unstable living conditions, such as “couch surfing” or staying in hotels or motels. Another gap, according to the National Alliance to End Homelessness, is that among the uncounted are “unaccompanied youth (or those living separately from any family members) under the age of 24. Despite the fact that point-in-time counts are required to collect the number of unaccompanied youth under the age of 18, those numbers do not appear accurate, with many CoCs reporting that there are zero unaccompanied youth in their communities.”

*CoC: Continuum of Care

• There are significant problems of food insecurity in our local communities. According to the California Association of Food Banks, food insecurity is defined as the “occasional or constant lack of access to the food one needs for a healthy, active life.” During a Service Learning Reality Tour in 2014, we heard from a representative at St. Joseph’s Family Center in Gilroy that many who are in need of food and shelter have maxed out their resources—many spending up to 60%-70% of their income on rent. In response, food stamp usage had tripled. As of 2016, households receiving Cal Fresh benefits (formally known as Food Stamps) are 12%. According to the website, Feeding America: Map the Meal Gap 2017, roughly 196,180 people are food-insecure in Santa Clara County.
Morgan Hill
Morgan Hill is home to over 40,000 residents. The median age in 2015 was listed as 37.9. While the most common jobs in Morgan Hill are in management, business, science, art, and administration, there is high employment compared to other U.S. counties in areas of computers, mathematics, management, architecture, and engineering. The industries that are popular include manufacturing, retail trade, science, technology, health care, and construction. Morgan Hill is well known for its downtown with wineries, art galleries, and over 30 restaurants. There is active community participation in such events as the Mushroom Mardi Gras and Taste of Morgan Hill.

Population:
- Most residents in Morgan Hill, according to a 2015 Data USA report, are U.S. citizens (91.6%). This is slightly below the national average of 93%.
- As of 2016, 47% of Morgan Hill residents were identified as white, 39% Latino, 8% Asian/Pacific Islander, and 2% African-American.
- As of 2016, 30% of those in Morgan Hill were identified as speaking a language other than English at home.
- The most common language of Non-English speakers in Morgan Hill is Spanish, followed distantly by Chinese and Tagalog.
- The most common in areas of origin outside of the U.S. are Mexico followed distantly by the Philippines and Vietnam.
- Morgan Hill is home to a large number of veterans. According to a July 2016 U.S. Census Bureau report, there were a total of 1,809 veterans between the years of 2011-2015. A majority of those living in Morgan Hill served in the Vietnam War (2.77 times more than in other conflicts).

Education:
- According to the 2016 American Community Survey (conducted by the U.S. Census Bureau), 89% of those 25 years or older have graduated from high school or have a GED. 33.1% of students in Morgan Hill have received an AA degree, and 39% have received a bachelor’s degree or higher.
- 11% of Morgan Hill residents have less than a high school degree. **Gilroy is slightly above twice this number.**

Poverty, Homelessness, and Food Insecurity:
- As of 2016, 36% of Morgan Hill households are occupied by renters. 6% live in “overcrowded households.”
- There are (as of 2015) 9.8% of residents living below the poverty line.
- The largest group of those living in poverty as of 2015 are males between 18-24.
- The number of homeless in Morgan Hill is only growing. According to the 2017 Santa Clara County Homeless Census and Survey, the number of homeless in Morgan Hill is 388. Out of that number, the entire 388 were reported as unsheltered. *Please see the note in the Gilroy section on how the number of homeless were counted.*
- According to the website, Feeding America: Map the Meal Gap 2017, roughly 196,180 people are food insecure in Santa Clara County.
- As of 2016, Morgan Hill households receiving Cal Fresh benefits (formally known as Food Stamps) are 7%.
Hollister
Hollister is home to over 36,000 residents. The median age in 2015 was listed as 31.6. While the most common jobs in Hollister are in sales, office management, business, and service, there is high employment compared to other U.S. counties in areas of farming, fishing, forestry, material moving, construction, and extraction. The industries that are most popular in Hollister are construction, health care, and social assistance. Hollister is home to Pinnacle National Park, numerous wineries, shops, and agricultural fields. The San Benito Chamber of Commerce proudly states that Hollister “feeds the world!” There is great civic pride, especially in terms of community events and festivals—including the renowned Motorcycle rally that takes place near July 4th.

Population:
- Most residents in Morgan Hill, according to a 2015 Data USA report, are U.S. citizens (84.2%). This is slightly below the national average of 93%.
- As of 2015, 45.4% of Hollister residents do not speak English, which is higher than the national average of 21%.
- Most common in areas of origin are Mexico followed distantly by the Philippines. There are large numbers of Asians and Indians also living in Hollister.
- Outside of English, Spanish is the most common language spoken in Hollister.
- Hollister is home to a large number of veterans as well. According to July 2016 U.S. Census Bureau report, there were a total of 1,269 veterans between the years of 2011-2015. A majority of those (2 times more than in other conflicts) living in Hollister served in the Vietnam War.

Education:
- According to the 2016 American Community Survey (conducted by the U.S. Census Bureau), 73% of those 25 years or older have graduated from high school or have a GED. 32.1% of students in Morgan Hill have received an AA degree, and 35% have received a bachelor’s degree or higher.
- According to the U.S. Census Bureau, between the years 2011-15, 72.6% of students who are 25 years or older have completed their high school education.

Poverty, Homelessness, and Food Insecurity
- There are (as of 2015) 11.3% of residents living below the poverty line.
- According to 2015 data, the largest group of those living in poverty in Hollister are girls between the ages of 6-11.
- There is a wage gender gap for common jobs that impacts Hollister and surrounding communities. In 2015, full time male employees were making an average salary of $45,037 while full time female employees were making average salaries of $33,879.
- The number of homeless in Hollister, according to the January 2015 San Benito Point-in-Time Census and Survey reported 651 were homeless, which was double from the 2013 figure of 365 homeless. Out of the 651 counted, 73% remained unsheltered and 27% were classified as sheltered. 38% were living in vehicles, 6% on the street, and 13% living in abandoned buildings.

The methodology used to identify homeless in San Benito County is a visual count—including those staying in shelters and transitional housing; additionally, phone calls were made with
San Benito County classifies seasonal farmworkers and day laborer populations as part of the temporary homeless population. According to Coalition of Homeless Service Providers Executive Officer, Katherine Thoeni, the rise in homelessness, in part, has to do with a “more assertive count process and refined methodology” (qtd. in “Homeless Census Numbers Nearly Double in Two Years,” Bentio Link, 25 July, 2015).

According to the website, Feeding America: Map the Meal Gap 2017, roughly 3,530 people are food insecure in San Benito County. This is equal to 6.1% of the county.
Understanding Our 1.5 Generation Students

Generation 1.5 learners are students whose parents immigrated to this country when they were children, or who otherwise came to this country at a young age. They often grew up speaking a language other than English. This home language is referred to as their “mother tongue” or “language of nurture.” Generation 1.5 learners often do not learn to read and write in their language of nurture. Their first consistent introduction to the English language is in school, and they learn to read and write in their second language, which is particularly challenging since they lack a foundation of literacy in their first language. They can be bilingual or trilingual, with mastery in different dialects, and they can also begin to lose proficiency in their first language as they age. They bring extensive learning assets, often untapped, into the classroom. They are fluid code-switchers between languages and cultures and can offer significant insights into the unseen operating mores of the dominant culture. They are sensitive to social justice issues and can have more highly developed social and emotional intelligence than their peers. Their insights and their position between cultures and languages makes them particularly conscious of and susceptible to flaws in the educational system. They can be misdirected into classes or programs that do not fit their needs, such as ESL programs or low-level academic classes that are too easy for them.

Out of necessity, Generation 1.5 learners can be tasked with critical translation responsibilities at a young age. They translate court documents, leases, health care information, and so on for their parents. As children, they develop strong oral and auditory skills as they learn to listen and respond carefully to the adult (lawyer, landlord, boss, doctor) instead of or in addition to navigating the formal written texts, which are challenging and possibly beyond their years. For this reason, these learners can have a habit of “bouncing out” of texts and can even be suspicious of formal directions. Instructors can serve these students well if they go over the written directions orally and with repetition. It is best if instructors who teach students in their first and second year in college do not assume that because the directions are written, students have read and understood them, no matter how clearly written. Reading activities that help students develop the capacity to “sit with” texts unpacking for direct and inferential meaning serve all students, and particularly Generation 1.5 learners.

As writers, Generation 1.5 learners are well served when instructors contextualize content and grammar issues in the student’s own writing, are careful not to over-mark papers, make explicit the meaning of their marks, and foster writing as a process. All new college students can be overly concerned with “doing it right” to the detriment of their development of voice, personal expression, and critical thinking. This impulse to do the assignment the “right” way is particularly strong in Generation 1.5 learners. Writing activities that foster the development of voice and personal expression help capitalize on the assets Generation 1.5 learners bring to the classroom and open their potentials and possibilities in the academy. Common but unfortunate tropes repeated by professors to their students, such as, “you should have learned that in the third grade” or “this is college, I expect you to know how already” dismiss the student’s lived experiences and cut learning off from the student. First and second year English instructors are well poised to help prepare these students by making the standards of the academy explicit to them, while nurturing the development of their unique perspectives.
Understanding Our DACA Students

DACA, AB540 students, and Dreamers. These three terms apply to students who are undocumented and were brought to the U.S. as children.

DACA (Deferred Action for Childhood Arrivals) is an executive order signed by President Obama and currently left in place by President Trump. This federal initiative gave undocumented students a chance to hold a job and go to college. However, these students needed to “come out of the shadows” and register, and were promised, in return, that their information would be kept confidential and not used against them/their families. There are an estimated 800,000 young immigrants protected by DACA (Arce), but because of the current political climate of fear under the Trump administration, new and renewed registrations have fallen.

AB 540. California Assembly Bill 540 gives undocumented students that have been in the state high school system for 3 years and have graduated with a diploma the ability to attend college as a resident; otherwise, they have to pay non-resident’s fees, which are considerably higher.

The California Dream Act is comprised of California Assembly Bills 130 and 131. These give undocumented students (“dreamers”) a chance to apply for state and non-state financial aid and scholarships for college if they meet AB 540 criteria. There is no comparable Dream Act at the Federal level.

We do not know the number of undocumented students at Gav, but we estimate their numbers to be between 400-600. We do not know because we do not collect data that could identify them. We did this intentionally. Even though our Board of Trustees and every organization of faculty and student governance has proclaimed support for these students, the college wanted to be careful to offer support but not “unmask” the identities of undocumented students.

Instructors must always take into consideration how stressful these students’ lives must be. One or both parents, siblings, and other relatives might also be undocumented, and with ICE raids happening frequently in the area, fear must pervade their lives. I have heard of family members who will only leave the house when they absolutely have to. Children are afraid that they may not see their parents again after they are dropped off at school. Although Justice Department rules have, in the past, forbidden agents from picking up parents at elementary schools after dropping off their kids, it is not certain these rules will be followed today.

For our students, the U.S. is the only country they know, and the thought of having to live elsewhere or having to live in the shadows forever is depressing. Many may have not been aware of their undocumented status until their last year in high school when they asked their parents for their social security number in order to work or shared their plans to attend college. It is also common to have a mixed citizenship status in one family—some members may be undocumented while others are U.S. citizens. Since Dreams, AB540 students are somewhat protected in California, the worry may be what happens if one’s parents are deported? What happens if a student is left in charge of the younger sibs who are citizens? No one knows the answers to these questions as the situation is constantly changing.

Therefore, instructor must be careful not to “out” students in class (where their information is at the mercy of their peers) nor share information with stray “authority figures” who “visit” the school. These persons should be referred instead to the administration. Instructors also should not give casual advice that may endanger a student; if it is wrong, it is not the instructor whose
life is impacted. The best thing to do if one does not know the answer is to contact the resources on campus who have answers: Carina Cisneros (EOPS) and Denise Apuzzo (Financial Aid). Instructor should make printed material available to all members of the class since one does not know the extent students are impacted. Remember it is not just Hispanic students who are at risk.

It would be a good idea for instructors to keep abreast of what is happening in terms of ICE raids in the area, resistance efforts by local churches, training opportunities for families affected as well as for allies, etc. There is an Ally group on campus that has been meeting for the past semester and will continue to meet. All faculty and staff are welcome. The group has created printed information for staff, faculty and students. There is also a page dedicated to Dreamers, DACA and AB 540 students on the Gav website. Finally, at the Fall 2017 Convocation, faculty/staff will be given an overview on Dreamers, DACA and AB 540 and an “UndocuAlly” logo which features a blue butterfly (a “mariposa” signifies transformation) for anyone who wants it. The hope is that widespread display of this logo across campus will give students a silent but powerful message of support. In this way instructors can also let their students know that they are aware of the awful predicament these students are in, that they are welcome here at Gav, and that they can act as sounding boards or “first responders” who can point students to campus resources.

California’s military veteran population is the largest in the U.S., and it is expected that these numbers will rise in the near future. According to the Chancellor’s office there are some 89,000 veterans or active duty service members and dependents enrolled in California’s 114 community colleges in 2015-16. Some 73% of veterans (Kirchner) plan to use their college benefits with the majority turning to community college for their education (CalVet). Moreover, the average age of veterans returning to school is 33 years (Kirchner), and many are first generation college students coming from a low socio-economic background—both factors that may present challenges for these students and their colleges.

The veteran–civilian transition is a critical one. Veterans are coming from a tightly bonded, community with a hierarchical chain of command that is clear and which has its own esprit de corps. Discipline is tight. Day-to-day duties are spelled out so that there is never any doubt about what task needs to be done. No one questions their superiors or their assignments. Veterans are used to sacrificing and working hard without question for a higher purpose—a purpose that they have not had input into nor can criticize.

Once out of the military, their identity with a larger group or purpose is gone. There is no group solidarity or support, no mission except one’s own individual ambitions. Moreover, there is gulf in maturity level between veterans and their classmates who may be just out of high school. They may feel shame in their gaps in knowledge or anger at the casual way fellow students take their opportunities for education for granted or complain about homework.

These vets, no matter how young, come with a wealth of experience. They have been responsible for millions of dollars of equipment as well as for the lives of their fellow team members. They had a keen sense of purpose and loyalty to a goal and organization larger than themselves going back generations. They may feel insulted in having their honesty questioned or being treated in a parental manner about trivia. They may be dealing with any number of after effects from their years of service including drug abuse, depression, family illness or breakup, short term memory problems from TBI (traumatic brain injury), rape, PTSD.

The latest research by the VA (Shane & Kime) shows that there are 20 suicides every day in the U.S. with suicide by women on the rise. Even though these stats include veterans from all ages, it’s a fact we need to keep in mind. Vets may be perfectionistic and get impatient with themselves. They may get super-anxious about tests or looming research deadlines. They may have problems with sleep and thus with concentration and organization. They may grab the leadership role in small groups and not know how to let others into the conversation (they were trained to receive and give orders) or may try to hide in a group and feel deep shame in not being as prepared as the “kids.”

They may need to sit near a door or excuse themselves so that they may leave quickly if they feel triggered. The trigger could be anything from a sudden noise, a car getting too close to them in traffic (which meant getting attacked in a war zone) while on the way to school, a certain odor in the air, a photograph of sand, etc. Too many of these experiences may convince them that they are not fit for college and may drop out. Also, the chance of vets admitting they need help is rare, so an instructor may be surprised if a vet who is doing well suddenly drops a class—unless a relationship has been previously established. It goes without saying, a teacher needs to pro-actively seek out vets and assure them of one’s support. Support may include extra time for papers if there is a crisis, permission to leave the room immediately if a panic attack or PTSD episode is imminent, understanding that keeping medical appointments is critical for vets. VA
appointments are inflexible and vets may not get another chance to see a doctor/therapist for a long time if they miss their appointment.

Veterans may feel alienated if there are comments in the class about the futility of war, etc. They may have a flashback if you show pictures of battlefields, read stories written about the war, any war, etc. It would be a good idea for a teacher to always check in with a student if that kind of assignment is given. It should be a routine thing to do so. They can often be forgotten in a class because they may not articulate a need. It’s part of the “Yes, sir; no, sir; no excuse, sir” mentality that has been drilled into them. If discipline is lax in the classroom, vets may feel it their job to get others in line or they may feel anxious, unsafe, confused, or angry about the lack of discipline. It goes without saying, an instructor needs to know if there are any veterans in his/her class. A straight out question in an intake form for all students should take care of that detail. Also, an instructor should ask permission to thank the veteran in public should s/he want to do that.

Calvet. “CA Community College.” California Department of Veterans Affairs. www.calvet.ca.gov/VetServices/Pages/CA-Community-Colleges.aspx


Kirchner, Michael J. “Supporting Student Veteran Transition to College and Academic Success.” Adult Learning, vol. 26, no. 3, 01 Aug. 2015, pp.116-123. EBSCOhost.

Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
Broadly defined, assessment is the process of collecting information in order to understand and improve student learning. We do this informally on a daily basis in our individual classrooms, and occasionally collaboratively during such activities as portfolio scoring. Such informality, however, only goes so far in the attempt to measure the effectiveness of a learning environment.

A strong assessment program seeks to formalize those processes that we engage in regularly when contemplating student learning, in order to identify trends and better understand what works and what doesn’t. Tracking student progress, whether it’s to evaluate their performances or to gain a deeper insight into how they best learn, is crucial to understanding how well we, as a program, are meeting their needs.

Assessment is an ongoing process that allows us to examine our assumptions about students and how they learn, to articulate our expectations for them, and to systematically and empirically determine the best ways to help them meet those expectations. It facilitates the creation of a shared academic culture, enabling us to collaborate on a common set of goals and objectives, while simultaneously supporting a variety of methods to help our students reach those goals. Ideally, the parameters of academic assessment are determined locally, by the faculty, for the faculty. We assess students not to provide an external audience with proof of effectiveness, but rather to equip ourselves with the information necessary to make improvements in our efforts to help our students succeed.
Shared Assumptions

- Assessment is driven by the English Department from within, using our own internally developed protocol.
- It is ongoing and flexible, with different models to suit different activities and different approaches to teaching and learning.
- It measures the Student and Program Learning Outcomes that we developed as a department.
- It is metacognitive, from a group perspective. We use assessment data to evaluate ourselves (as individual instructors and as a department) and our students, not to be assessed by anyone else.
- It is conducted in a spirit of openness and collaboration.
- It reveals what is working in our classrooms, so we can share those strategies, and where there are gaps that could be addressed with more professional training.
- It is guided by the principles of andragogy.

<table>
<thead>
<tr>
<th>Pedagogy vs. Andragogy</th>
<th>Andragogical</th>
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</thead>
<tbody>
<tr>
<td><strong>The Learner</strong></td>
<td>The learner is self-directed</td>
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<tr>
<td></td>
<td>The learner is responsible for his/her own learning</td>
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<tr>
<td></td>
<td>Self-evaluation is characteristic of this approach</td>
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<tr>
<td><strong>Role of the Learner’s Experience</strong></td>
<td>The learner brings a greater volume and quality of experience</td>
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<tr>
<td></td>
<td>Adults are a rich resource for one another</td>
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<tr>
<td></td>
<td>Different experiences assure diversity in groups of adults</td>
</tr>
<tr>
<td></td>
<td>Experience becomes the source of self-identify</td>
</tr>
<tr>
<td><strong>Readiness to Learn</strong></td>
<td>Any change is likely to trigger a readiness to learn</td>
</tr>
<tr>
<td></td>
<td>The need to know in order to perform more effectively in some aspect of one’s life is important</td>
</tr>
<tr>
<td></td>
<td>Ability to assess gaps between where one is now and where one wants and needs to be</td>
</tr>
<tr>
<td><strong>Orientation to Learning</strong></td>
<td>Learning is a process of acquiring prescribed subject matter</td>
</tr>
<tr>
<td></td>
<td>Content units are sequenced according to the logic of the subject matter</td>
</tr>
<tr>
<td><strong>Motivation for Learning</strong></td>
<td>Learners want to perform a task, solve a problem, live in a more satisfying way</td>
</tr>
<tr>
<td></td>
<td>Learning must have relevance to real-life tasks</td>
</tr>
<tr>
<td></td>
<td>Learning is organized around life/work situations rather than subject matter units</td>
</tr>
<tr>
<td></td>
<td>Internal motivators: self-esteem, recognition, better quality of life, self-confidence, self-actualization</td>
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</tbody>
</table>
The Assessment Process

The process of assessing student work is on-going and cyclical, with the results of the previous cycle informing the planning of the next. This infographic illustrates how an instructor might design an assignment with the assessment cycle in mind.

**Assessment vs. Evaluation:** Assessment is the process of gathering information about the characteristics of a particular subject that can be used to make future decisions. This is distinct from evaluation, which is a process that assigns a particular value to the information/data collected during the assessment process. Not all assessments need to be evaluative; in fact, non-evaluative assessments can yield just as much information as evaluative, and can be conducted at any time during the learning process as a way of checking in with students and making adjustments before it comes time to formally evaluate them. Non-evaluative assessments are usually low-stakes and include such activities as surveys, metacognitive self-reflections, diagnostic activities, intake questionnaires and student profiles, etc.

In general, it may be helpful to think of non-evaluative assessments, also known as Classroom Assessment Techniques (CATs) as formative, and evaluative assessments as summative.
**Formative and Summative Assessments**

**Formative assessment** refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, or course. Formative assessments help teachers identify concepts that students are struggling to understand, skills they are having difficulty acquiring, or learning standards they have not yet achieved so that adjustments can be made to lessons, instructional techniques, and academic support. The general goal of formative assessment is to collect detailed information that can be used to improve instruction and student learning while it’s happening.

**Summative assessments** are used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period—typically at the end of a project, unit, course, semester, program, or school year.

*(Definitions above excerpted from edglossary.org)*
Backwards Design

Backward design, also called backward planning or backward mapping, is a process that educators use to design learning experiences and instructional techniques to achieve specific learning goals. Backward design begins with the objectives of a unit or course—what students are expected to learn and be able to do—and then proceeds “backward” to create lessons that achieve those desired goals.

The basic rationale motivating backward design is that starting with the end goal, rather than a starting with the first lesson chronologically delivered during a unit or course, helps teachers design a sequence of lessons, problems, projects, presentations, assignments and assessments that result in students achieving the academic goals of a course or unit—that is, actually learning what they were expected to learn. Backward design helps teachers create courses and units that are focused on the goal (learning) rather than the process (teaching). Because “beginning with the end” is often a counterintuitive process, backward design gives educators a structure they can follow when create a curriculum and planning their instructional process. Advocates of backward design would argue that the instructional process should serve the goals; the goals—and the results for students—should not be determined by the process.
Content: The concept or learning outcome we want students to know by the end of the course or program. The learning outcome lives in a nest of thinking skills, cognitive tasks, and habits of mind (student dispositions).

Thinking Skills: These are the skills and abilities that we feel students need and must practice in order to reach the desired learning outcome. Consider using specific process verbs (e.g. analyzing, distinguishing, identifying, etc.)

Cognitive Tasks: Consider tasks students will need to practice, process, demonstrate, and deepen their thinking skills.

Habits of Mind: Consider the affective needs of students to help them perform tasks and eventually reach their learning outcomes. The Habits of Minds are those dispositions you want to cultivate in order to create a habitat that will enable students to flourish.

*Through Design Nesting, you are engaging in Backwards Design: you are moving backwards from the outcome: from skills to tasks to Habits.*
Qualitative and Quantitative Data

**Qualitative Assessment:** Collects data that does not lend itself to quantitative methods, but rather to interpretive criteria. Example, interviews, focus groups, antidotal evidence.

**Quantitative Assessment:** Collects data that can be analyzed using quantitative methods.

The term “**mixed methods**” refers to an emergent methodology of research that advances the systematic integration, or “mixing,” of quantitative and qualitative data within a single investigation or sustained program of inquiry. The basic premise of this methodology is that such integration permits a more complete and synergistic utilization of data than do separate quantitative and qualitative data collection and analysis.

*(From “Mixed Methods: Integrating Quantitative and Qualitative Data Collection and Analysis While Studying Patient-Centered Medical Home Models”: PCMH Research Model Series, 2013).*
Classroom Assessment Techniques (CATs)

Classroom Assessment Techniques are:

- **Formative, low-stakes, ungraded opportunities for feedback**: Such feedback will help in making course-corrections and in offering just-in-time support. Feedback can provide information about Student Learning Outcomes.

- **Speedy**: They can take up to only a few minutes to administer. They can be processed fairly quickly as well. Debriefs may take longer, but that can be a good thing in making sure everyone is getting the support they need.

- **Flexible**: They can be tailored to meet your needs and to address your specific concerns. They can be used routinely, or as needed.

- **Anonymous**: While they don’t have to be anonymous, often times that is when you will get the most forthright feedback and more authentic results.

Benefits for students:

- They empower students: CATS are highly student-centered! They open up dialogue, create positive experiences, and open space in the classroom for clarification and questions. Through CATs, students feel heard. They can see that instructors really care about their learning.

- They are ways to model and reinforce learning values, such as inquiry and reflection in learning. When students see their teacher and peers modeling such values, they become more engaged, take more ownership of their learning, and play more active roles in the classroom.

- They can allow students to more comfortably express what he/she finds challenging.

How Should I Use CATs? *(from Center for Teaching: Vanderbilt University)*

Results from CATs can guide teachers in fine-tuning their teaching strategies to better meet student needs. A good strategy for using CATs is the following.

1. Decide what you want to assess about your students’ learning from a CAT.
2. Choose a CAT that provides this feedback, is consistent with your teaching style, and can be implemented easily in your class.
3. Explain the purpose of the activity to students, and then conduct it.
4. After class, review the results, determine what they tell you about your students’ learning, and decide what changes to make, if any.
5. Let your students know what you learned from the CAT and how you will use this information.

*Share with us something that you are already doing. In what ways it has been helpful to you, your teaching, and/or your students? Your strategies may be shared in our CAT OF THE WEEK series!! If you would like YOUR cat to be featured in the CAT OF THE WEEK, please send a picture.*
WE COME IN PEACE

Advantages for Faculty & Students:

- Encourages metacognitive thinking and reflection
- Invites and honors the sharing of multiple perspectives and personal connections surrounding classroom texts, classroom processes, etc.
- Encourages the practice of strong argumentation, summary, and support skills

This cat can be used to assess skills in synthesis, integration of information and ideas. And holistic thinking (seeing the whole as well as the parts)

The Word Journal is done in two parts. First, ask students to pick a word to capture what a text was about, what a particular process was like (e.g. locating an article for a research paper), etc. Then, have students write a well-developed paragraph to explain the word which was selected. These should be debriefed in class: either in small groups and/or in large class discussions. This will further help with communication skills and building class relationships. Unlike other CATS, the Word Journal takes time and, for the sake of discussion, is not usually done anonymously.

For further details, consult the CAT handbook by Angelo and Cross (188-192)
**CAT of the Week: The Minute Paper**

**WE COME IN PEACE**

**Advantages for Faculty & Students:**

- Provides timely and useful feedback, which can be used for course-correction
- Helps teachers assess what students are processing or struggling to process
- Gives students a voice and promotes self-advocacy

This cat can be used to assess prior knowledge, recall, and understanding

The minute paper can be done as part of your regular classroom routine, or it can be administered at will. Simply take a few minutes to have students anonymously answer two questions: “what was the most important thing you learned during this class?” And “what important question remains unanswered?” You can debrief on the spot or you can take time to process the responses and then respond during the next class. Consider either debriefing at the beginning or end of class.

*For further details, consult the CAT handbook by Angelo and Cross (148-153) and/or look at the model provided*
CAT of the Week: Directed Paraphrasing

WE COME IN PEACE

Advantages for Faculty & Students:

- Students get to check to see how well they have internalized and can communicate readings/lessons.
- Through this practice of using their own words, students get to deepen understanding and take more ownership of what they are learning.
- Instructors get to reinforce and assess learning objectives of paraphrasing and audience awareness. Some assess class success by looking at how many are “on target,” “okay,” “off target.”

This cat can be used to assess skills in application and performance.

Ask students to paraphrase a short text or concept and direct to a particular audience. For instance, if you are reading about a topic such as run-down school conditions, you might paraphrase for parents, a school board, city council, etc. You may have students select their own audience, or you may assign an audience. After they have finished, you might share in pairs, small groups, or as a class. One strategy is to collect the paraphrases and use the strongest ones as models. Before collecting, ask students to put their topic, purpose, and audience on the top of their paper. When giving feedback, you might comment on such things as accuracy, suitability, and effectiveness. You can circle one or two examples of effective paraphrasing in one color and less effective paraphrasing in a different color. However, you give feedback, consider giving this cat more than once so that you both you and your students can see if there are any changes in terms of paraphrasing and audience awareness.

For further details, consult the CAT handbook by Angelo and Cross
**CAT of the Week: Student-Generated Test Questions**

**WE COME IN PEACE**

**Advantages for Faculty & Students:**

- Instructors can emphasize different reading skills in support of student question design: recall, inference, personal analysis, etc.

- Instructors can see where students are focused and/or what they view as personally significant.

- Students deepen their understanding of material through question design, peer response, and/or study group work. Students apply what they have learned in generating questions.

This cat can be used to assess skills in recall, synthesis, application, and performance.

Let students know the type(s) of questions you want them to design, and offer clear directions. Let them know how many questions you would like for them to generate. Be clear about how student questions will be used: classroom discussion, writing exercises, exams, etc. After questions have been generated, you may offer feedback on the quality of the questions and/or have students give one another feedback. You might model strong essay questions for the class, and explain. You might have students respond to one another and/or use questions as a study guide for a class exam.

*look at the attached model for possible use*

*For further details, consult the CAT handbook by Angelo and Cross (240-243)*
Advantages for Faculty & Students:

- Emphasizes the role that metacognition plays in deepening learning, improving application of knowledge and skills, and building student self-efficacy
- Helps students see that they are not alone through the surfacing of challenges. Students are afforded the opportunity to learn from one another.
- Helps instructor recognize and identify patterns in learning methods in order to build upon what is working and improve upon what is not.

This cat can be used to assess course-related learning and study skills, strategies, and behavior. Consider an area in which you genuinely want to find out more about student methods and processes. This might include note taking, annotation, research, etc. Have students keep a record of their steps. This can include specific choices, length of time spent on different stages, chronology of work, etc. Ask them to be as specific as possible. You can have students do this as part of a journal assignment, activity log, etc. If you choose, you can also capture how students felt during their process. After collecting student reflections, you can give feedback individually and/or look for trends that you can debrief as a class. This might also be an opportunity for students to share what worked and didn’t with one another.

*look at the attached model of a metacognitive research journal

For further details, consult the CAT handbook by Angelo and Cross
**CAT of the Week: Double-Entry Journal**

![Image of a cat]

**WE COME IN PEACE**

Advantages to you and your students:

- Easy to implement. Instructors can use it as part of a classroom routine or as part of a teacher’s toolbox that can be used “as needed.”
- Helps students process, reflect, make connections, and actively engage with text.
- Helps give instructors insight into student understanding, feeling, and thinking around a text.

This cat can be used to assess learner attitudes, values, and self-awareness

Have students take a piece of paper and fold it into two lengthwise columns. On one side students isolate and write down a passage, sentence, or moment of a text that stood out to them. On the other side, students will share their reactions to the text. Through such responses as personal connections, connections to other texts, questions, moments of surprise, confusion, awe, etc., it will become clear why students chose their particular passage(s). Teachers can have students get into small groups or with partners to share. Instructors can also have students share out in a larger group setting to help spark classroom dialogue. Instructors can collect the double-entry journals and offer feedback. While the double-entry journal is usually used to respond to a text, it can be used in other ways (e.g. To respond to a video, lecture, etc.)
### Student Feedback

#### What's the Big Idea?

<table>
<thead>
<tr>
<th>What was your main takeaway from today's class?</th>
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</table>

<table>
<thead>
<tr>
<th>What questions still remain?</th>
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</tbody>
</table>

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#### English Acceleration

Opportunity: We are dramatically increasing number of students taking 1A. This is a driving issue on our campus because it’s a gateway class that students must have for success.
For Students: What is our plan for providing learning assistance or student support?
For faculty: What is our plan for providing meaningful and ongoing professional learning and support through implementation?
For both: What are supports in place? What’s available but not in place? Are we using all resources available? Do we need to reorganize or rethink them? Where are the gaps that need to be filled for support?

<table>
<thead>
<tr>
<th>English Acceleration</th>
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</thead>
<tbody>
<tr>
<td>Area</td>
</tr>
<tr>
<td>students</td>
</tr>
<tr>
<td>faculty</td>
</tr>
<tr>
<td>other</td>
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</tbody>
</table>

**Faculty Feedback: Value Creation Stories**
<table>
<thead>
<tr>
<th><strong>ACTIVITY</strong></th>
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<tbody>
<tr>
<td>Describe a meaningful activity you participated in and your experience of it. This can include your work in one or more of your E.A.T. groups, your work on the book, and/or any other Professional Learning that you feel supported your learning and/or our acceleration efforts. If you were not able to participate in one of the Acceleration groups, but used the work generated for support, please include your experience with any of the resources provided.</td>
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</tbody>
</table>

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<tr>
<th><strong>OUTPUT</strong></th>
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<tbody>
<tr>
<td>Describe a specific resource that was generated from your participation in one of your E.A.T. groups or from dialogue and/or work with colleagues related to acceleration (e.g., an idea, a document, a new teaching practice, a concept, etc.).</td>
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</table>

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<tr>
<th><strong>APPLICATION</strong></th>
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<tbody>
<tr>
<td>Tell how you used this resource and what you learned in your practice. What did it enable that would not have happened otherwise? How do you know</td>
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</tr>
</tbody>
</table>
OUTCOME

Student Success: Explain how this application impacted student performance. In what ways? How do you know? If it did not support the class or your students as you thought it might, what have you learned through the attempt? What might you change for next time?

Personal: Explain how this application affected your own personal and/or professional success

Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
Writing a Syllabus

Faculty are required to provide their students with a detailed syllabus at the first class session, and all syllabi are to be emailed to Leilani Diaz at the beginning of each semester: ldiaz@gavilan.edu.

Sample syllabi can be found under each course-specific chapter.

Required Information
1. Basic Information
   • Course Number and Title
   • Term and Year
   • Your name as Instructor
   • Your availability to students, such as schedules, office hours, email, telephone and appointment procedures.

2. Course Details
   • Brief description/overview of the course
   • Prerequisites and advisories, if any
   • Course Learning Outcomes
   • Required/optional texts and materials which the students must provide
   • Chronological schedule of content; due dates for tests, assignments, etc.

3. Evaluation/Grading
   • Grading criteria must be identified (e.g. point system, percentages, weighing factors, extra credit, make-ups, etc.)
   • Attendance, by itself, cannot be used as a grade determinant. However, class participation is an appropriate grade factor and students should be advised accordingly.
   • Completion Requirements: specify the work that students must complete to pass the course (e.g. papers, quizzes, exams, research projects, etc.)

4. Attendance Policy
   • The college policy on attendance, as stated in the catalog is: “Students missing one more class hour than the unit value for particular course, without making prior arrangements may, at the instructor’s option, be dropped without possibility of credit.” Specify your implementation of the policy.

5. The following statements MUST either be included on the syllabus or provided through a separate handout.
   • ADA Accommodation Statement:
     “Students requiring special services or arrangements because of a hearing, visual, or other disability should contact their instructor, counselor, or the Accessible Education Center.”
   • Occupational/Vocational Statement:
     “Occupational/Vocational students – Limited English language skills will not be a barrier to admittance to and participation in Vocational Education Programs.”
   • Student Honesty Policy Reference Statement:
     “Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action which may include recommendation for dismissal.”

Additional, but optional, Information
1. Additional Class Procedures and Policies—specific language that conveys expectations within the classroom not included in the above requirements.
   • Late Policy
   • Tardiness Policy
   • Expectations of participation in group work, workshops, seminars, etc.
• Technology Policies (cell phone, headphones, etc.)
• A statement that fully defines and explains the penalties for academic dishonesty

2. Extended Description of Course and Course Requirements
• A class-specific overview (on theme, etc.)
• Nature and length of required assignments, including a connection to targeted SLOs
• Use/Role of Canvas in the Course
• Teaching Philosophy

3. Expanded Explanation of Grading Methods
• A statement about assessment and grading methods as a learning tool—not a means to punish.
• The purpose of your feedback and comments

4. List of Student Resources (both academic and non-academic)
   Provide students with campus (and online) resources that will aid them in your course.
   See “Student Resources” chapter for a comprehensive list of resources

As you write your syllabus, aim for an encouraging tone over a punitive one.

Questions, Comments, and Suggestions
This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
Why Reading?

Key Values and Principles About Reading in English Courses

1) Increase engagement.

2) Reading can help build community.
3) Metacognitive processes developed from effective reading instruction carry over to any discipline. English faculty can make explicit the transferability of reading skills across different disciplines and contexts.

4) Reduce the stigma around struggling with reading by making the reading process visible and learning strategies to surface the difficulties in texts that all readers have.

5) Becoming close readers will help students become better writers, critically thinking about their own writing.

6) Make sure reading doesn’t become subservient to writing, as both are active and integrated processes. We must help readers to reflect on the choices writers make and for writers to envision the effect their choices have on readers.

7) Students learn to use particular approaches to reading in high school, and these may or may not work well in college, so we need to help students recognize and identify the strategies they already use, as well as to build upon their current approaches, and teach them different methods and strategies to help expand access, comfort, and confidence.

8) Reading and research don’t have to be solitary; they’re all part of an academic conversation. Often what passes for research is grabbing a quote and inserting it. We often insert these quotes without understanding context, sometimes not even having read the source from which we’re quoting. Strengthening reading instruction will help students better summarize, paraphrase, analyze, synthesize, compare and evaluate, and build persistence to better tackle challenging texts.

9) Give students a strong purpose for reading as they develop more awareness of their reading strategies and practice reading as a communal act, in part honoring the different perspectives and experiences and worlds that our students bring to the text and to peer and classroom learning.

10) Help students become self-directed critical readers in order to read and write well in English and classes in other disciplines.

11) Teach students how to set intentions and purposes for reading and advocate for themselves in other classes—e.g., asking instructors for discipline-specific strategies for approaching texts.

12) Help students develop a love of reading.

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**Reading Strategies**

**Previewing**
There are multiple ways to preview texts. These include identifying the ways particular texts are structured by examining, together as a class or alone, book covers and blurbs, tables of contents, and small chunks of text. Noticing patterns in structure across texts or genres, and building a schema for texts by noticing structural features such as headings, subheadings, and
illustrations. Notice and use interconnections between visuals and text to build comprehension (Schoenbach 39). Previewing can be combined with Talking to the Text (see below) - look at the article or book, look at subtitles, ask questions of the bias of the author, year and location of publication, images on the cover, author bio, discipline the work is written under, intended audience, etc. etc.

**Chunking**
Breaking the reading down into manageable chunks (a paragraph/page). Asking students to chunk the text helps them slow down and better monitor their metacognition and comprehension. It can also help to alleviate reading anxiety by only focusing on smaller pieces of text at a time, which can seem less overwhelming than trying to tackle long and sometimes dense works all at once.

**Getting the Gist**
“Getting the gist’ is a high-leverage reading strategy that is a particular kind of summarizing. It is a way for students to monitor their comprehension in small chunks. What is the gist of what I just read? What did this sentence/paragraph/page/diagram just tell me? Similar to paraphrasing, getting the gist lets readers know on the spot whether they understand what they just read. Getting the gist does not require an evaluative filter - deciding which information is most important - in the way that summarizing does” (Schoenbach 217-8).

**Listening for Voice**
Is the author serious, sarcastic, humorous, academic, etc.? Helping students to listen for voice will help them examine purpose, bias, tone, audience of a text. This can include close attention to word choice, choice of figurative language and sentence structure. It’s important for students to be able to ask questions about why a writer is choosing a particular voice or style.

**Questioning**
Record in notes when you don't understand or have questions about part of the text. Encouraging questions builds student confidence - "there are no stupid questions". Predicting - Using previewing and context, what do you think this piece of reading is about, what biases might the author(s) have, etc.

**Paraphrasing**
Putting a writer’s words into your own words to aid understanding

**Summarizing**
Summarizing well is an invaluable skill. Summarizing is creating a shorter version, in your own words, of the reading. “True summarizing is one of the most complex (and frequently assigned) comprehension strategies students are expected to master...To summarize well, students must first comprehend what they have read and then make decisions about what is important and not so important in a text” (Schoenbach 218).

**Metacognition**
“Thinking about your thinking.” Having students practice metacognition helps to make the invisible (their own thoughts) visible to themselves, to their classmates, and to their instructors. Having students practice metacognition will help them be better able to think about their own understanding of a text including where they start to lose focus or comprehension, where they make deep connections, and what strategies they use to overcome reading challenges.
Talking to the Text
Similar to annotation, talking to the text involves having a conversation with a piece of text. Students practice metacognition as they read a text, using their notes to help better understand what they are reading. While annotation focuses mostly on marking 'important' points and key terms, talking to the text focuses more on how the reader is making sense of the text. Students can ask questions, make connections, make predictions, express emotion, provide commentary, and engage with the text in any way that pops up as they read -- this is a practice in making their thoughts visible to themselves and others.

Annotation
After an initial reading and talking to the text, students can reread and annotate: they can highlight key passages and vocabulary, summarize important information in the margins, practice analysis, and work to make sense of questions they had during their first reading of the text. Annotation is best used after an initial reading so that students have a better understanding of what is considered ‘important’ or ‘meaningful’ in the text.

Evidence/Interpretation Logs
A two-column graphic organizer that can be tailored for any assignment. On one side, students take notes on what they read. In the other column, students respond metacognitively to the notes they took—they can ask questions, make connections, think critically, express emotion.

Think Pair Share
“Ask students to work with a partner - to share their internal metacognitive conversations, for example, and to learn from and help each other solve specific reading problems. Partnerships give every student an intimate audience and a collaborator, while the partnership structure creates for every student an accountable opportunity to learn and contribute” (Schoenbach 120).

All quotes are from: Reading for Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms, 2nd Edition, by Ruth Schoenbach, Cynthia Greenleaf, Lynn Murphy

The Reading Apprenticeship Framework
This is the Reading Apprenticeship (RA) Framework – an interdisciplinary approach to reading that faculty across the disciplines use. Students who receive practice using this framework develop a strong sense of metacognition when it comes to reading; they learn to monitor comprehension, apply appropriate strategies, and metacognitively approach texts.
For more information on Reading Apprenticeship, contact Jessica Gatewood at JGatewood@gavilan.edu.

**Integrated Reading and Writing (IRW)**

Integrated Reading and Writing (IRW) is a teaching practice that makes explicit the connection between reading and writing (see glossary).

**The Six Ingredients of an IRW Lesson Plan**
(based on IRW workshop with Sugie Goen-Salter from SFSU)

**SCHEMA ACTIVATION:** activating prior knowledge/experience to help students feel more connected to a concept, lesson, text, etc. Schema activation can include such things as role-playing, think-pair-shares, stimulus-response activities (using pictures, video, etc.) Think of the concept of “sticky velcro.” When you call out the “sticky velcro,” new knowledge has something to which it can attach (see the glossary entry on “schema”).

**TEXT ANNOTATION:** This can include previewing, predictions, questioning, surfacing areas of confusion, moments of awe, personal connections, etc. This can also include activities, such as double or triple entry journals.

**SELF-REFLECTION/METACOGNITION:** This can include such activities as reflection papers, style journals, metacognitive journals, summary-response activities, difficulty papers, etc. This can also be done in terms of peer-review. Focus on how a partner supports evidence, uses imagery, organizes an argument, etc. Consider where a partner lingers and where the partner works in summary. Call out what you see and share take-aways in self-reflection.

**RHETORICAL READING:** While reading, pay attention to the author’s purpose/intent, method of organization, development, voice, openings/closings, genre conventions. This can be tracked in difficulty papers, style journals, connecting texts activities, etc. This can also be done in terms of peer-review. Focus on how a partner supports evidence, uses imagery, organizes an argument, etc. Consider where a partner lingers and where the partner works in summary. Call out what you see and share take-aways in self-reflection.

**RHETORICAL WRITING:** Use writing as an opportunity to apply rhetorical features, such as is listed in the “Rhetorical Reading” section. It is important to focus on both rhetorical reading and writing to show that these are parallel and integrated processes. Encourage students to become more self-aware of their choices, and have them consider the reasons for their choices.

**MINING THE TEXT:** Use reading to help target and teach and sentence-level issues, such as citing sources, joining sentences, use of verbs for quotations/paraphrases, etc. Mining the text could also apply to finding sentences that surface for you (“golden lines”).

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### Choosing a Text

Oftentimes, we struggle with the challenge of choosing the correct text for our classes. Of course, we want to be sure that if we have a theme, the book should be related. We don’t want feelings of disconnect between the reading of the text and the rest of the course. We want books that are culturally and/or personally relevant to the lives of our students. We want to pick texts
that have issues which lend themselves to challenging inquiry questions that students may chip away at over the course of the semester. Ideally, we want books that provide clarity and resonance. Of course, this applies to both our pre-transfer 200-level classes, as well as our transfer-level 1A. To distinguish what is appropriate for one versus the other is quite a difficult task, and the truth is that the same books can often be used at both levels.

Where our focus needs to be is in how we approach the texts we choose. In our pre-transfer level classes, we need to spend more time explicitly supporting reading processes. We need to engage the class in metacognitive conversation around texts and model the mental moves that readers make as they encounter challenging texts. Of course, this can and should be done at all levels, but in our pre-transfer level classes, we should be more mindful to allow more time for guided, low-stakes collaborative reading practice in class.

The books we choose may be more challenging for some students than others. The level of challenge comes from how well the text matches the existing schema of our students. The closer the author and reader’s schema are, the easier the text will be to understand for the reader. We can make some guesses about what might or might not be in our students’ schemas, but it is difficult to know how well the text will match any given student—especially before we’ve even met them. Sometimes, the students may have schema, but that schema is not activated. This is why reading training and support is so essential for instructors and why explicit reading instruction is so important in our classrooms. It is a matter of promoting social justice and equity, and it is a matter of honoring our students and helping to build their confidence as readers and critical thinkers.

One approach that a number of instructors have used is to invite students into the selection process of choosing a text either to read individually, in small groups, or as a class. The benefits of such an approach are many including giving students a sense of autonomy and helping to increase motivation and engagement.

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**Approaching Fiction**

Why fiction? In high schools all over America, teachers are assigning less and less works of fiction. However, research shows that students who read fiction have more empathy, higher emotional intelligence, and stronger theory of mind. Helping students explore fiction and
develop a love of reading will also help them with vocabulary, reading stamina, and reader identity.

In English 260, students are required to read two full-length texts, one of which is fiction. There are various ways instructors have successfully approached teaching fictional texts in this class. Here are a few examples:

- Instructor picks one text that the entire class reads and discusses regularly in class.
- The instructor picks several texts, and the class votes on which one to read together.
- The instructor picks several texts, and students vote on which they would like to read as part of a book club (several books are being read at once, and students are grouped with those reading the same text)

However, you choose to incorporate the full-length fiction piece, please keep in mind that many of our students at this level are unfamiliar or uncomfortable with fiction. Many of our students will tell you that they don’t like to read books unless they are ‘real’ – usually, this means that they don’t know how to approach fiction, that they aren’t sure what to look for in the text. That said, start with the basics and give students time to practice reading short pieces of fiction before asking them to read the full-length text. Seek texts that are engaging and relevant and texts that are approachable.

**Step One:** Ask students to reflect on how they read non-fiction – ask them to freewrite or discuss in small groups the ways they focus on a non-fiction text (What do they look for as they read? What do they think about as they read non-fiction?). Share out as a class; the instructor can add input here (did they say that they look for whether they agree or disagree? Did they say that they try to connect with the real-life story? Did they say they focus on the facts in the story?)

**Step Two:** Talk about how reading fiction is both similar and different. Have students brainstorm their thoughts.

**Step Three:** Introduce the Elements of Fiction – Plot, Characterization, Setting, Voice and Style, Point of View, Theme. Talk to students about these elements being the pieces writers use to create fiction.

**Step Four:** Practice with a short story. Pick a story that is short and not very complicated, but that highlights each of the elements. Options might be: “The Story of an Hour” by Kate Chopin or “Harrison Bergeron” by Kurt Vonnegut. Have students read the story together in groups and discuss together where they see each of the elements of fiction being utilized. (This activity can be done more than once if time allows)

**Step Five:** Have students begin reading the full-length text. During class discussions, have students highlight:

- Their thoughts on the reading and why. This should be an open conversation about anything the students wish to discuss – part of learning to read fiction is just having
dialogue. These discussions can seem chaotic and unstructured, but allowing students to share their thoughts and feelings, positive and negative, is helping them to engage with the text without the stress of academic overtones.

- The elements of fiction they see and whether or not they feel the author is using those elements well
- Where they are confused and parts of the story that may not be making sense (making it mandatory to have students bring up parts of the text that they do not fully understand helps to create a classroom environment where it’s GOOD to ask questions and where students feel free to examine difficult works without fear of judgment – if everyone brings in a part they don’t understand, the stigma of not having all the answers disappears.

Additional Tips:
Because so often our students are uncomfortable with fiction, it’s often helpful to have them tie in real-life readings of some kind. If you are having students read a novel about immigration, for example, spend some time having them read real life stories or news articles about the same topic and make time for discussion about the connections. It is also helpful to have students do outside research on some aspect of the novel (you can give a specific topic for them to research or can leave it open to their own choosing) – then students come back to class and teach one another what they have discovered through their research.

End of Book Project: Have students be reading with some sort of project in mind for the fiction piece – something that helps to guide their reading. Here are a few ideas:

- Have students do a full-book ‘talking to the text’ where they annotate the book as they read, giving their feelings, thoughts, reactions, questions, etc. – students turn their books into you at the end for a grade.
- Have students do a group project on symbolism in the text
- (If your class has a theme) Have students do a synthesis project wherein they tie the significance of the novel to the other readings from the class.
- Have students do group presentations on analyzing the elements of fiction in the text

Approaching Non-Fiction
Guidelines and strategies provided in reading classes or integrated into English 1A will improve student effectiveness when tackling texts in different disciplines. The Reading Instructor will choose the works of non-fiction assigned in class. These works should contain complex material
that can be approached in multi-disciplinary ways, and will challenge the students. Also attempt to choose a book that can be applied to students’ overall college experience.

**Approaches for teaching non-fiction works:**

1) Assign a book that approaches the subject in a multi-disciplinary way, and point out the different languages of each discipline. For example, languages and focuses of psychology, sociology, philosophy, etc.

2) Preview the content and organization of non-fiction works. Alert students to table of contents and organization structure of non-fiction books, and teach them to do the same in all their college classes.

3) Encourage students to annotate their books right away. Give students simple metacognitive strategies, such as questioning and making connections, in the first class, and model by talking to the text. Annotations should be part of grade.

4) Look at one chapter in the book from the approach of two different reading strategies. Examples: a/ students may fill out and share a 3/2/1 work sheet, sharing 3 things they learned, 2 things they found interesting, and 1 question they still have. b/ Assign summarizing the text in groups, chunking (breaking the chapter into sections) and writing a sentence each. c/ Making connections – thinking of examples from your own life that relate to text. The teacher can then point out where each technique might be most effectively used in classes from different disciplines. For example, 3/2/1 for a Literature discussion, summarizing for a history test. Class work on reading should be part of grade. These strategies can also be used in journaling.

5) Assign an article that relates to the subject matter of the main non-fiction work being discussed in class, but from the approach of a different discipline. For example, a chapter that discusses Attachment Theory from the approach of sociology can be taught by reading a journal article on the same topic written in a clinical psychology scientific study format.

6) Meet in groups and share metacognitive reading strategies to activate students’ schema and demonstrate the diverse sets of skills and knowledge each student brings to the class.

7) Assign journal writing for graded homework for each chapter. See 4, above, for ideas.

**Non-fiction books taught in past English 260 courses:**


Singer, Peter? *The Life You Can Save.*

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**Themes**

Many instructors find that having a theme for their reading class helps keep the curriculum cohesive and helps students to better understand the purpose of the skills and activities we practice and assign within a pre-transfer reading class. Having a theme helps to keep the class...
content focused, which in turn, helps students to stay focused. Themed classes also help students
to develop schema, scaffolding, and synthesis skills. Having a theme helps ensure that the
readings you assign are authentic and relevant. If you have a theme in your class – Poverty, for
instance – you can focus all of the major readings in the class around different perspectives of
the theme you’ve chosen. Students can activate schema by thinking about what they already
know about the theme, can read various texts (fiction, non-fiction, news articles, texts from the
various disciplines, photos, documentaries, their own research) and practice applying their
reading skills to many types of texts. As they progress through the semester, they can practice
synthesis by linking new material back to discussions and texts from earlier in the semester –
they can reflect on how their own assumptions and ideas are evolving as they learn, and they can
see directly how various content areas approach the same theme.

Here are a few ideas of themes instructors have chosen over the years:

- Poverty
- Happiness
- The brain and learning
- Food
- Racism and Sexism
- Mental Illness
- Immigration

For more thematic options, please see “Additional Faculty Resources: CAP Thematic Reading
and Writing Courses”

Tips for Setting up a Successful Themed Reading Class

- Pick a theme that excites you and one that is exciting and relevant to students.

- Focus on using texts from various perspectives and disciplines – explicitly talk about this
  with students to help them build their knowledge of different content areas (ex: look at how a
  psychologist might address homelessness and compare that to how an anthropologist
  approaches the same topic – what can students learn about these disciplines, and specifically
  about TEXT within these disciplines, from reading two articles?).

- Let students help choose texts: you can ask students to preview and vote on select articles to
  read for homework; you can ask students to go find articles based on a specific topic related
to your theme; you can even have students vote on their full-length texts for the class.

- Get creative: remember that ‘text’ can be more than academic journals and full-length books:
  have students practice their reading skills with song lyrics, photos, political cartoons, pop
  culture references, etc. By letting students read non-traditional texts related to the theme, we
  are helping them understand that reading is a skill they do all the time, even when it doesn’t
  seem like it.

- Think about the different components of your syllabus and the class SLOs as you plan your
  theme (books, homework, visuals, group projects, research, exams).

SAMPLE:

Broad Theme: Poverty

Students can start to activate schema by thinking about their own incomes and how they spend
their own money. By having students track their spending for a week and coming together to
discuss the money they spent on their needs vs the money they spent on their ‘wants’, you help students to examine their own finances and talk about ideas of spending (wants vs needs, ideas about what it means to be wealthy or poor, how much money an entire classroom spends in a week). This is also an opportunity to build community in the classroom, as students share their ideas about spending (is a cell phone a necessity? How about junk food?) and as the instructor makes themselves vulnerable by doing the activity and sharing as well.

Students view a slide show of photos showing the ways poverty looks around the world and make observations.

Practice reading non-fiction articles by sharing news articles or anthro/sociology essays on poverty in different places around the world. Photos are also a great way to have students think about the different faces of poverty and start making connections, asking questions, sharing comments.

Students read a full-length, non-fiction, text on poverty and discuss.

Project might include doing further outside research to support a thesis related to the text. It might also involve a case study where students pick a chapter of the text and find multiple outside sources that relate to that chapter from different perspectives.

Students watch a documentary on poverty and make connections between what they have been reading/discussing, to the film, as well as circling back to the discussions on their own spending from the beginning of the semester.

Students begin the fiction text, also related to poverty. Students discuss how reading fiction is different than reading non-fiction and surface the feelings/questions/difficulties/etc relating to fiction.

Students look at how poverty affects the brain (Psychology), read articles on poverty in history (US and worldwide), learn about how malnutrition affects education (child development) and how malnutrition affects the body and brain (medicine). They look at poverty lines in various areas in the US and discuss similarities/differences/reasons then look at poverty lines in other parts of the world and evaluate their findings.

Students choose a topic related to the theme to examine further through research – homelessness, poverty and education, poverty and discrimination, poverty and medical care, human trafficking, etc. Students practice research skills as they learn about and develop a presentation (infographic, PowerPoint, Prezi, etc) that they share with the class.

Students reflect on their learning throughout the semester, tying information together, making connections and pointing out contrasts.

*Optional: Incorporating service learning into a class with an appropriate theme can be really powerful – students learning about poverty can, for example, dedicate 15 hours during the semester to volunteering at the local food pantry or serving food to hungry members of the community. To learn more about Gavilan’s Service Learning program, contact Leah Halper: LHalper@garlic.com

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**Creating Exams**

By testing students on the content of reading assignments, as well as asking questions about the techniques and strategies used while reading, students prove that they know reading strategies, and practice them.
Here are some ideas for creating exams:

1) Develop exam based on homework and class discussion so tasks are not a surprise.

2) A week before the exam the instructor may ask students to work in groups to help develop questions/themes/topics.

3) Hand out articles the class before the midterm, and begin by modeling annotating an article for an exam. For the final, alert students that they will not get the article early, but point out that they have learned how to annotate for an exam, and to use those techniques during the final.

4) Give points for pre-reading and annotating the article to encourage students to actually prepare. For example, 10% of midterm grade would be turning in the annotated article.

5) Assign articles with metacognitive uses. For example, you can assign an article in a reading class about metacognitive thinking, or effective reading strategies.

6) Make sure to assign multiple questions naming different reading strategies. Give students some simple questions such as making personal connections or questioning, but also challenge them with more difficult analytical or complex metacognitive questions.

7) Consider including an article that contains an image. Processing visual cues and metaphors are valuable skills in reading and critical thinking.

8) Include questions about audience and tone. Thinking about the bias, expertise, and disciplinary language of an author makes students use metacognitive thinking strategies.

9) Include open-ended critical thinking questions.

10) Allow students to use handouts from class in the midterm. Consider removing these supporting materials for the final.

Exam Examples:
Exams can be on the book being read in class, on an article handed out the class prior to the exam, or an article they have never read.

Reading & IRW Classroom Activities & Lessons
The following are activities and lessons that can be used in a Reading or IRW classroom. Feel free to use and modify as suits your teaching purpose.
Conversacolor

**Background:** Thinking is “invisible.” Conversacolor is strategy to help you categorize your thinking and to participate effectively in class discussions by initiating questions, responding to peers, and challenging and developing the ideas of others (and your own!). In other words, it is a strategy to help you become a “critical thinker.” It also can help you become aware of the kinds of statements and responses needed in a college classroom, which are crucial to the thinking that you do as a reader and writer.

You will get 5 colored index cards, each of which represents an intellectual “move” or way to contribute to a class discussion:

- **Red** means you want to make a new point, start a new thread of discussion, or ask a new question.
- **Green** means you wish to respond and stay on the same point as the last speaker.
- **Blue** means you need clarification, more explanation, or more evidence in order to follow the conversation.  
  **Blue gets priority because the person using this color is clarifying things for everyone in the class.**
- **Yellow** means you think someone has used a color incorrectly OR you want to disagree with point made by someone else.
- **Purple** means that you wish to make a transition or connection between two points or two conversation threads or two readings, etc.

**Examples:**

- **Red:** “I'd like to start a new question.” Or, “I'd like to bring up a new topic.”

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1 *Developed by Cynthia Scheinberg of Mills College*
Green: “I’d like to respond to (or add to) what _____ just said.”

Blue: “Huh? I'm confused about what _____ just said. Can you explain that again?” or “Can you give me an example?”

Yellow: “I'd like to disagree with the point _______ made.” Or, “I see things in a different way.”

Purple: “I’d like to make a connection between what ______ just said and a point that came up earlier.”

Conversacolor Guidelines

Ground rules:

- Complete your “ticket in the door” beforehand.
- Bring your book, notes, and any other relevant materials.
- Everyone should use a green card at least once before someone uses it twice.
- Refer to the text whenever possible, and ask that others do the same.
- Wait for others to find the quote or passage.
- Listen carefully to others.
- Build on what others have said, referring to them by name.
- Talk directly to each other, not to the moderator.
- Be OK with occasional silences and pauses. We all need time to think sometimes.
- Watch yourself – if you are comfortable speaking to the group, make an effort to stay silent after you have participated and wait for others; if you are uncomfortable speaking to the group, make an effort to take a “risk” by offering your opinion, reaction, etc.
- Others???

The Difficulty Paper

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2 by Jen Levinson, SFSU, 2003; based on Mariolina Salvatori’s theory of difficulty.
Like other strategies we have used this semester, the Difficulty Paper is designed to help you pay greater attention to what your mind does as you read. (In other words, to be more “metacognitive”). It is also designed to help you explore texts in greater depth by generating questions and strategies to that help you answer them.

In particular, this activity will help you learn more about the important role of difficulty in reading, and to realize that it can be an advantage. When we recognize this fact, it can lead to interesting discoveries and opportunities because what is “difficult” about a text is often the kind of thing that is most important, so learning to recognize difficulty and explore it strategically will improve the quality of the reading and writing you do in college and beyond.

**Part 1: Initial Observations** (1-2 pages) Due ________________

*As you read the text, annotate places that made you stop and think.* Look for any sentences or whole paragraphs that particularly confuse you, interest you, or bother you in some way.

*Second,* write a detailed description of your reading experience. What, specifically, did you focus on or notice when you read? What, specifically, did you find interesting or confusing when you read? What did you do to try to make sense of the text? Again, be as detailed as possible about what sections you were reading and what your mind was doing when it was trying to make sense of the reading.

**Part 2: Question and Plan** (1 page) Due ________________

*First,* review what you wrote in Part 1 and clarify one main question you want to investigate further.

*Second,* explain what the question is and why it interests you, and formulate a plan of action to answer it. Be sure to explain what the strategy involves, and what you hope to accomplish by using it.
Part 3: New Insights (2 pages) Due___________________

Now it is time to put your plan in action. *First*, re-read the text – all the way through – using whatever approach you have chosen.

*Second*, write a reflection about how you see the text differently. What new insights did you gain? In what ways did your understanding change? PLEASE NOTE: use at least three direct quotes from the reading to help support or explain your ideas.

Part 4: Final Thoughts (1 page) Due___________________

Write a reflection on the effectiveness of your plan. As always, be as specific as you can, using evidence and examples to help your reader understand that what you are saying is true.

Some question to consider: in what ways did your strategy help? What surprised you most? How would you change your strategy if you were to do this assignment again? How did re-reading help? Did your first question lead to other questions? Was this assignment helpful to your reading, writing, or thinking?
The Final Word Protocol

The class will read a text, and each student will select a golden line or brief passage. A golden line is any line that is powerful and stands out to the student. It could be something that the student relates to, finds surprising, finds exciting, finds challenging, etc. After the students pick their lines, they will join small groups.

Here is the protocol for each group:

1) One person volunteers to share first. When sharing the golden line, the student should point to where in the text it is located. (Students should have at least one back-up line in case someone else has already shared the same line).

2) In 3 minutes or less, the person describes why their quote stood out. (agree/disagree, confusions, issues raised, etc.)

3) After the initial person shares, move clockwise. The next person will then get a chance to share thoughts about that line. Each person responds to that quote BRIEFLY, in less than 1 minute. While each respondent is speaking, the others should be silent. The purpose of the responses is to extend on the original presenter’s thinking about the issue, give new perspectives/ways to think about the line, share personal associations with the line, etc.).

4) After going around the circle with each person responding in less than one minute, the person that began has the “final word” in one minute. That person gets to reflect upon and share reactions to what was offered by the group?

5) The next person in the circle shares his/her golden line in less than 3 minutes, and again the group will proceed around the circle in the same way as first presenter (less than one minute, including the “last word”). This will continue until everyone in the group has had a chance to share a golden line.
**SUMMARY (REAL TIME > NARRATIVE TIME)**

“Once upon a time there lived in Berlin, Germany, a man called Albinus. He was rich, respectable, happy; one day he abandoned his wife for the sake of a youthful mistress; he loved, was not loved; and his life ended in disaster.”

—Laughter In The Dark, Vladimir Nabokov

**SCENE (REAL TIME = NARRATIVE TIME)**

‘I’ll have a roast pork tenderloin with apple sauce and mashed potatoes,’ the first man said.
‘It isn’t ready yet.’
‘What the hell do you put it on the card for?’
‘That’s the dinner’, George explained. ‘You can get that at six o’clock.’
George looked at the clock on the wall behind the counter.
‘It’s five o’clock.’
‘The clock says twenty minutes past five’, the second man said.
‘It’s twenty minutes fast.’

--“The Killers,” Ernest Hemmingway

**STRETCH (REAL TIME < NARRATIVE TIME)**

“But my mother’s hair, my mother’s hair, like little rosettes, like little candy circles all curly and pretty because she pinned it in pincurls all day, sweet to put your nose into when she is holding you, holding you and you feel safe, is the warm smell of bread before you bake it, is the smell when she makes room for you on her side of the bed still warm with her skin, and you sleep near her, the rain outside falling and papa snoring. The snoring, the rain, and Mamma’s hair that smells like bread.”

--House On Mango Street, Sandra Cisneros
GAP (REAL TIME NARRATIVE TIME)
“That morning she pours Teacher’s over my belly and licks it off. That afternoon she tries to
jump out the window.

I go, “Holly, this can’t continue. This has got to stop.”

--“Gazebo”, Raymond Carver

PAUSE (NARRATIVE TIME/NARRATIVE TIME/NARRATIVE TIME)
“‘My building caught on fire and I had to jump across into another building.’ Werner explained,
trying to stay calm. He was like a marionette someone was shaking.

The attendants looked at each other and then back at him.

It was predawn, the camper was warm. Somewhere, the deer were rising from their grass mats
and moving into the woods, the bucks steering their antlers carefully, like women carrying
kindling on their heads.

‘We have to take your bathrobe off to examine you,’ one of the EMTs said.”

--“Werner,” Jo Ann Beard

Reading Journal Activity

“Once, when my first son was a baby, I found myself wandering in a museum, baby
sleeping on my back with me wandering to keep him asleep. It was random, my wandering, and
my baby was sleeping as I wandered. And then I turned an unexpected corner, not the one in
front of me but the one to my left I noticed only at the last moment, caught by the corner of my
eye, and then, like that, I stopped, which is true, stopped and stood and stared, my baby sleeping
on my back, at this painting that had caught the corner of my eye and turned this unexpected
corner to a painting all circles and triangles and squares. It was a painting by Kasinsky, all in
muted colors, as if earth. It was circles and triangles and squares. My baby was sleeping on my
back.

Now I stood and stared at this painting for a long time. Now I stood and stared. Now I
knew that everything was changed. Now something opened up inside me. Now I wanted to
climb inside the earth-colored geometry of painting. Now I recognized it in an instant. Now my
baby slept. Now this whole story is true.”

--Katharine Haake, Metro (83)

Read this passage by Katharine Haake both silently and out loud. It is short enough that you can
read it several times.

In your journal, do the following:
a) Offer a factual reading of the text. What direct information is being offered in the text?
   Consider, for instance, who the characters are in the text, what is taking place, etc.
b) Offer an interpretive/inferential reading of the text. Read for meaning. Consider, for
   example, how this woman is feeling, why this particular painting speaks to her, what
   repetitions within the passage are meant to convey, etc.
c) Brainstorm a list of emotions. Choose one from your list. On a separate page, mention the
   emotion and consider where you see it in the text. After you have finished, repeat this step.
   This will force you to look at this text in more than one possible light.
IRW Activity

Students recognize strategies in writing and use them to ask questions as they read.

Part 1: Introduce pacing terms. When I first start, I begin with the first few terms (Summary, Stretch, Scene):

As students read, they can think about the choices writers are making in terms of pacing and development. Writers’ choices might include:

- where to slow down and linger here
- where to speed up and move things along
- where they will need to leave things out.

**Summary:** There can be many motivations to compress events through summary. You can ask for their ideas.

Is the writer summarizing to

- Move the story along?
- De-emphasize an event/moment?
- Emphasize an event/moment? (especially if in contrast with longer sections/sentences)
- Make one sentence representative of a whole series of experiences—If I wanted to get across what my summer was like, I could, for instance, focus on dominant impressions by collapsing events of that time. I could do the same if I wanted to capture dominant impressions of a relationship, work experience, lifetime, etc.

**Stretch:** There can be many motivations for stretching out a moment. You might ask them how the section in the handout by Cisneros would read differently in quick summary: “I lay in bed next to my parents. My mother’s hair smelled good, and my father snored.” What would you lose? What would you lose by removing sensory detail? When slowing down, you might ask what is being conveyed through stretch.

**Scene:** Consider it like a scene in a play, a scene in which events are unfolding as if in real time. Some writers use scene to build momentum and/or to give their readers the sense of “being in the moment.” It could be a way to create a sense of presence.

Part 2: Apply the narrative strategies to what they are working on. You can do this in a variety of ways.

Students will bring in writing from the previous class.

- By paying attention to concepts like stretch, they can find places within the text to develop their thoughts.
- They can work with partners and read one another’s work. As they do so, they can identify choices their partners made. They might ask questions or make suggestions based on those choices.
- You might remind them that in their revisions, they will be making choices about where to add through stretch, scene, etc., and where to compress information through summary.
- You can bring in an element of play: have the words on strips of paper in a hat. Students choose a word and are forced to find a moment in their text for summary, stretch, or scene.
The following are PowerPoint slides followed by article referenced therein. If you’d like a digital copy of this PowerPoint presentation and article, please contact Scott Sandler SSandler@gavilan.edu.

Slide 1

**QUESTIONING LEVELS**

**LEVEL ONE: FACTUAL**

**LEVEL TWO: INFERENTIAL/INTERPRETATIVE**

**LEVEL THREE: DIVERGENT**

**LEVEL FOUR: CRITICAL/EVALUATIVE**

(Based on Patricia Call's Reflective Questioning: A Strategy to Review Notes. Journal of Adolescent & Adult Literacy (2000, February))

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Slide 2

**FACTUAL QUESTIONS**

*Cues*: Who, What, Where, When

*Purpose*: This kind of question helps you recall information drawn strictly from the text you are reading or from your research.

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Slide 3

**FACTUAL QUESTIONS**

“A Father and a Bicycle”

1) What was Richard Ford's father trying to assemble for his son on Christmas?
2) What job did Ford's father do for thirty years?
3) What did Ford throw at his father?
QUESTIONS TO AVOID

What is the author's name?

What is the title?

Don't include biographical questions that are unrelated to the text.

INFERENTIAL/INTERPRETATIVE QUESTIONS

Cues: Why, How, In What Ways..., Compare/Contrast, Summarize

Purpose: This kind of question helps you make inferences and interpret the text or your research based on the information in the text or the research, as well as on your prior knowledge.
WHAT IS AN INFERENCE?

In this picture, you are not given information directly. You are forming conclusions/opinions/impressions based solely on what you see/on what is being shown to you.

WHAT IS AN INFERENCE?

In a text, what you infer might be informed by subjective detail, sensory detail, accumulation of details, focus, development, repetition, contrast, setting, voice, etc.

"The nearer he approached the house, the more absolutely unequal Paul felt to the sight of it all: his ugly sleeping chamber; the cold bath-room with the grimy zinc tub, the cracked mirror, the dripping spiggots; his father, at the top of the stairs, his hairy legs sticking out from his nightshirt, his feet thrust into carpet slippers."—Willa Cather, "Paul's Case"
INFERENTIAL/INTERPRETATIVE QUESTIONS

"A Father and a Bicycle"

1) What was Ford trying to convey by showing a pattern of mistakes that his father made?

2) How does Ford’s characterization of his father change at the end of the essay? Does it?

3) Ford claims that his father hated killing a “live thing.” Can you see any other reasons why Ford’s father might have become so “unnaturally angry” while he and his son went Christmas tree hunting?

DIVERGENT QUESTIONS

Cues: What if..., How might..., What would Happen If..., Hypothetically...

Purpose: This kind of question helps you generate new ideas, new perspectives about the ideas in the text or about the topic you are researching.

WHAT IS A DIVERGENT QUESTION?
DIVERGENT QUESTIONS

1) This story is seen through the eyes of a young boy. How might the story be different if the son was much older?

2) How would the story be different if the father had sawed the correct end of the tree?

3) How would this story be different without the final scene of Ford's father on the bicycle?
CRITICAL/EVALUATIVE QUESTIONS

Cues: What do you think about..., Agree/disagree and why...

Statements that Judge
Defend
Justify

Purpose: This kind of question helps you develop a point of view, a stance, an opinion about the ideas in the text you are reading or about the topic you are researching.

1) To what extent do you agree or disagree with the opening statements about what it means to be “a model father”?

2) Justify the level of anger Ford feels towards his father.

3) Defend Ford’s father. In what ways do you see him as being a good father?

Homework/Groupwork

At Home:
Read Langston Hughes’ “Salvation” before coming into class.

Come up with four questions (one for each level): Factual, Inferential/Interprative, Divergent, and Evaluative.

In Class Groups:
Divide into groups of 3-4, and share your questions with your peers. Nominate one question for each level. Put them on the board. As a class, we will go through all of the questions. Before we work as a class, your group should have discussed possible answers to questions before putting them on the board.
A Father and a Bicycle
By Richard Ford

My father was not a man blessed with unusual talents. If a model father can rebuild the lawnmower, rig up a punching bag properly, offer tips on your science project or advice on your lifesaving merit badge, help with math homework, put a new bike together, or replace a screen on a patio door, then my father was not a model father.

My earliest Christmas memory is of lying in my bed late at night, hearing my father—with my mother as his assistant—attempting to assemble a snare drum Santa had been commanded to deliver. Work went on in the living room for hours. I can still hear the sizzle of the loose snares on the drum’s bottom as my father sought to stretch them, the squeak of brass screws that pulled the skin taut as my mother whispered her help and my father grunted and muttered with thwarted patience. In my mind today—fifty years later—I still see the bead of yellow light under my bedroom door as the night wore on and I waited, silent and eager.

By dawn nothing had been fixed. We all three stood in the cheery Christmas-tree glow and stared at the smart-looking wooden drum, its skin attached on only one side, and no snares. Two wooden drumsticks and two retractable metal brushes, which my mother had tied with red satin bows, were leaned against the unfinished drum shell. Santa had simply not had time enough. There were, after all, other boys and girls farther along on his route.

Another memory is of the punching bag, whose black metal bracket-frame my father nailed but would not bolt to the stud wall in our utility room, the cheap brown bag tightly inflated and adangle on the S hook provided. When I hit the bag the first good hard one, the whole contraption fell down. We nailed it up again, I hit it, and it all fell down again. The only thing to keep it up, it seemed, was never to hit it. Then it was fine. The bag was still there, unstruck but presentably on the wall, when my father died and we moved away.

The saddest, though, was the Christmas tree. (So many of these small defeats occurred at Christmas. Christmas can make everything so woeful.) We—my father and I—set off for the woods to find a tree. The Natchez Trace was the place we chose. And when we’d trekked about for a time, with me carrying my Boy Scout hatchet, I spied the tree I liked—a full and shapely cedar, which my father deemed too large, too tall to go in our house. Only I knew it wasn’t. And after we’d argued over it I carried the day, and in quick order chopped the tree down.

But when we’d taken it home in the car and brought it into the house, the living room was in fact too small, too low—it was just a six-room, pastel suburban house. The peak I’d imagined holding the Wise Men’s star had to bend double to fit the ceiling, which made my father suddenly, almost unnaturally angry—something about a tree being a live thing, and we had killed it. It frustrated him. He dragged the big tree through the house and out to the garage, and with a coping saw (a saw with which, I suppose, one copes) sawed the top, not the bottom, off of it. This was his way of shortening it, the simplest way, but not the best way. “It’s ruined,” I said, shocked by the maimed tree, its pretty peak lying disjoined from the rest. “You ruined it.”

”No, it’s not, it’s fine,” my father said grimly and looked down. And I know (now) he knew what he’d done. “We’ll take it back inside,” he said and bent to pick up the tree.

But, furious now myself, I said, “No, it’s ruined. You sawed off the top. It’s ugly. It’s not a Christmas tree anymore.” And, before he could retrieve it, I snatched the tree up by its ragged,
resinous, sticky bottom, hoisted it off the smooth garage pavement, and flung it at him—hit him.
I hit my father with our Christmas tree, full in the face.

There were many, many things my father and I had in common, make no mistake. We often did not—as I did not that day—exercise sound judgment. We could be hasty. We lacked a gift for foresight and prudence. And we always, as I surely did that day, paid for it.

Happy families are, of course, not all alike. They’re all different. The lack of imposing talent, or even ordinary skill, was, in my father, not a defect, not a true failing, just a modest oversight in God’s complicated manufactory, which did not keep me from loving him.

My father was a travelling salesman for thirty years. Mostly he was absent from our life—mine and my mother’s—doing his job, which he did well indeed. I sometimes think there are not men like him anymore, men of lean times—the Depression—who knew how to do only one thing well, never grew too ambitious, married for love and forever, raised a family, let the days buoy him along. This was happy life, too. Bet on it.

Once, when I was ten and we were still living in our first house, on Congress Street in Jackson, my father bought me a bicycle. I had asked for it. When he brought it home, it was packaged in a long rectangular cardboard box marked “Schwinn.” And it was all put together, a big, heavy, fat-tired, chromed-up, fendered, red-and-silver thing, with a battery horn, made to look as much as possible like a four-door sedan. I never afterward saw a happier look on my father’s face as the gravely satisfied frown of approval he gave to that bicycle, tilted on its kickstand, fully assembled by someone who must’ve known about our problems. When I’d finished riding it around the back driveway, my father got on it himself, in his business suit and his hat and a pair of brown brogue shoes he wore on the road. And he toured it around and around—a large man, fifty years old, born in 1904, riding a boy’s bicycle—until my mother said she thought he might never let me ride it again, since he seemed (to her anyway, who also loved him) to take such pleasure from the moment.

Richard Ford is the author of, most recently, the memoir “Between Them: Remembering My Parents.” He has written for _The New Yorker _since 1987.
Reading Images Worksheet

Reading For Information: Factual Level of Reading

Reading For Meaning: Interpretive/Inferential Level of Reading:

Brainstorm Session: list the emotions depicted within the photograph and/or the way you feel when looking at the photograph.
Research: Getting Started

Slide 1

Slide 2

Doing a write-around:

➔ Try to write as neatly as possible so other people can read your notes
➔ Use all the time we give you for writing—keep your pen moving!
➔ Write your reactions quietly

Slide 3

Ways to respond to text:

➔ Questions
➔ Connections between texts
➔ Reactions to text {I wonder…} {I think…}
➔ Thoughts on a particular sentence
➔ Drawing is also acceptable (in addition to text)
➔ Reactions to each other’s statements
**Questionstorming:**

**Independently:**
- Write down as many questions as possible
- DON’T try to answer the questions
- There are no bad questions/stupid questions/lame questions

**Questionstorming:**

**In pairs/groups of three:**
- Refine or revise your questions and *together*
  - pick your 1-2 favorite

**Write Around Example**
Talking to the Text – When students read, encourage them to slow down and focus on their own thinking to help them make sense of the text. Encourage them to write all over their texts, asking questions, making connections, expressing emotion, marking spots that are unclear or difficult to comprehend, drawing pictures to help make sense. When students practice metacognitive thinking while talking to the text, they will learn how to surface their own trouble-spots with reading, will be able to note which strategies they use that work well and which don’t, and will have better comprehension and retention. Note: This isn’t annotation – this isn’t about marking ‘key’ terms or prepping for a test. Talking to the text is about making meaning from a text, working to understand it by focusing on your own thinking as you read. The more students practice, the deeper their understanding of their own thinking becomes which, in turn, helps them to become stronger readers. As students practice talking to the text, instructors can also address schema (prior knowledge) and help students build their knowledge of text structures, of the world, of literature, and of specific fields of study.

Talking to the Text VS Annotation-- This exercise is all about helping students understand the difference between talking to the text (a metacognitive activity) and annotation (what they’ve been taught in high school about highlighting and underlining ‘the important parts’). Assign students a challenging text to read and have them practice talking to the text, marking the text as they read through and work to make sense of it –this part of the activity can be done in class, either solo or in small groups. For homework, the students read the text again, this time practicing annotation skills and marking the text with a different color pen. The following class period, discuss reading strategies used during the talk to the text portion as well as strategies used during their annotation process. Have students reflect in small or large groups the similarities and differences they observe between the two parts of the activity and discuss why each is important to critical reading.

Talking to the Text with your OWN essay – When students have practiced with talking to the text and having a metacognitive conversation with what they read, you can start asking them to do this with their own writing. When students turn in their final drafts of their papers, have them come to class with two clean copies. At the beginning of class, have students spend 10 minutes ‘talking to the text’ with their own essays – have them take notes on their paper going over what is in their head as they read and reflecting on what was going on in their heads as they wrote. Have them think about and jot down notes showing you the choices they made as writers and the effects they hoped those choices would make. They can show you where they struggled, where they felt the writing was strong, where they may have spent significant time revising and why. This exercise not only helps us get into our students’ brains a little as we read their polished work, but also helps students really think about their own writing as text, as something that others will read. It helps to solidify an integrated reading/writing approach.

IRW and the News

News Bias and Writers’ Choices – This is a great IRW activity that can be done in reading or composition courses. Students either pick or are assigned a major current event. They must read about the event from multiple news sources (preferably on a global scale) and bring in three articles on the same current event that show three different biases. As students critically read and discuss the event being studied, they can focus on the choices each writer has made when it comes to addressing the event and can discuss the effects of those choices. Students are reading the work, not only to better understand the bias that exists in the media but also to think about reading as writing and to make connections to their own choices as writers.
Glossary

**Direct Information:** what is *directly told* to a reader about a character, setting, situation, event, etc. (Example: Jennifer is sad).

**Indirect Information:** what is *shown* (not told) to a reader about a character, setting, situation, event, etc. (Example: While we are *not told* Jennifer is sad, we can see that she is sad from the way tears roll down her cheeks and her lower lip begins to tremble).

**Inference:** the conclusion or judgment we make about the unknown made on the basis of the known. (Example: As soon as Tony eats my meatloaf, he spits it out and grimaces. We can infer that he did not like the taste of the meatloaf).

**Interpretation:** Forming an opinion or explanation regarding a set of facts.

**Objective detail:** factual, unbiased details (Example: the stool has three legs).

**Subjective detail:** as opposed to objective detail, these details are not factual—how all others would see the information. This is how a particular reader/viewer/character sees the details. (Example: the three-legged stool in the corner looks lonely). Subjective detail often tells you more about the viewer than what is being described.
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
Dear Fellow Teachers,

As teachers of a four-unit 1A course in our accelerated sequence, we recognize the unique opportunity and challenging nature of our position. Students will be moving more quickly through the basic skills course sequence, and a greater number of Gavilan students will place directly into English 1A. Our task is to support our students, many of whom are entering college with very little prior exposure to critical reading, academic writing, or academic research, to succeed in English 1A while also maintaining the academic standards of a transfer-level writing course.

Whether students take English 1A at a community college or university, expectations are the same. In college-level reading and composition, students must develop the analytical essay writing and critical reading and thinking skills necessary to succeed in academia. Our English 1A course is thus the most rigorous class in our sequence to prepare students for transfer.

We strive to balance academic rigor with holistic, student-centered teaching practices. The adoption of an extra unit provides students more opportunities to practice their reading and writing skills and provides teachers more time to scaffold assignments and support students in a hands-on way. We believe that with these changes, Gavilan student success rates in English 1A will rise.

We have prepared guidelines, recommendations, and examples to assist you in creating your four-unit 1A course or redesigning your 1A course from three to four-units.

You will find important requirements that must be followed along with solid advice for approaching key components of the 1A course: guidelines, methods, best practices, and examples of assignments, syllabi, and prompts. Some of our one-pagers may resonate with your own teaching while others will seem incongruous with your approach, so we encourage you to try new methods as well as reach out to our team with questions or requests for more information.

The following chapter details the following topics we deem crucial to student success and the teaching of 1A:

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We hope you find these materials valuable as well as the conversations they start.

Sincerely,

Tiffany Palsgrove, Jen Roscher, Martha Oral, Jen Penkethman, Glenda Mora, and Christina Salvin
While each class may differ in theme and approach, all Gavilan English 1A students can expect to complete the required reading and writing assignments. The assignments listed under “Other Assignments” often appear in our English 1A classes but are optional. All work in our classes is assigned with the purpose of helping students meet the English 1A student learning outcomes.

**DESCRIPTION OF ENGLISH 1A (from the Gavilan Catalogue)**
Transferable: CSU, UC; CSU-GE:A2, IGETC:1A, GAV-GE:A2, 4-units

English 1A is a composition course which focuses on the development and application of the academic writing process. Students read and assess models of expository, analytical, and argumentative prose to learn techniques of effective writing. Students practice strategies for planning, drafting, sharing, and revising essays in a variety of rhetorical modes. Students apply critical reading skills to the evaluation of source material in the development of a thesis-driven, research-supported essay. To create the research essay, students apply techniques in organizing, developing, and crafting prose which supports their arguments and balances outside sources with their own voices as writers.

PREREQUISITE: English 250 and English 260 or equivalent with grade of ‘C’ or better or satisfactory score on the English placement examination.

**Student Learning Outcomes**

1. Apply analytical reading strategies, such as summarizing, annotating, inferring, paraphrasing, synthesizing, and responding to texts, including identifying and evaluating the author’s thesis, methods of support, audience, tone, and recognize bias

2. Utilize readings from texts, recognize effective rhetorical appeals and strategies for specific audiences and purposes; integrate key passages, quotes, and summary from readings as support for a variety of writing tasks, such as expository writing, sustained analytical essays, timed essay exams, and/or research writing.

3. Compose a variety of thesis-driven expository and analytical essays that use the readings as models; show an awareness of and write according to rhetorical features, such as purpose, audience, unity, coherence, emphasis, and rhetorical appeals; and apply the conventions of standard English as stylistically appropriate, demonstrating college-level use of the language, as well as clarity and grammatical proficiency in writing.

4. Recognize and practice steps in the writing process (prewriting, organizing, developing, composing, revising, editing, and peer reviewing). Transfer and repurpose acquired writing process skills and information to tackle new writing challenges within and beyond English 1A.

5. Plan and construct an original research project through developing a hypothesis, synthesizing information, constructing an argument, and applying research techniques, such as locating, evaluating and summarizing sources, and integrating research findings into an MLA formatted annotated works cited and research essay.
Workload Requirements

**Required Reading & Reading Assignments**
- Essays from an anthology or course reader
- One or two book-length work(s)
- Research articles to help with the research paper

**Required Writing Assignments**
- Four rhetorically diverse essays, totaling a minimum of 16 full pages of finished writing
- Topic/Research Proposal (for the research paper), typically 1-2 pages
- Annotated Works Cited
- Final Research Paper, minimum of 5 sources and a minimum of 8 full pages in length
- All essays and research project assignments must be submitted to turnitin.com
- Weekly Reader Responses

**Optional Assignments**
Many of our faculty also include the following out-of-class assignments in their English course curriculum:
- Other reading-related assignments: Text annotations, preparing notes for quizzes, and/or quote journals.
- Instructional readings on approaches to reading, writing, and research
- Rough drafts of major assignments
- In-class essay exams and/or midterm exam/final exam (strongly recommended)
- Other research paper-related assignments including, but not limited to, a thesis statement, outline, rough draft, and/or presentation.
- Group projects and/or in-class group work

**Syllabus Changes for English 1A: What Am I Looking For?**
For more information on writing your syllabus, see the “Writing A Syllabus” chapter.

1. The Revised SLOs
   - Beyond simply changing the SLOs, the SLOs are clearly reflected throughout the syllabus—in course assignments, grading breakdown, etc.

2. The Writing Process
   - Essays are spaced in a way that encourages students to experiment with and use a recursive writing process.

3. The Role of Reading
   - The syllabus clearly conveys the role of reading in the class in both class activities and written assignments.

4. Research Paper Scaffolding
   - The syllabus and course calendar shows a clear and manageable breakdown of the research paper. Each step should be spaced appropriately, allowing the instructor a reasonable amount of time to comment on and return each assignment in the process, which also allows the students time to review and reflect on the instructor’s comments, before moving on.
   - The syllabus makes clear that students need a C to pass the course and that students must write all required essays, including the research paper, to be eligible to pass.
Sample Syllabus

Gavilan College
English 1A: Composition and Reading
Section 40030, Spring 2018

Course and Contact Information
Instructor: Tiffany Palsgrove
Telephone: (408) 657-3154 (voice and text)
Email: tpalsgrove@gavilan.edu
Office Hours: Tuesdays and Thursdays 11:30 AM – 12:30 PM
Fridays 11:15 AM – 12:15 PM
By appointment
Office Location: Social Science Building 125 (enter through SS101)
Class Days/Time: Tuesdays, Thursdays, & Fridays 9:45 AM – 11:00 AM
Classroom: HU-101
Prerequisites: Passage of English 250 and English 260 or the equivalent with a grade of “C” or better or Gavilan College placement.

What We Will Explore Together in This Section of English 1A
This section of English 1A is organized around two central questions: What do media representations in pop culture tell us about American values? And, to what extent does mainstream media reflect versus teach societal values? Further, we will explore our role and responsibility as the audience within these media representations. The readings, assignments, and research we will do this semester will allow you to investigate a topic of interest to you within this broadly defined area of inquiry.

What You Will Learn and Do in English 1A
We will closely examine effective critical reading, writing, and research strategies as a means of learning to compose arguments that meet the conventions for university-level writing. This includes learning and practicing a variety of reading strategies; learning and practicing the writing process; adapting writing for different audiences and rhetorical situations; finding, analyzing, and theorizing about information from single and multiple texts; organizing information into a persuasive and coherent essay; and understanding the elements of style and grammar. Since reading and written expression are used in every profession, you will learn skills in this class that you will use throughout your life. You will be expected to read and write daily, prepare drafts of your essays and revise your work. In turn, you can expect to receive ample written and oral responses from me and from your classmates.

Take an Active Role in Your Learning Process
This class asks you to be an active participant in your learning process. You will be asked to reflect on what kind of student you were in the past, what kind of student you are now, what you hope to accomplish in this class and beyond, which methods of learning work best for you, and how you can use those methods as well as Gavilan’s resources to meet your goals.
Learning Outcomes (Course Goals) & Corresponding Assignments

The following are the department learning outcomes for English 1A. I have designed this course to ensure that you meet these outcomes.

1. Apply analytical reading strategies, such as summarizing, annotating, inferring, paraphrasing, synthesizing, and responding to texts, including identifying and evaluating the author’s thesis, methods of support, audience, tone, and recognize bias. *(Reading assignments and daily class activities, reading workshops, reading reflection journals, in-class essay exams, out-of-class essays, research project)*

2. Utilize readings from texts, recognize effective rhetorical appeals and strategies for specific audiences and purposes; integrate key passages, quotes, and summary from readings as support for a variety of writing tasks, such as expository writing, sustained analytical essays, timed essay exams, and/or research writing. *(Reading assignments and daily class activities, reading reflection journals, in-class essay exams, out-of-class essays, research project)*

3. Compose a variety of thesis-driven expository and analytical essays that use the readings as models; show an awareness of and write according to rhetorical features, such as purpose, audience, unity, coherence, emphasis, and rhetorical appeals; and apply the conventions of standard English as stylistically appropriate, demonstrating college-level use of the language, as well as clarity and grammatical proficiency in writing. *(In-class essay exams, out-of-class essays, research project)*

4. Recognize and practice steps in the writing process (prewriting, organizing, developing, composing, revising, editing, and peer reviewing). Transfer and repurpose acquired writing process skills and information to tackle new writing challenges within and beyond English 1A. *(In-class essay exams, out-of-class essays, writing workshops, peer review workshops, research project, optional portfolio)*

5. Plan and construct an original research project through developing a hypothesis, synthesizing information, constructing an argument, and applying research techniques, such as locating, evaluating and summarizing sources, and integrating research findings into an MLA formatted annotated works cited and research essay. *(Essays 3 & 4, research workshops, research project—proposal, annotated bibliography, outline, final paper)*

How We Will Communicate in This Section of English 1A

This is a face-to-face course that meets three times a week, and I hold office hours on the days that I teach. I encourage you to bring any questions or concerns to me as they arise. While I prefer face-to-face interaction, you may also email or text me (see above) with quick questions or concerns. For questions or concerns that require extensive dialogue, please come see me during office hours. Emailed messages received after 5PM and text messages received after 7PM will not get a reply until the following morning. (Note: I do not send out grade information via email nor will I discuss your grade or class standing with your parents.)

The Role of iLearn in This Class

Some course content will be delivered through iLearn. On this site, you will find the course syllabus, supplemental reading assignments, your inquiry topic folder, essay prompts and guidelines, class handouts, writing process worksheets, reading and writing tutorials, and links for Turnitin submissions. Note: Prompts and handouts are distributed and reviewed only once in class. If you are absent, it is your responsibility to print and review the materials distributed. (If you have questions about the assignment, ask for clarification either in class or during my office hours.) Any announcements made to the class will be delivered through iLearn. You are responsible for regularly checking our class page to find course materials and to learn of any updates or changes to our schedule.
What You Will Need for This Section of English 1A

Required Textbooks
Our textbooks can be purchased through the bookstore or from an online vendor. If you order online, be sure to get the appropriate edition and format. Also, be sure to place orders promptly—not yet having the book is not a valid excuse for not completing the assigned reading.

  ISBN: 978-1454917120
- Wonder Woman and Philosophy: The Amanzonian Mystique by Jacob M. Held and William Irwin (2017)
  ISBN: 978-1119280750
  ISBN: 978-1101980323, **eBook is not an acceptable format for this text.**

Required Movie Viewings
To fully understand the reading selections for this class, you will need to watch the following movies. I will provide a showing of each movie outside of class (see our class calendar), and there is a DVD version of each movie on hold at the Gavilan library. **You are NOT required to buy either movie—you are only required to watch them.**

- Marvel’s Captain America: Civil War (2016), starring: Chris Evans and Robert Downey, Jr.
- Wonder Woman (2017), starring Gal Gadot, Chris Pine, and Robin Wright

Required Technology and Materials
- A digital device or computer to access iLearn and complete writing assignments. Computers and laptops are available to Gavilan students in the Library and Learning Commons.
- Access to a printer (You may print two-sided to save money and paper.)
- A binder or folder to organize and save your work—SAVE EVERYTHING!
- Notebook for in-class note-taking and in-class writing assignments
- Pens and/or pencils for in-class note-taking and in-class writing assignments

Optional Materials
- 2 large green books for the in-class essay exams
  *For in-class essay exams, you will have the option of typing or handwriting your essays. Purchase green books only if you will be handwriting your essays.
- An up-to-date college-level dictionary
- Post-Its for annotating texts (strongly recommended if you don’t want to write in your textbooks)
The Assignments You Will Do in This Course: An Overview

All Gavilan classes are designed with the expectation that, to be successful, students will spend a minimum of three hours of course-related work per unit per week throughout a 16-week semester. More details about student work load can be found online in the Gavilan College Catalog. The work in this course is designed to help all students in English 1A meet the learning objectives for GE Area A2. While all students will complete these same assignments, the course design does not and cannot account for individual needs of each student. You may need extra hours for tutoring; you may take longer to read texts so that you can look up words you find unfamiliar; you may need more time for editing. Your goal in this class is to learn what you need to develop your skills as a writer—and to get what you need. That will take commitment to the work of this class and commitment to seek out the support and resources you need.

Reading

English 1A is a reading intensive course, and you will be required to complete reading assignments on a daily basis. Through the assigned readings, you will not only learn how to become an effective writer by identifying, understanding, evaluating, and emulating the use of rhetoric, but you will also develop critical thinking skills as you learn how to identify and reflect on your own preconceived ideas and biases and how they are influenced by pop culture. All reading must be completed by the beginning of each class period. Daily in-class writing and group activities as well as the in-class essay exams will relate to the assigned selections. In addition, you must submit reading and reflection journals, which will be turned in periodically throughout the semester (as noted on the schedule).

Writing

The writing assignments you encounter this semester will give you repeated practice in all phases of the writing process: brainstorming/prewriting, organizing/outlining, drafting, revising, and editing. There are four required out-of-class essays and an argumentative research paper. Because in-class writing is a valued skill and because you will need to be able to perform well in timed writing situations, two of your essays will be written in class. These will take place in a computer lab, so you may type or handwrite your in-class essay—the choice is yours. If you choose to handwrite your in-class essays, bring a large green book, pens, and a dictionary. In-class essays cannot be made up unless you have contacted me in advance.

Research Project

The research essay and its components are worth 300 points (30%) of your overall course grade. From the time that you receive the assignment to the final essay due date, you will have nearly seven weeks to research and write; as such, I expect your best work. The following assignments are components of your research paper grade: library instruction (researching the Gavilan databases), a research proposal and an annotated bibliography, research workshops, a completed rough draft for our peer review workshop, a multi-modal presentation, and the final essay. Due dates are listed on the class calendar. Each of these assignments allow me to guide you through this complex project and, therefore, must be turned in on time. (I will not accept any part of your research project until you have submitted and received feedback on your research proposal.) Your research proposal, annotated bibliography, and final paper need to be uploaded to Turnitin.

Peer Review Workshops

Workshops are an important component of the writing process; they give you the opportunity to provide and receive valuable feedback from your peers. Bring two typed, hard copies of your complete essay, in rough draft, on each workshop date as listed on the class schedule. You must turn in all workshop materials with the final copy of the essay. If you miss a workshop, your essay will be graded down one full letter grade.
Reading and Reflection Journals
There are 10 reading and reflection journals due periodically throughout the semester, as noted on the class schedule. All are due as a hard copy in class; they must be formatted correctly (see below); and they should be about 1-2 full pages in length. Specific content guidelines for each reading and reflection journal will be distributed in class and later posted to iLearn. These assignments will be graded primarily on their quality of content though your score will be marked down if there are serious grammar errors that make your writing difficult to comprehend. Reading and reflection journals will not be accepted late or via email—no exceptions.

Formatting & Technical Requirements for Writing Assignments
All out-of-class writing assignments—major essays, research project assignments, and reading and reflection journals—must be typed, double-spaced, and in 12-point Times New Roman font with 1” page margins (not justified), no spaces between paragraphs, and in accordance with the updated, 8th ed., MLA formatting and citation guidelines—a cover page is not necessary. We will have a class discussion on MLA formatting. Essays are due as a hard copy at the beginning of class on their due dates and must meet the minimum page requirement. Emailed essays will not be accepted.

Turnitin.com
All out-of-class essays (final drafts only), the research proposal and annotated bibliography, and final research paper must be uploaded to Turnitin via our iLearn class page. Links to Turnitin can be found on the assignment page and under the “Assignments” tab. I will not accept any essays until they are submitted to Turnitin.

Class Participation: What It Entails
We will complete individual assignments and group activities daily that go toward your participation grade; you will not be able to complete these assignments if you do not come to class. In addition, class participation does not simply mean that you are physically present in class. You must have completed reading and writing assignments, have all class materials, contribute to group and class discussions, actively listen to your peers, and take notes as necessary. Group work, in-class writing, workshops, and class participation will factor into this portion of your course grade.

Group Work
Group work is an essential component of this class. Groups will be assigned in class approximately every three weeks (as noted on the class schedule), rotating around each essay assignment. Your group will work together to collaborate on daily in-class assignments, give short presentations, work together on major assignments, and provide feedback in workshops. To have a successful group all group members will need to complete class assignments on time and contribute to group activities and discussion: Ultimately, students are responsible for the success of their groups.

Reading, Writing, and Research Workshops
Throughout the semester as noted on the class schedule, there will be reading, writing, and research workshops in which you will get guidance and hands-on practice with a variety of process methods and strategies. In these workshops, the focus is on not only the what, but also the how, with an understanding that good product depends on good process. These workshops are mandatory. Come to workshops with laptops, thumbdrives, writing prompts, previous essays, relevant handouts, etc.
Attendance, Tardiness, and Leaving Early
While your attendance in and of itself is not directly factored into your grade, you will be dropped from the course if you miss more than five classes—however, it is your responsibility to withdraw through the Admissions office. I expect you to attend class daily and come on time. This class will start promptly at 9:45AM, which means that you need to be in your seat and ready to begin at that time. Entering late is disruptive to the class, and I ask that you make an effort to be on time. I understand that being late happens, but once it becomes excessive, I will ask you to meet with me during my office hours. Arriving 15+ minutes late or leaving 15+ minutes early will be marked as an absence. If you have an appointment and need to leave early or arrive late, let me know before the class begins. Try to schedule your appointments around your school schedule: You will always miss “something important” on the days you are absent.

Classroom Do’s and Don’ts
Our classroom is a learning environment where everyone’s right to explore ideas needs to be respected. There is nothing wrong with disagreement and debate. In fact, saying that you disagree with someone and why you do is crucial for critical thinking. What is wrong is being disrespectful to anyone in our class or actively suppressing a peer’s ability to think, collaborate, and write. There is a zero tolerance policy in this class for verbal and non-verbal displays of disagreement or mockery, which include eye-rolling, dramatic sighs, sarcastic coughs, patronizing giggles, etc. If I see such behavior directed at your peers or me, you will be asked to leave immediately. We will be practicing how to engage with each other with mutual respect.

Learning occurs most productively in a safe, respectful environment. Differences of viewpoints, orientation, and experience are expected and welcomed in class discussions. If you don’t feel safe or respected, please talk to me or to Dean Fran Lozano at (408) 848-4702 or at flozano@gavilan.edu.

Stepping Out During Class
If you need to use the restroom or otherwise leave the room, you do not need my permission, but please wait for a clear break in the lecture or class discussion. This will prevent unnecessary disruption. “Breaks” that last for more than 15 minutes will be marked as an absence. If your breaks become excessive, I will ask you to meet with me during my office hours.

Technology Usage
Using your cell phone or other technology in our classroom can be, but is not always, extremely disrespectful. Everyone here is an adult and so it would be wrong of me to dictate that you cannot check the time on your cell phone or use it to look up a word or concept that you don’t know. However, texting or staring at your phone while we are trying to learn something is intrusive and rude. Put cell phones on silent mode during the class period.

You do not need to bring your laptop to every class. On the occasion that you will need a laptop (such as for workshops), I will give you advance notice. Using your laptop for non-course purposes isn’t conducive to learning and can be distracting to those around you: Please respect me, your peers, and the learning environment we all want to create by using technology respectfully in our classroom and staying focused on the class while in class.

Grading Breakdown
A final grade of C (70%) or better in English 1A is required to satisfy the GE Area A2 requirement. To earn credit in the course, you will need to have completed and turned in ALL of the assigned in-class and out-of-class essays.
Item & Point Total & % of Course Grade
--- & --- & ---
Out-of-class Essays & 400 points, 4 @ 100 pts. & 40%
Research Project & 300 points & 30%
In-class Essay Exams & 100 points, 2 @ 50 pts. & 10%
Reading & Reflection Journals & 100 points, 10 @ 10 pts. & 10%
Class Participation & 100 points & 10%

You can earn up to 1,000 points in this course and need **a minimum of 700 points to pass.**

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<thead>
<tr>
<th>Grade</th>
<th>Points Range</th>
<th>Percentage Range</th>
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<tr>
<td>A</td>
<td>940 – 1,000</td>
<td>94% – 100%</td>
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<tr>
<td>A-</td>
<td>900 – 939</td>
<td>90% – 93.9%</td>
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<tr>
<td>B+</td>
<td>870 – 899</td>
<td>87% – 89.9%</td>
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<td>B</td>
<td>840 – 869</td>
<td>84% – 86.9%</td>
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<tr>
<td>B-</td>
<td>800 – 839</td>
<td>80% – 83.9%</td>
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<td>C+</td>
<td>770 – 799</td>
<td>77% – 79.9%</td>
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<td>70% – 76.9%</td>
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<td>D</td>
<td>600 – 699</td>
<td>60% – 69.9%</td>
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<td>F</td>
<td>0 – 599</td>
<td>0% – 59.9%</td>
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**How I Will Evaluate Your Work and Assign Grades**

I understand the stress that comes with graded assignments, and I understand that many students view low grades as punishment. For this class, I ask that you view your grades as part of a learning process. Feedback on your work is intended to help you apply concepts from in-class assignments to out-of-class assignments, and then transfer the lessons learned from one assignment to the next. Grades are intended as a tool for assessment and reporting outcomes during a course of instruction. In other words, when I return your graded essays, review my comments and rubric breakdown and reflect on the strategies you used for that assignment—what worked well and what needs to be altered going forward? Come meet with me to discuss your grades, get clarification on the comments/rubric, and receive additional reading, writing, research, or learning strategies that you can try. Use that information for future essays and assignments.

**Instructor Feedback**

I will provide you written and oral feedback on your work. The comments I make on your essays will be those of your “reader,” so that you can learn and understand the importance of audience and purpose. My comments will also highlight organizational and critical thinking strengths and weaknesses. While I will note some grammar and spelling errors, I will not mark them all.

**Rubrics**

For each essay, you will receive a rubric that details how the assignment was evaluated and scored. This rubric breaks down the assignment parts and highlights the strengths and weaknesses of your essay to assist you in your reflection as a developing writer.

**Revision, Reflection, and the (optional) Portfolio**

Once I comment on and return your final essays, I will not accept any additional revisions during the semester. On the day of our final, however, I will accept a portfolio with any revisions you would like to submit. If the revised essay grade is higher than the original essay, it will replace the previous essay grade, and there is no limit on the number of essays you may revise. The purpose of this portfolio is to take what you have learned and apply those lessons to previous essays; therefore, your revisions need to be extensive and demonstrate what you have learned this semester. Do not submit an edited-only version of a previous essay—the essay grade will not change. The guidelines for the portfolio can be found on our iLearn page. **This is an optional assignment.**
Late Policy
All written assignments are due as a hard copy in class and at the beginning of class. While late papers will be accepted up to one week after the due date, they will be graded down significantly. **For each calendar day that your assignment is late, it will be graded down one full letter grade.** If the paper is turned in after the class period on the assigned due date, the essay will be graded down half a letter grade. **Essays emailed “on time” do not void late penalties.** If you leave the essay in my office, please send me an email or text immediately to let me know it’s there. **After one week, I will no longer accept the essay.** If extenuating circumstances apply for either in-class or out-of-class essays, you must contact me before the due date in order to request an extension or make necessary accommodations for in-class essays.

A Note About Plagiarism
This course has a zero tolerance policy on academic dishonesty of any kind. All graded work MUST be entirely your own. Violations such as cheating and plagiarism will result in disciplinary action, which will include an F for the assignment and may include an F in the course. **As a simple guideline, if you submit your own work, you will avoid all serious types of plagiarism.** If you’re uncertain about how to use sources, talk with a librarian, use the library’s help options; or ask me. Stop by my office during my office hours, or even parenthetically raise the question in your paper. It is your responsibility to comply with the principles of academic honesty; it is my responsibility to see that every student receives a fair and accurate grade. We will work together in meeting these goals.

Additional Student Support and Resources
Part of becoming a successful reader, writer, and researcher is learning how and when to seek the support you need. All of the following resources are helpful and free to all Gavilan students.

**Early Connect**
As a student in this class, you will have direct access to a network of resources that will help inspire and motivate you to successfully navigate through this course. The Early Connect team is comprised of your instructor, our ANIMO counselor, and our retention specialist. Contact information for your team will be distributed in class and can be found on our iLearn class page.

**Gavilan College Writing Center**
The Writing Center offers one-to-one reading, writing, and research assistance. You may schedule appointments online or stop by (Library 168) for a drop-in session.

**Gavilan College Library**
Librarians are available to help you create and/or develop a research question, problem, or issue and use technology tools to locate, retrieve, organize, and present information. Doug Achterman will be the librarian assisting our class with our research project. You may contact Doug at dachterman@gavilan.edu or visit the librarian desk for drop-in support.

**The Accessible Education Center (AEC)**
Students requiring special services or arrangements because of a hearing, visual, or other disability should contact their instructor, counselor, or the Accessible Education Center. The AEC provides programs, services, and support to help students with disabilities succeed in school. If you have a verified disability and need academic modifications or services, the AEC is there to help you move toward your goals. Please visit the AEC (Library 117) and see what they can do for you.

Occupational/Vocational students — Limited English language skills will not be a barrier to admittance to and participation in Vocational Education Programs.
The column “In-class Topics & Due Dates” lists what we will be doing in class as well as what’s due on that day. **The listed reading and writing assignments in this column must be completed by the day they are listed.** The column “Homework: What to Do Between Classes” lists reminders and a suggested approach to spacing and managing reading and writing assignments, which may or may not work for you. Try to create a time management plan that best fits your schedule and learning needs.

*The schedule is subject to change with fair notice; any changes will be announced in class. Always bring the book we’re reading to class.*

RRJ = Reading and Reflection Journal  
CAvIM = Captain America vs. Iron Man: Freedom, Security, Psychology  
WW = Wonder Woman and Philosophy

<table>
<thead>
<tr>
<th>Week &amp; Date</th>
<th>In-Class Topics, Readings, &amp; Due Dates</th>
<th>Homework: What to Do Between Classes</th>
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</thead>
</table>
| T 1/30      | Class Introduction  
             | Syllabus distributed             | Think about your goals for the course: What do you want to get out of this class? Be prepared to share these with the class.  
                                         | Watch *Captain America: Civil War* ASAP. |
| R 2/1       | The Learning Process:  
             | Becoming an Active Learner        | Review the questionnaire from class, your notes from the lecture, and the video (iLearn).  
                                         | Write Reading & Reflection Journal #1 (and Print) |
| F 2/2       | RRJ #1 Due  
             | The Learning Process:  
             | Becoming an Active Learner        | Read *CAvIM*: Chapters 1-3: Try using a different reading strategy for each chapter.  
                                         | Watch *Captain American: Civil War* before you begin the reading  
                                         | **Viewing of Captain America: Civil War** |
| T 2/6       | Wood, “Moral Decisions in Marvel’s *Civil War*: Stages of Hero Development” (*CAvIM* 11-21)  
             | Scarlet & Busch, “Trauma Shapes a Superhero” (*CAvIM* 25-31)  
             | O’Connor, “What It Takes to Be a Superhero” (*CAvIM* 37-45)  
             | Essay #1 Assigned: Review Prompt | Read *CAvIM*: Chapters 4 and 6  
                                         | Reflect on your reading strategy: If you’re struggling to understand the assigned reading, try another strategy  
                                         | For Essay #1  
                                         | 1. Review the topic folders and their contents, and select a topic to explore this semester.  
                                         | 2. Give thoughtful consideration to WHY you have chosen your topic. |
| R 2/8       | Cash & Langley, “Punching Hitler: Symbols in Red, White, Blue, and Gold” (*CAvIM* 55-61)  
             | Kistler and San Juan, “Codes of Masculinity: The Road to Conflict” (*CAvIM* 77-87)  
             | Understanding Prompts & Effective Brainstorming | Write Reading & Reflection Journal #2 (and Print)  
                                         | For Essay #1  
                                         | 1. Begin brainstorming  
                                         | 2. Review the prompt  
                                         | 3. Continue brainstorming |
| F 2/9       | RRJ #2 Due  
             | Lloyd, “Defeating the Genius: General Intelligence vs. Specific Ability” (*CAvIM* 91-99)  
             | Outlining, Development, and Drafting | For Essay #1  
                                         | 1. Outline your essay  
                                         | 2. Review the prompt to make sure your outline writes to the prompt  
                                         | 3. Write your first draft  
<pre><code>                                     | 4. Print draft and color-code essay parts |
</code></pre>
<table>
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<tr>
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</thead>
</table>
| T 2/13     | **Essay #1: Complete Rough Draft Due**  
*Bring 1 color-coded copy*  
REVISION WORKSHOP  
Revising, Editing, and Grammar Review | For Essay #1  
1. Begin revising your draft (try to revise twice, reviewing the prompt between revisions)  
2. Do one final edit  
3. Submit your essay to Turnitin.com  
4. Print and Assemble your Essay Packet |
| R 2/15     | **ESSAY #1 DUE**  
Introduction to Rhetorical Analysis:  
Reading Like A Writer | Review handout  
Print and read Lubrano and Herrman (iLearn)  
Review handout (again) and apply the concepts to the assigned selections via annotations |
| F 2/16     | NO CLASS | Recommended: Print all of next week’s assigned readings at once |
| T 2/20     | Lubrano, “The Shock of Education”  
(iLearn)  
Herrman, “Inside Facebook’s Political-Media Machine” (iLearn)  
Rhetorical Analysis: Identifying Rhetorical Devices & Strategies  
Understanding Audience and Purpose | Review handout  
Print and read Lubrano and Herrman (iLearn)  
Review handout (again) and apply the concepts to the assigned selections via annotations |
| R 2/22     | Craig, “Men’s Men and Women’s Women”  
(iLearn)  
Rhetorical Analysis:  
The Rhetorical Appeals  
Appealing to Audience (for Purpose) | Review rhetorical analysis handout and rhetorical appeals handout  
Print and read Boyd (iLearn)  
Review both handouts (again) and apply the concepts to the assigned selections via annotations  
*Bring all concepts back to audience and purpose and determine if Craig is successful in appealing to his audience for his purpose |
| F 2/23     | RRJ #3 Due  
Boyd, “It’s Complicated: MySpace vs. Facebook” (iLearn)  
Writing a Rhetorical Analysis:  
Structure & Development | Print and read your essay text for the in-class essay (iLearn Topic Folder)  
Review handouts and annotate your text accordingly  
Watch Wonder Woman by Tuesday 2/27  
**Viewing of Wonder Woman**  
**TIME & LOCATION** |
| T 2/27     | **IN-CLASS ESSAY EXAM:**  
Rhetorical Analysis  
**LAB LOCATION** | Read CAvIM: Chapter 8  
Read WW: Chapter 3  
Reflect on your reading strategy: If you’re struggling to understand the assigned reading, try another strategy |
(CAvIM 111-120)  
Hernandez & Hernandez, “Wonder Woman vs. Harley Quinn” (WW 31-42)  
Analyzing American Pop Culture  
Essay #2 Assigned | Read WW: Chapter 2  
Write Reading & Reflection Journal #4 (and Print)  
For Essay #2  
1. Review the essay prompt and make sure you fully understand the specifics of the assignment. Take note of questions. |
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<th>In-Class Topics, Readings, &amp; Due Dates</th>
<th>Homework: What to Do Between Classes</th>
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<tr>
<td>5 F 3/2</td>
<td><strong>RRJ #4 Due</strong>&lt;br&gt;Donovan, “The God of War is Wearing What?” (&lt;em&gt;WW&lt;/em&gt; 19-28)&lt;br&gt;Analyzing American Pop Culture&lt;br&gt;Writing Effective Thesis Statements</td>
<td>Read &lt;em&gt;WW&lt;/em&gt;: Chapter 5&lt;br&gt;For Essay #2&lt;br&gt;1. Review media selections in your topic folder (or look for your own media)&lt;br&gt;2. Begin brainstorming&lt;br&gt;3. Review the prompt&lt;br&gt;4. Review the media, taking extensive notes&lt;br&gt;5. Continue brainstorming</td>
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<tr>
<td>6 R 3/8</td>
<td>Hoffman &amp; Kolmes, “When Clark Met Diana” (&lt;em&gt;WW&lt;/em&gt; 81-89)&lt;br&gt;Analyzing American Pop Culture&lt;br&gt;Developing Body Paragraphs: Incorporating quotes, examples, and support to make a point</td>
<td>Write Reading &amp; Reflection Journal #5 (and Print)&lt;br&gt;For Essay #2&lt;br&gt;1. Outline your essay&lt;br&gt;2. Review the prompt to make sure your outline writes to the prompt</td>
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<td>F 3/9</td>
<td><strong>RRJ #5 Due</strong>&lt;br&gt;Analyzing American Pop Culture&lt;br&gt;Writing Introductions &amp; Conclusions: Creating Context and Synthesizing to Make a Point</td>
<td>For Essay #2&lt;br&gt;1. Write your first draft (try to revise once)&lt;br&gt;2. Print two copies of your draft&lt;br&gt;3. Color-code the parts of your essay</td>
</tr>
<tr>
<td>T 3/13</td>
<td><strong>Essay #2: Complete Rough Draft Due</strong>&lt;br&gt;&lt;em&gt;Bring 2 color-coded copies&lt;/em&gt;&lt;br&gt;PEER REVIEW WORKSHOP</td>
<td>For Essay #2&lt;br&gt;1. Review your peer reviewer’s notes&lt;br&gt;2. Begin revising your draft (try to revise twice, reviewing the prompt between revisions)&lt;br&gt;3. Do one final edit&lt;br&gt;4. Submit your essay to Turnitin.com&lt;br&gt;5. Print and Assemble your Essay Packet</td>
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<tr>
<td>R 3/15</td>
<td><strong>ESSAY #2 DUE</strong>&lt;br&gt;Introduction to Argument&lt;br&gt;Essay #3 Assigned</td>
<td>Read &lt;em&gt;WW&lt;/em&gt;: Chapter 8&lt;br&gt;For Essay #3&lt;br&gt;1. Review the essay prompt and make sure you fully understand the specifics of the assignment. Take note of questions.</td>
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<tr>
<td>Week &amp; Date</td>
<td>In-Class Topics, Readings, &amp; Due Dates</td>
<td>Homework: What to Do Between Classes</td>
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| 8 T 3/20   | White, “What I Had to Do” (*WW* 104-112)  
Bein, “Can a Warrior Care?” (*WW* 115-124)  
Pop Culture as a Reflection of American Values | Read *WW*: Chapters 11 & 12  
For Essay #3  
1. Outline your essay  
2. Review the prompt to make sure your outline writes to the prompt, adjust outline as needed |
Tobienne, “Wonder Woman Winning with Words” (*WW* 133-140)  
Pop Culture as a Reflection of American Values | Read *WW*: Chapter 13  
Write Reading & Reflection Journal #6 (and Print) |
Pop Culture as a Reflection of American Values | For Essay #3  
1. Write your first draft (try to revise once)  
2. Print two copies of your draft  
3. Color-code the parts of your essay |
| 9 T 3/27   | Essay #3: Complete Rough Draft Due  
*Bring 2 color-coded copies*  
PEER REVIEW WORKSHOP | For Essay #3  
1. Review your peer reviewer’s notes  
2. Begin revising your draft (try to revise twice, reviewing the prompt between revisions)  
3. Do one final edit  
4. Submit your essay to Turnitin.com  
5. Print and Assemble your Essay Packet |
| 9 R 3/29   | ESSAY #3 DUE  
Meet in the Learning Commons (Li168)  
Research Workshop: Gavilan Databases  
Research Paper Assigned | Research Proposal: Write 1-2 research questions that will shape your research |
| 9 F 3/30   | Research Paper Workshop:  
Acquiring a Working Source List | Research Proposal & Annotated Bibliography:  
Browse databases for relevant sources—don’t forget to look at opposing arguments |
| SPRING BREAK | NO CLASS | Research Proposal & Annotated Bibliography:  
Begin reviewing sources, finding appropriate quotes and support.  
Read *Hit Makers* 1-101: Effectively annotate and/or use an effective note-taking strategy  
Write Reader Reflection Journal #7 (and Print) |
| 10 T 4/10  | RRJ #7 Due  
*Hit Makers* (1-101)  
Understanding American Culture & The Role We Play  
Essay #4 Assigned | Continue reading *Hit Makers*: annotate/take notes on assigned selection, and reflect on your reading strategy and adjust as needed.  
For Essay #4  
1. Review the essay prompt and make sure you fully understand the specifics of the assignment. Take note of questions.  
2. Select the option that is most interesting to you |
| 10 R 4/12  | *Hit Makers*  
Understanding American Culture & The Role We Play | Continue reading *Hit Makers*: annotate/take notes on assigned selection, and reflect on your reading strategy and adjust as needed.  
Write Reader Reflection Journal #8 (and Print) |
<table>
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<tr>
<th>Week &amp; Date</th>
<th>In-Class Topics, Readings, &amp; Due Dates</th>
<th>Homework: What to Do Between Classes</th>
</tr>
</thead>
</table>
| 10 F 4/13 | RRJ #8 Due  
*Hit Makers* (102-153)  
Understanding American Culture & The Role We Play | Continue reading *Hit Makers*: annotate/take notes on assigned selection, and reflect on your reading strategy and adjust as needed.  
Write Reader Reflection Journal #9 (and Print)  
For Essay #4  
1. Review media selections in your topic folder (or look for your own media)  
2. Review the chapters and take note of key concepts that you will need to address in your analysis  
3. Review the prompt  
4. Review the media, taking extensive notes on how the media supports or challenges Thompson  
5. Begin brainstorming |
| T 4/17 | RRJ #9 Due  
*Hit Makers* (154-252)  
Understanding American Culture & The Role We Play | Continue reading *Hit Makers*: annotate/take notes on assigned selection, and reflect on your reading strategy and adjust as needed.  
For Essay #4  
1. Outline your essay  
2. Review the prompt to make sure your outline writes to the prompt, adjust outline as needed  
3. This is a *synthesis* essay in which you make an argument that analyzes your media selection as it supports or challenges Thompson’s ideas. |
| R 4/19 | RRJ #10 Due  
*Hit Makers*  
Understanding American Culture & The Role We Play | Continue reading *Hit Makers*: annotate/take notes on assigned selection, and reflect on your reading strategy and adjust as needed.  
Write Reader Reflection Journal #10 (and Print) |
| F 4/20 | Essay #4: Complete Rough Draft Due  
*Bring 2 color-coded copies*  
PEER REVIEW WORKSHOP | For Essay #4  
1. Write your first draft (try to revise once)  
2. Print two copies of your draft  
3. Color-code the parts of your essay |
| T 4/24 | ESSAY #4 DUE  
Review *Hit Makers*  
Study Groups: Preparing for the In-class Essay Exam | Prepare for study groups  
For Essay #4  
1. Review your peer reviewer’s notes  
2. Begin revising your draft (try to revise twice, reviewing the prompt between revisions)  
3. Do one final edit  
4. Submit your essay to Turnitin.com  
5. Print and Assemble your Essay Packet |
| R 4/26 | IN-CLASS ESSAY EXAM  
on *Hit Makers*  
LAB LOCATION | Review notes and prepare textbook for in-class essay exam |
| F 4/27 | | Research Proposal & Annotated Bibliography  
1. Review the prompt  
2. Write out required information  
3. Review prompt and confirm that you have thoroughly addressed all aspects of the assignment  
4. Revise and Edit  
5. Submit to Turnitin and print |
<table>
<thead>
<tr>
<th>Week &amp; Date</th>
<th>In-Class Topics, Readings, &amp; Due Dates</th>
<th>Homework: What to Do Between Classes</th>
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</table>
| T 5/1      | **Research Proposal & Annotated Bibliography Due**  
Research Paper: Creating Context for Your Argument | Research Paper  
1. Develop the context for your argument—write this out as reference notes  
  
Portfolio (optional)  
1. Review Essays 1-4 and decide on which to revise  
2. Gather the corresponding prompts (print from iLearn if needed)  
3. For each essay you revise, you will need to do the following:  
   • Review prompt, essay, comments, rubric, and reflection notes  
   • Begin revising |
| R 5/3      | **Bring your Proposal and Annotated Bibliography, questions, research, etc.**  
Research Paper: Conferences  
Research Paper: Writing to Audience with Purpose, Addressing Opposing Arguments | Research Paper  
1. Review instructor comments, and revise research approach as needed  
2. Review your research, analysis, etc. and determine how you will appeal to your audience.  
   • Is your audience rooted in emotion or logic? How, then, should you appeal to them so that they listen? (What will be your dominant appeal?)  
   • How will you establish credibility (ethos)?  
   • Remember that all good arguments use all three appeals.  
3. Write out your opposing arguments and refute them—these should be reference notes for later.  
  
Portfolio (optional)  
Continue revising and working through the writing process for each essay |
| F 5/4      | **Bring your Proposal and Annotated Bibliography, questions, research, etc.**  
Research Paper: Conferences  
1. Create a tentative topic outline  
2. Note and label the appeals you are using for each topic  
3. Expand on your outline by listing specific examples and research support under each topic  
4. Distinguish paragraphs under each topic and the specific support, analysis, research each will cover  
5. Write out the topic sentences for each paragraph—be sure these connect to the thesis statement.  
6. Make a statement about your final point/purpose to make in your conclusion.  
7. Note relevant contextual information and key concepts, etc. that will need to be introduced in your introduction.  
8. Print  
  
Portfolio (optional)  
Continue revising and working through the writing process |
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<tr>
<th>Week &amp; Date</th>
<th>In-Class Topics, Readings, &amp; Due Dates</th>
<th>Homework: What to Do Between Classes</th>
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<tr>
<td>F 5/11</td>
<td>Research Paper: Conferences&lt;br&gt;Research Paper: The Drafting Process</td>
<td>Research Paper&lt;br&gt;1. Draft your research paper&lt;br&gt;2. Review the prompt to ensure that you’ve met all the requirements&lt;br&gt;3. Revise and note any areas of weakness that you’d like your peer reviewer to look at closely&lt;br&gt;4. Print and color-code two copies&lt;br&gt;Research Paper: Presentation&lt;br&gt;1. Determine the information you will use in your presentation&lt;br&gt;2. Begin gathering images, etc.</td>
</tr>
<tr>
<td>T 5/15</td>
<td>Research Paper: Complete Rough Draft Due&lt;br&gt;<em>Bring 2 color-coded copies</em>&lt;br&gt;PEER REVIEW WORKSHOP</td>
<td>Research Paper&lt;br&gt;1. Review your peer reviewer’s notes&lt;br&gt;2. Begin revising your draft (try to revise twice, reviewing the prompt between revisions)&lt;br&gt;3. Do one final edit&lt;br&gt;4. Submit your essay to Turnitin.com&lt;br&gt;5. Print and assemble your research packet&lt;br&gt;Research Paper: Presentation&lt;br&gt;1. Assemble media component&lt;br&gt;2. Save to thumbdrive, etc.&lt;br&gt;3. Write out speech&lt;br&gt;4. Practice delivering your presentation (at least twice)</td>
</tr>
<tr>
<td>R 5/17</td>
<td>Presentations</td>
<td>Portfolio&lt;br&gt;Continue revising and working through the writing process</td>
</tr>
<tr>
<td>F 5/18</td>
<td>Presentations</td>
<td>Research Paper: Reflection Letter&lt;br&gt;1. Draft your reflection letter&lt;br&gt;2. Review the prompt to be sure you included all necessary information&lt;br&gt;3. Revise&lt;br&gt;4. Edit&lt;br&gt;5. Print and sign&lt;br&gt;Portfolio&lt;br&gt;Continue revising and working through the writing process</td>
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<tr>
<td>16</td>
<td>Presentations</td>
<td>Research Paper Due&lt;br&gt;Portfolio Due (Optional)</td>
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Putting the Reading in Composition and Reading

**Brief Background**
Approximately 10 years ago, Gavilan College instituted a reading pre-requisite for English 1A as we found that many students dropped or failed 1A not due their lack of writing skills but rather their struggles with reading. Still, however, reading and engaging with college-level texts has continued to be an obstacle for students in English 1A. In part to address the reading barrier, 1A has been expanded to four-units, and our 1A course is now more heavily focused on reading strategies and skills (please see the SLOs at the beginning of this chapter). With the extra unit, extended class time gives teachers the opportunity to provide more support for students with reading. Below are some strategies to assist 1A teachers with the challenge of designing curriculum to develop students’ reading skills.

**Choosing Texts**
Perhaps the most important decision is which texts to use. English 1A teachers need to choose one or two book-length works, either fiction, non-fiction, or one of each. Typically, teachers who choose one book choose a longer, more challenging text. In addition to the books, an anthology/reader is required. It is also possible to photocopy 8-12 shorter readings of your choice (essays, short stories) for your students in lieu of the anthology (Please use Reprographics).

Please see the next handouts for advice on choosing your texts along with a list of books and essays that have worked well at the 1A level.

**Reading in Your Syllabus**
It is important to set up your class so that students must read in order to pass. They will undertake a myriad of complex contortions trying to find ways not to read, so it is important that you develop a syllabus and point structure that makes it evident to students that they can only succeed by reading. Here are some ways to put reading in your syllabus (see sample syllabi):

- directed weekly reading response journals
- reading quizzes (consider open note quizzes or blank-page quizzes in which students must write what they remember/find important)
- essays based on class texts
- points for annotating the reading (ask students to buy new books and not rent them)
- group projects based on the reading

**Reading Support in Class**
Many teachers feel that group work with peer accountability is the best way to get students to read. One strategy is to design activities in which students discuss the reading with engaging, directed class activities for which students evaluate each other’s participation. Class time should be allotted for individual, small, and large-group activities based on the reading that are designed to move students toward a writing task. If the reading is completely independent and not addressed in class, many students will not engage even if it means losing points; however, students are more likely to read if not doing so affects them interpersonally/socially.

Please refer to the Reading chapter of this handbook for specific ideas and activities as well as strategies, pedagogy, and resources. You will find information both on teaching reading and Integrated Reading and Writing, a relatively new discipline that is growing from its inception at San Francisco State.

Note: It is our sincere hope that students gain both critical reading skills in English 1A and an appreciation for and enjoyment of reading. Balancing strategies and academic rigor with a positive experience is what will motivate students to continue reading, an act which can improve reading skills more than anything students learn in class.

*Please refer to the “Reading” chapter for activities, lesson plans, approaches, etc.*
Choose a Book Your Students Just Might Read!

Choose a new book! New books have less information online that students can use to avoid reading. They won’t find a new book on any of the various sites that summarize books and have chapter-by-chapter highlights. New books often cover current topics that interest the students.

Choose a book with an intriguing title or opening line. The title or opening line can draw the students in. Consider the opening line of Toni Morrison’s *Paradise*: “They shoot the white girl first,” or the book *The Enchanted*, which is about death row. Those books can draw students in because they create questions in the students’ minds.

Choose a book or topic that excites you. Your enthusiasm about a topic can create excitement in the classroom. Teaching books you know and love and discussing them with students can add a new, rich layer of appreciation for a text.

Choose a book or topic that excites your students. Some teachers allow their students the opportunity to vote for one or more of their class texts, usually from a list of choices. Students can be asked to do research, debate, and campaign for the book of their choice, generating buy-in.

Choose a book that is relevant to the students’ lives. If the topic will some how address student needs or interests they are more likely to engage with the text. A well-chosen text can cause students to take actions, get involved with their communities or make personal changes in their own lives. The right book can change a student’s focus or get them fired up.

Choose a book focused on students’ culture, ethnicity, and/or class. Books which delve into the semi-rural, Chicanx/Latino, working-class American experience also resonate with our students who benefit from reading and writing about the social, cultural, and historic contexts that have shaped who they are and their journeys in life.

Avoid the classics. Often students have had negative experiences with classics because they were forced to read (or pretend to read) them in high school. If you are going to teach a classic, try to find one of the rarely-read texts by your favorite author. Research what the local high schools are reading, and then either avoid those authors or take a dramatically different approach.

Remember that students may not have been taught how to interact with a book. Many of our incoming students may have never read a “whole book.” They don’t realize that books can and should be enjoyed – even books assigned by teachers!

Use a local book store for ideas. BookSmart in Morgan Hill (E. Dunne and Condit) is a great reference point if you are flummoxed. Owner Cinda knows what people are reading, what the high schools are assigning and what our students are interested in. She is an amazing resource.

With all that said, there is really no guarantee that the students will actually read the books you assign, but the above tips may just up the odds that they will. There is a good chance that the students who do read will be so interested that they pressure their peers to read too!
Most of us choose texts that work well together around a common theme or themes, and we recommend that you do the same. Such an approach creates natural essay prompts and research paper possibilities, and students come away from English 1A with not only reading and writing skills, but depth of knowledge in a particular area. Below are recommendations from past and present 1A teachers.

From Sera Hirasuna:

*Us and Them: a History of Intolerance in America* by Jim Carnes. Preface by Justice Harry A. Blackmun. This anthology narrates 14 instances in which we, in the US, acted dishonorably. The stories cover some 300 years (16660-1991) in which we let intolerance, bigotry and mob rule prevail. Stories include The Cherokee Trail of Tears, Harriet Jacobs' escape, Rosewood massacre, the KKK killing of Michael Donald, the internment of Japanese/Japanese Americans in WWII. Since my 1A theme centers on social justice, these readings serve as reminders of what this country is capable of--unless citizens get involved--and incite a curiosity about our country's history. Students start demanding to know what else they don't know about our country.

*Buddha in the Attic* by Julie Otsuka. Otsuka follows a group of Japanese "picture brides" as they struggle to build a life for their families as immigrant labor in the US. It covers the period from early 1920s to the day they prepared to be "relocated" during WWII (early 1942); her earlier book covered the relocation experience, so there is no mention of it here although we know what's coming. This is the only book I've read that consistently uses the first-person plural persona "we." This spare book, which took 9 years to write, is packed with everyday detail--some of it graphic and difficult. Even though it is classified as fiction, Otsuka captures the life for this generation of Japanese women immigrants (including my grandmothers'). I can't say enough about how much my students loved this book.

*Race, Class & Gender: An Anthology* by Andersen and Collins. This is a sociology book and thus some of the jargon is difficult, but I wanted a book that tackled tough racial, class and gender issues and English anthologies were not doing the job. My favorite essay in the whole book was one that connected globalization to alienated males in 3rd world countries (and in Europe) and terrorism via "hypermasculinity." It was very tough reading because of the background knowledge required, but enlightening. I have, for now, abandoned this 512 page book and instead will select several essays from it.

From Sian Sloan:

Viktor E. Frankl, *Man's Search for Meaning*, non-fiction/memoir/psychology. This book works well because it tells the students about a very important part of history, the concentration camps in WW II, while also showing them how one man applied his knowledge to make meaning out of his experience and add to a field of psychology that helps all people find hope and meaning out of difficult circumstances (so also awesome for teaching life-coping skills and critical thinking skills).

*The Brief Bedford Reader*. I like this text because it has essays by really good fiction writers, and it is sorted into different types of essays with explanations of each kind, plus the meaningful questions at the ends of the essays really help with deeper reading and translating that reading into meaning making AND creating students' own writing and eventual essays.
Frederick Douglass, *Life of An American Slave, as Told by Himself*. I used this text for many years because of its focus on an important time in history, its emphasis on education, finding hope in a terrible situation, and triumph over almost impossible odds. I also think it's important for students to understand that they are able to read a primary text from the 1800's without too much difficulty.

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From Martin Garcia:

*Junot Diaz's The Brief Wondrous Life of Oscar Wao*

Non-Fiction: *Zerozerozero* by Roberto Saviano (international drug war), *End This Depression Now!* by Paul Krugman (society, economics - - some more into it than others), *The Wal-Mart Effect* (culture, economics)

Articles: "Let's Put Pornography Back in the Closet" by Susan Brownmiller, "On Racist Speech" by Charles Lawrence, "Freedom of Expression on the Campus" by Derek Bok, "There's No Such Thing as Free Will" by Stephen Cave," "Just Take Away Their Guns" by James Wilson, "Confessions of a Liberal Gun Owner" (*NY Times*), "Violent Media is Good for Kids" by Gerard Jones, "A World Without Work" by I forget (*The Atlantic*)

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From Jessica Gatewood:

*Oryx and Crake* by Margaret Atwood and *Biopunk: Solving Biotech’s Biggest Problems in Kitchens and Garages* by Marcus Wohlsen go really well together -- one is about the benefits of biotechnology research being opened up to the masses while the other is a dystopian novel exploring the dark sides of mankind with biotech resources at their disposal.

*Wicked* by Gregory Maguire and *When She Woke* by Hilary Jordan are also dystopian and students become engaged and make connections to today's world.

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From Angela Mora:

I recently started using the book *iDisorder* by Larry Rosen (non-fiction). I chose the theme of technology for the course because students are inundated with it, and the book covers this in detail. Students really seem to like the book because it is relatable. At the end of the midterm all the students said they would recommend me teaching the book the next semester.

To go with *iDisorder*, I also started teaching *Fahrenheit 451* (fiction). I liked that the books went together in a tangible way and that it got students thinking about the big questions surrounding technology (namely what could happen if we let technology go too far).

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From Christina Salvin:

For years I used *Forest of Voices* (an ecocomposition reader) along with *My Year of Meats* by Ruth Ozeki and *Fast Food Nation* by Eric Schlosser to support a my theme of investigating environmental and health issues—what we eat and where we live. The novel gripped and horrified students while the *FFN* solidified students’ awareness of shady government/corporate food industry practices with journalism. *Forest of Voices* provided students essays about environmental issues by writers and activists to research and relate to our lives and the main themes in the two books.
Today I teach a feminist theme and use *We Should All Be Feminists* by Chimamanda Adichie (super short, adapted from a TED talk), *Bad Feminist* by Roxanne Gay (about 70%), *The Yellow Wallpaper*, parts of *Reading Lolita in Tehran* by Azar Nafisi (which my students don’t understand and don’t like, but I am trying one more time), a long chapter from *Committed* by Elizabeth Gilbert, and essays on by Rebecca Solnit (“Feminism Needs Men” and a chapter introducing mansplaining from *Men Explain Things to Me*)

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Other book recommendations:

*One Thousand Splendid Suns* by Khaled Hosseini  
*Mountains Beyond Mountains* by Tracy Kidder  
*The Enchanted* by Rene Denfeld  
*Just Mercy* by Brian Stevenson  
*Pursuing Happiness: A Bedford Spotlight Reader*  
*Signs of Life in the USA: Readings on Popular Culture for Writers*  
*Aztec Thought and Culture* by Miguel Leon-Portilla and Jack Davis  
*Plato’s Republic*  
*The Handmaid’s Tale* by Margaret Atwood with *Birth of the Pill* by Jonathan Eig  

And from Jen Roscher: *Nickel and Dimed, This Boy’s Life*, and *Rereading America* (a great anthology that would fit with multiple themes)
Writing Effective Prompts

Writing the Prompt

When writing a prompt, try to keep the course Student Learning Objectives in mind. For English 1A, these include the following:

- Students should use readings: integrate key passages and quotes
- Students should write to various audiences, for various purposes
- Students should perform rhetorical tasks such as summarizing, annotating, paraphrasing, synthesizing, interpreting, evaluating
- Students should write thesis-driven expository and analytical essays
- Students should use the conventions of standard English

Do your best to incorporate these tasks into your prompts as well as be sure to include the department-wide requirements:

- Page-length requirement (please see workload requirements)
- Required MLA formatting guidelines, 12-point Times New Roman font, 1” margins
- Submission to Turnitin

Essays in English 1A should promote critical thinking, so a good prompt will have some complexity and allow for ambiguity. The best prompts are ones that cater to all skill levels. In other words, the prompt allows the less-skilled students to answer the question adequately, but the higher-skilled students can push the assignment as far as they would like, in one of multiple directions.

This approach usually leads to asking a broad, open-ended question for your students to answer. This is also helpful because students are asked open-ended questions like this in other classes, not only English classes.

Consider the rhetorical tasks you want the student to perform. Do you want them to simply argue, or do you want them to analyze and then respond, or synthesize and then respond? Having one or two rhetorical tasks tends to work best, as more than two can be overwhelming to the student.

You may also want to specify the audience the student will be writing to – for example, if students are writing an essay on a book they’re reading in class, are they writing to an audience whom has never heard of the book? Is the audience someone other than the instructor?

Above all, students value well-defined assignments with clear parameters. At minimum, students need to know the technical requirements as well as the how to submit the assignment—is a hardcopy due in class at the beginning of class? Do you require electronic submissions (via Turnitin)? Students also benefit from being able to see the essay’s grading criteria, either on the handout, in class, or on iLearn.

Introducing the Prompt

On the day you introduce the prompt, it will be helpful to spend time in class going over it. Try to anticipate questions and answer them, offer possible approaches, brainstorm together, etc. Accompanying a prompt review with a brief activity may also help students generate questions and allow you to address confusion. Students may not read the entire prompt if it is not covered during class. Or, students may only read it once and assume they understand it, when their understanding is mistaken. Advise students to have the prompt in front of them when they write (who knows, they may actually do it!).

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Encourage students to highlight and/or annotate the prompt as you are reading it; you may want to direct them to highlight key directions, such as “summarize” or “respond” or “analyze.” Explain each direction in detail. Define any academic terms that the students may not be familiar with (e.g., “discourse communities” or “pedagogical,” etc.). Allow time for questions, and exercise patience when answering their questions.

**Post Prompt Introduction**

You may want to elicit questions or have a dialogue about the prompt, to make sure students feel confident. Students may need some further scaffolding or assistance to focus their thoughts on a question which is broad and open-ended. Spend class time brainstorming on “helping” questions that address the prompt. This will help ensure students are on the right track and allow you time to help those who are not. Outlining in class may be a good idea, especially for more advanced assignments. Have students show you their plan or outline before they start a draft, or consider using a workshop to help students develop their ideas, writing process, and final written product. (See “Reading, Writing, & Research Workshops.”)

Finally, prompts should evolve over time, in accordance with student needs. Take notes on student challenges, concerns, and questions in addition to areas that caused confusion. Be open to revise prompts for each semester—by clarifying the parts that students found confusing or by fine-tuning the requirements to better connect with the lessons you are covering in class.

Ideas for English 1A essay genres:

- Interview essay
- Compare/contrast
- Problem/solution
- Argument
- Response
- Rhetorical Analysis
- Literary Analysis

**Prompts & Your Syllabus**

The set requirements for your essays should be stated in your syllabus. If a prompt gets misplaced, students may refer to their syllabus to find due dates, formatting requirements, and submission information. Your syllabus should also cover your late policy for essays as well as your revision policy—if you have one. You can also provide an overview of all writing assignments, showing the connection between essay assignments and Student Learning Objectives; however, this is optional.
Sample Prompts

COMING SOON!
English 1A at Gavilan College requires an 8-10 page MLA-formatted research paper and scaffolded steps that include an annotated works cited. Such a project can be daunting to both students and teachers, particularly those who are unfamiliar with current research techniques and pitfalls, the Gavilan library database, and the use of research to strengthen a writer’s voice rather than simply report. What follows are two different approaches to scaffolding the research project along with a page on teaching library/research skills.

#1: The Stand-Alone Become-An-Expert Research Project (for info on this and handouts on this approach, ask Christina Salvin)

Week 4: Introduce the research project. Give parameters for choosing a topic that fits into class themes or readings. Discuss examples of successful topics and research questions. Create a process for approving students’ topics on an individual basis, particularly if no student can have the same topic/project.

Prior to each assignment below, teachers should provide in-class guidance, handouts, hands-on practice, and help for students on drafts from peers, tutors, and teachers. With stand-alone approach, students must pass each step in order to move on to the next. All steps must be submitted to Turnitin.

Week 6: Students turn in a typed research Project Proposal containing preliminary research. Proposals can contain the following: a paragraph that explains the topic and its relevance both personally and societally; a research question; a paragraph detailing the ideal/optimal way to research this topic (including hypothetical journalistic travels and tactics); a negotiated outline of subtopics (this is the hardest part for students); a preliminary thesis statement; a list of works consulted.

Week 9: Students submit an Annotated Works Cited consisting of 5-8 MLA formatted citations for teacher-approved sources, typically a mix of scholarly, government, organization, Web, documentary, and first-hand. The annotations themselves should be “I” summaries in which students not only summarize their sources but explain how each one fits into the big picture of their research project. Some teachers choose to collect each source, printed and annotated, before the typed AWC is due.

Week 12: Students in class write a draft of their research paper, the Research Paper Without the Research with only their outlines in front of them. With this method, students craft their essays in their own voices, using their own words, to inform and persuade readers. Having completed the annotated works cited, students are able to feel that they are experts and write a solid essay that will serve as the template for their final research paper. After this draft is approved, students type it, expand to four pages, and submit to Turnitin.

Weeks 14-15
Next is an Oral Presentation in which students use multiple visual aids (video clips, slide shows, infographic, books/brochures, prop/products, etc.) and speak to the class (no reading!) to demonstrate their expertise on their topic.

Week 16
The 8-10 page MLA-formatted Final Research Paper is due. Students find one or two strong quotations for each body paragraph of their four-page Research Paper without the Research, integrate them smoothly (using quote sandwiches) into their writing, add parenthetical citations that match their works cited list (which does not count toward page length), and that four-page paper naturally grows become an 8-10 page research paper.
#2: The Build-from-an-Argument Research Project (for info on this approach, ask Tiffany Palsgrove)

Weeks 8-10
Assign an argument essay on a topic related to the class (usually the third or fourth essay). While this assignment can ask students to gather primary research for support/analysis, students should be discouraged to seek out secondary research. This essay will turn into their research project; however, students will write their essays without knowing this. The idea behind this is that students can explore and develop their own ideas on the topic and present a written argument in their voice. The research portion of the assignment will enhance the argument, not overshadow it.

Once the essay has been turned in, introduce the research project. (Some wait to assign the research project until they return the graded argument essay.) Give parameters for developing successful research questions and further revision.

Prior to each assignment below, teachers should provide in-class guidance, handouts, hands-on practice, and help for students on drafts from peers, tutors, and teachers. Students must pass each step in order to move on to the next. All steps must be submitted to Turnitin.

Week 12: Students turn in a typed, MLA formatted Research Proposal with Annotated Works Cited. Research Proposals contain the following: (1) a statement of purpose that answers research questions, states target audience, purpose, and possible rhetorical strategies to reach audience as well as a working thesis statement; (2) background information stating how the research topic/question ties into their argument essay and how they plan to expand the argument; (3) the significance of their topic, how it fits into the ongoing academic discussion and what new perspective they are bringing to it; (4) an overview of their research findings in the Annotated Works Cited.

The Annotated Works Cited contains a working list of sources, meeting the minimum source requirements. The annotations themselves should be “I” summaries in which students explain why they selected the source and how they will use it in their papers, a brief summary, and an evaluation that addresses how they know the source is reliable. (Some teachers choose to collect each source, printed and annotated, before the typed AWC is due.)

Week 13: Return Research Proposal and Annotated Works Cited. Students are asked to revise their thesis statements and adjust their research, if needed.

Week 14: Students workshop thesis statements and outline their research papers in class with assistance, or they submit an outline with a working thesis. (These should be returned with feedback and still allow time for drafting and revision).

Week 15: Students bring complete rough drafts of their research papers in for a guided peer review workshop in which they receive ample feedback from their peers on content, not grammar.

Week 15-16: Next is a Multimodal Oral Presentation in which students use multiple visual aids (video clips, slide shows, infographics, books/brochures, products, etc.) and speak to the class (no reading!) to demonstrate their expertise on their topic.

Week 16: The 8-10 page MLA-formatted Final Research Paper is due.
Research: Partnering with Librarians

Librarians are far underutilized. Many teachers imagine that they and they alone can “really teach” what they want the students to know. However, librarians are the experts when it comes to evaluating sources and they introduce students and teachers alike to the tools available in the information revolution. Those of us who have worked closely with librarians have taken away the following benefits of a relationship between English and Library faculty, one which we can foster as 1A teachers:

- Introduces research process as a process. That is, “research” is not a 3-hour marathon of one and done. It is revisiting and adjusting and revising search strategies.
- Not all sources are created equal. Librarians show how to evaluate sources for recency, reliability and relevance, the 3 Rs of research.
- Offers helpful tips for beginning researchers to manage their research process, such as saving searches, using folders and jotting down different search terms.
- Introduces the databases as curated and current sources, a wealth of reliable and rich information. With the librarian’s help, students and teachers become familiar with EBSCOhost, CQ Researcher, Opposing Viewpoints and the like, averting the frustration of the novice as the databases can be tricky and strategies need to be learned.
- Arms students who do end up going to Google (which they will of course) to more effectively separate fact from opinion/fiction. With their expert training, librarians can show students real examples of fake news, traps in blog posts and YouTube videos. Search tips and tricks from librarians are endless as is the evolution of information on the Web.
- Shows students how to approach the Annotated Works cited, required in all 1A courses. Working in conjunction with library staff, teachers can better show students not only how to write it, but why to write it. Librarians are happy to help students (and teachers!) with this often-daunting task.
- Introduces the library as the first stop for their research needs, not just for English, but for all academic tasks. The librarians are constantly tinkering with and updating the library homepage and soliciting feedback. They are responsive to students.
- Introduces the librarians as invaluable and indispensable members of an academic team. Every semester, I try to schedule at least one visit from a librarian (just call, email, or drop by the library!), usually Dana Young. She and I have developed the “Dana and Glenda Show” to a fine art. Yet, every semester’s visit shows me something new.
- Like the GRW Fellows program, Librarians are another safe resource for our students to ask questions, and as students get to know “their” librarian, they will thrive academically. Intellectual curiosity and the freedom to ask questions (even about where the bathroom is) are fostered by librarians.
- Library staff often provide much quicker feedback than teachers do. Once you and your students have a working relationship with Aloha, Dana, Doug, or Dolores, you and your students will be amazed at how rapidly the librarians respond. (Try the chat feature on the Library home page!)

In short, the library and the librarians are a gold mine, a rich vein of assistance and service that can never be played out. In fact, the more you use them, the better the finds.

_LIBRARIANS CAN INSPIRE STUDENTS AND THEIR FAMILIES TO UTILIZE THE SANTA CLARA AND SAN BENITO COUNTY PUBLIC LIBRARIES WHICH OFFER LINKS TO COMMUNITY SERVICES AND ASSISTANCE, INCLUDING IMMIGRATION ADVICE, REMEDIES FOR FOOD INSECURITY, VOTING, AND OF COURSE LITERACY. TO ADD TO THAT, LIBRARIES HOST MOVIE/READING NIGHTS, OFFER TUTORING AND TEST PREP WORKSHOPS, AND PROVIDE FREE LANGUAGE LEARNING AND MUSIC DOWNLOADS._
Research: 10 Ideas for Structuring Successful Research Assignments

From Doug Achterman, Gavilan College Head Librarian and Former English Teacher

1. Stress that research, reading, and writing are interconnected processes. As one learns more about a topic, the quality and kind of questions that arise will develop and change. Build in an expectation that the question one starts with probably won’t be the research question one addresses.

2. Ask students early in the semester to begin identifying a broad area for their research. Do this purposefully through assignments. For example, after reading something as a class, ask students to
   a. Write a few paragraphs responding to an important idea from the reading
   b. generate a question related to that idea that might be investigated with additional research—a question they might be interested in pursuing.

Every few weeks, ask students to write about their idea for a research question based on the reading, writing, and thinking they’ve been doing about their topic.

1. Many students have a fairly flat notion of information value. A 1-page summary from a web page has the same value as a highly-acclaimed book on the topic. As students generate questions—about their own research and in discussions about core texts in class—ask students what kind of source might be most effective in answering the question, and ask them to explain why. This is an important component of evaluating sources.

2. Ask students to place texts in conversation. While reading a core text for the course, introduce a shorter reading—a study, an article, an essay—and ask students to connect ideas from the two texts. How does information from one change one’s understanding of the other? How does one support, reinforce, extend, or counter the other? Be sure to include scholarly/academic sources as part of this activity.

3. When students have had practice connecting texts as described in #3, ask a librarian to provide a short orientation to searching the library collection and ask students to locate a text that connects to the core reading you’re doing as a class. Ask students to choose something that relates to a larger research topic they might want to pursue. This can help students build their search skills over time.

4. Many, many students’ research process is linear rather than iterative. More specifically, students tend to generate a question first, compile resources second, then cobble together an essay last. Structure the research paper so that students must have a conversation with the sources they’re encountering and reflect on how each source changes their notion of a topic. As students identify broad topics, ask (require) them to identify sources and write about them in a way that shows engagement—beyond summary, addressing questions like:
   a. How does this source connect to other sources you’ve read?
   b. How does this source extend, change, support, take away from, or counter ideas from other sources you’ve read?
   c. How does this source change your ideas about your topic?
   d. What new questions does this source raise that you think you might need to address as part of your research?
Ask students to demonstrate they have been doing this work over time by requiring them to submit research-related reading logs regularly.

While requiring a research proposal and submission of research question are great ways of keeping students on track, make sure they understand that those questions may (and probably will) shift based on the information they’re encountering.

1. Schedule workshop time during which you check in with students individually about their research. The Learning Commons can provide laptops for students and space for you to do this. Learning Commons and/or Writing Center tutors may be available to support such time.

2. Invite a librarian to attend class during workshop time. Ask him/her to provide a 10-minute mini-lesson at the beginning of the day on a topic relevant to that day, e.g., browsing for topic ideas, narrowing a research question, locating books and e-books, locating academic journal articles, evaluating sources, citation, etc. Ask him/her to work with you during the workshop conferencing with students about their research. This creates an opportunity for your students to build a relationship with librarians that will make students more likely to seek help outside of class. It also helps reinforce the expectation and experience that research is an iterative process.

3. Ask students to step back from their research from time to time and reflect on their process. What kinds of source are they finding useful for their topic? How has their idea about their topic changed? What do they need to do more of? Less of? Create opportunities to discuss these reflections with each other, in small groups, as a class, and in writing. Consider an evaluation system that rewards students for attention to the process as well as for the final product. Consider rewarding demonstrations that students have learned about the process in a way that will make them better researchers and writers on future projects.

4. No matter what, it’s likely you will feel you could have done a better job creating the assignment and guiding students through it. Give yourself some praise for stepping into a very complex challenge and engaging with it. Remember that your librarians can be a good sounding board for your ideas and are willing partners in the process.

*For more information on the research paper, see the “Additional Research Strategies” chapter (pg. 172).*
Dear 1A Teachers,

In Fall 2017, five of us got together to grade each other’s research papers using the following rubric. We found that we enjoyed the experience, learned from it, and will make some changes to our classes next semester based upon the constructive discussions during scoring. We plan to work in January to expand our experience into a bigger pilot as we believe that this type of activity brings us together as 1A faculty and improves our teaching. We also felt that the group grading was more fun than working alone, and it took the pressure off teachers to make tough decisions on their students’ work.

We are contemplating a few options: bringing together a big group of holistic research paper scorers, setting up small groups of 3-5 teachers, or simply encouraging you to use the general rubric below for your own 1A class. Please contact Christina Salvin with your desire to participate or not and be sure make suggestions on the scoring below.

1A Research Paper Scoring

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>Excellent: This paper does all of the below for the majority of the essay.</td>
</tr>
<tr>
<td>B</td>
<td>Very good: This paper does most of the below for most of the essay.</td>
</tr>
<tr>
<td>C</td>
<td>Acceptable: This paper meets minimum requirements and does each of the below somewhere in the essay.</td>
</tr>
<tr>
<td>D</td>
<td>Not passing: This paper does not meet minimum requirements and/or neglects one or more of the below and/or contains plagiarism.</td>
</tr>
<tr>
<td>F</td>
<td>Failing: This paper does not meet minimum requirements, neglects two or more of the below, does none of the below, and/or contains plagiarism.</td>
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The research paper is least 8 full pages in length with an MLA-formatted works cited page containing a minimum of 5 academic/legitimate sources.

Sources are quoted and cited properly in text, introduced and discussed effectively within the essay.

Argument is authentic and persuasive; student voice demonstrates awareness of audience rhetorical purpose.

Argument is coherent and unified, following academic essay writing conventions (intro/thesis, topic sentences/transitions/conclusion, etc.).

Essay contains clear, edited, college-level prose.
Creating a Classroom Community

When we create a classroom community, we are “asking students to teach and learn from one another—to become dependent on one another rather than the ‘know-it-all’ instructor, to be responsible for their own and others’ education” (Miami U). In an established classroom community, the teacher and students develop shared principles and goals, and the students feel as though they are an active part of the community and have a voice and role in the classroom. Classroom communities increase student participation and involvement in small group and whole class discussions and activities—especially when they know their peers are relying on them.

Establishing a Classroom Community

Successful classroom communities are often encouraged from the beginning of the semester through routines, common goals, and peer accountability. For most students, they will need to work closely with the majority of their classmates toward a shared goal before they feel “invested” in their peers and the learning environment. The two primary approaches to this are through small group assignments and student-centered seminars.

Small Groups

Often when students are asked to pick their own groups with little direction, they will pick those closest in proximity, and because students are creatures of habit and often sit in the same seats, this method results in developing a rapport with those closest to them rather than the entire class and does not establish a sense of community. Instead, try one of the following: (1) regularly assign small groups, initially limiting established peer relationships and later allowing students to request group members or (2) regularly ask students to move beyond their immediate work space, encouraging students to work with “new” peers. In their small groups, have students work together to complete class assignments, including but not limited to text-general/text-specific questioning, think tanks, guided small group peer review, and group grammar presentations. (See “Lesson Plans” chapter for more information on facilitating these approaches.)

Seminars

Another way to effectively establish a sense of community is by facilitating seminars in which the instructor is removed from the discussion/audience, taking notes as necessary. A seminar that relies too heavily on teacher involvement results in a discussion between students and the instructor in which the pay little attention to each other, limiting peer accountability and a sense of community. Therefore, the key to a successful community-based seminar is the removal of the instructor. Types of successful seminars include (1) silent seminar, (2) socratic seminar, and (3) great minds seminar. (See “Lesson Plans” chapter for more information on facilitating these approaches.)

Classroom Community in the Syllabus

For students, success is often tied to their grades; therefore, one way to establish peer accountability and a larger shared goal is by dedicating a portion of the final course grade to in-class participation, specifically group work. Because some students may be resistant to group work and peer accountability, it is important that your syllabus include this aspect of the class.

Note: Classroom Community isn’t all or nothing. Some, for example, designate a portion of the class to community work (group work, seminars, etc.) and another portion of the class is devoted to lecture, instruction, etc.
Academic Student Support

English 1A is a work-heavy and rigorous class for most of our students, and because many come into our classes underprepared for academic writing and because many of our students struggle to ask for help when they need it, it’s important that we strongly encourage students to get the help they need. Below, you will find a list of academic support services as well as a best practices guide to help you incorporate academic support into your English 1A class.

Academic Support Services

- **Faculty Support/Office Hours**: We are one of the best (and least utilized) resources for our students. Regularly encourage students to come to office hours when they are struggling or have questions; make sure students know where the office is located, either by tour or map; try to avoid skipping office hours; and offer students the help, support, and/or direction they need.

- **Gavilan Reading & Writing (GRW) Fellows**: These are assigned or requested peer tutors who provide enrolled students strategies and approaches to the reading and writing skills needed to succeed in the class and beyond. GRW Fellows are fully trained and supported by the Writing Center to fully assist students. They are knowledgeable in course content and help guide students through it, offering additional advice and instruction; however, they don’t evaluate or assign grades like the instructor. They regularly attend class and often hold out-of-class office hours and/or study group sessions. (For more information see “Gavilan Reading & Writing Fellows.”)

- **Writing Center**: The center assists writers in identifying and developing tools and strategies to meet goals for their writing both in and out of the classroom. The Writing Center offers free one-to-one reading, writing, and research help to all Gavilan students.

- **Library Assistance**: Librarians are available to teach students to create and/or develop a research question, problem, or issue; determine information requirements for the research question, problem, or issue; use technology tools to locate, retrieve, organize, and present information.

- **Online Grammar Assignments**: Many publishers offer online writing programs that offer support for grammar and writing instruction. For example, Bedford/St. Martin texts can be bundled with Writer’s Help, which includes LearningCurve, game-like online quizzes that adapts to what students already know and helps them focus on what they need to learn. In addition, it’s a user-friendly online writing handbook. The only downfall of this is that students need to buy the textbook new to receive the program for free.

Best Practices

Students who are given incentive to seek out support are more likely to do so, which is why some faculty build student support into their classes. Below are the most practiced approaches to requiring student support:

- **Passport Requirement**: Several faculty require that students complete a set number (e.g., 8-10) of “Passport” sessions for a portion (usually 5% or 10%) of the overall class grade. Students are required to get a Passport from the Learning Commons, a book with space designed to gather stamps and/or signatures after completing student support sessions. Students are given a specified list as options for acceptable passport sessions—see above. Note: Collecting passports periodically throughout the semester rather than at the end of the semester helps prevent students from cramming in all sessions during the last few weeks of the semester.
• *Essay/Assignment Requirement:* Another option is to make student support a portion of the final essay/assignment grade. On the prompt, students are given a specified list as acceptable options for credit—see above.

• *Extra Credit/Revision:* Some faculty offer extra credit to students who get assistance on assignments from one of the above listed services. Extra credit is offered when students get assistance during the early stages or drafting part of the writing process and/or if students get assistance to help with their revisions. To be given credit, assistance must come from Gavilan student support services.

There are other ways to encourage students to seek support without mandating it:

• Provide students with a handout that provides a list of types of support services, locations, and contact information. Periodically refer to the handout and/or go over the services throughout the semester.

• Take students on a tour of the campus within the first month of classes. Stops on the tour include all physical spaces in which the students can get the assistance they need, including faculty office.

• Ask representatives from each support service to speak in class about the assistance they can provide. Writing assistants from the Writing Center or librarians, for example, are always happy to come speak to classes about the ways in which they can help students succeed.

• Schedule writing workshops and/or library workshops with the Learning Commons or Writing Center to help students become familiar with the space. Often, they will come back on their own to get the support they need.

**Student Support in the Syllabus**

It is helpful to provide students with an explanation of and likely need for academic support services on your syllabus. Consider attaching a student support handout to your syllabus or provide a brief overview of the type of support they may need to ensure success in the class. If you require students to seek out support as part of their grade, this requirement should be reflected in your syllabus.
When writing, many of our students skip invention (everything done before drafting) and jump straight into drafting, seeing writing as a means to get the ideas in their heads onto the page—a form of “brain dumping”—and think that they are finished. Experienced writers understand that composing is a back-and-forth process; through drafting they discover new ideas and uncover challenges, returning to the invention process to revisit their ideas, revise their outlines, and revise their thesis statements. Developing writers, like our students, will find this process time-consuming and frustrating. Like the writing process, there are reading and research processes. By modeling these and showing the necessity of each process, you can support your students as they struggle through these unfamiliar processes.

Reading, writing, and research workshops are useful in English 1A to emphasize process over product. In these workshops, the focus is on not only the what, but also the how, with an understanding that good product depends on good process. Here, you will find advice on how to successfully facilitate workshops and include writing workshops in your syllabus.

**Facilitating Workshops**

The average time for each of the following workshops, unless otherwise specified, usually ranges from 30-45 minutes. Because time is limited, it may be challenging to facilitate writing workshops for every essay assignment; therefore, some faculty choose to implement many of the writing workshops for the first essay and again for the research paper. Others consistently have peer review or revision workshops, incorporating others as needed or not at all. Some faculty dedicate 1-2 class periods to reading workshops and then review and practice these skills in class through class discussion or group work for the remainder of the semester.

**Workshops and the Syllabus**

It is helpful to provide students with an explanation of and need for these workshops. If you require that students participate in these workshops and connect their participation to their grades, this requirement should be reflected in your syllabus. In addition, graded workshops should be visible on the class calendar.

**Reading Workshops**

- **Active Reading Workshop:** With many academic papers, invention and writing begin with reading a text. Students sometimes read these texts passively, only absorbing the information presented to them. Active reading workshops provide hands-on activities that show students to read actively, raising questions or challenging the writer as they read. Instructors begin teaching the importance of annotating and “talking to” the text. Because some students are hesitant to write in their books, it is important to have an alternative method to effective annotating that does not mark up the text itself (e.g., post-it notes and/or note-taking). Note: This workshop is designed to give hands-on instruction on annotating texts. See the “Reading” and “Lesson Plans” chapters for more reading activities.

- **Reading as a Writer Workshop:** Effective writing begins with effective reading, and it is important that students not only think about what they read, but that they read like writers. This workshop provides hands-on activities that show students how to identify audience and purpose through discerning rhetorical patterns in tone, structure, evidence, etc. From there, the students are asked to evaluate the rhetorical strategies of the author(s). Once students become familiar with rhetorical strategy, they can begin to experiment using similar strategies, making them cognizant of their own rhetorical choices.
• **Reader Response Workshop:** Many students experience anxiety about all writing assignments—even lower-stake assignments like reader responses. To help ease this anxiety, some faculty offer a workshop in which they cover strategies for writing an effective reader response, share an example, and then engage the students in a hands-on activity that walks them through the process of writing a reader response.

**Invention (Prewriting) Workshops**

- **Creation Workshop:** This workshop provides hands-on activities that show students how to generate ideas for their papers. Before students jump into the writing, it is helpful to begin with dialogue. Start by modeling inquiry, by asking questions that interrogate ideas. Then ask the students to continue in pairs, small groups, or as a class. With practice, students will internalize these methods of inquiry and will apply them to all of their academic tasks. Also, freewriting, brainstorming, writing a discovery draft can be helpful in developing paper topics and overcoming writer’s block.

- **Organization Workshop:** This workshop provides hands-on activities that show students how to organize their ideas. Students should be encouraged to use the organizing strategies that work for them, but occasionally, developing writers rely too heavily on one organizational strategy and end up limiting themselves when they “get stuck.” Allowing students to experiment with other organizational approaches provides them with a toolbox of strategies to help when the need arises.

- **Writing a Thesis Workshop:** This workshop provides hands-on activities that show students how to write a working thesis statement—the last step of the invention process and the first step of the composing process. It is helpful to let students know that their thesis will likely still need further revision, but as a working thesis, it’s enough to help them shape their essay.

**Drafting Workshops**

- **“Unpacking” Workshop:** This workshop focuses on an honest and non-judgmental conversation about students’ writing habits. Where do they write? When do they write? How much time are they giving the process? What does it mean to write? Show them that papers done at the last minute give little thought to their audience, taking away the enjoyable experience from both the reader and writer. Share the level of writing standards in English 1A, explaining the risk of not meeting that standard that comes with drafting only. This workshop can be done in pairs, small groups, and/or whole class discussion.

- **Parts of the Essay Workshops:** These workshops provide hands-on activities that show students how to write various parts of the essay—the introduction, body paragraphs, and conclusion.

- **Drafting Workshop:** This workshop is usually scheduled with the Learning Commons and provides students hands-on experience drafting with an instructor and tutors present to assist students and show them how to return to the previous step(s) in the process to better develop their ideas. Students are provided laptops (or bring their own) and spend the period drafting their essays. This workshop usually takes an entire class period.
Revision Workshops
Revising a paper is, for some students, even more difficult than writing it. Many see revision as editing, without understanding that a substantial revision requires students to re-envision their papers, giving thought to their audience and what their audience expects and needs—trying to understand how readers are understanding (or misunderstanding) them. These workshops both offer approaches to showing the purpose of writing by highlighting writing for an audience.

- **Guided Peer Review Workshop**: This workshop provides a guided hands-on revision activity in small groups or pairs and takes at least an hour. (See “Lesson Plans” chapter for more information.)

- **Revision Workshop**: This workshop provides a guided hands-on revision activity as a whole class. (See “Lesson Plans” chapter for more information.)

Research Workshops

- **Topics and Questions Workshop**: This workshop can be scheduled with a Librarian and take place either in the classroom or the Learning Commons and roughly 30-45 minutes. It provides students hands-on experience developing research questions and conducting preliminary research to explore topics for research papers. In this workshop, students learn how to contextualize their arguments—how they fit in the ongoing academic conversation, which helps them determine the point of their arguments, often giving them a sense of how to develop their introductions and preliminary outlines.

- **Finding Sources Workshop**: This workshop is usually scheduled with a Librarian and takes place in the Learning Commons and roughly a whole class period. In this workshop, students receive guidance and hands-on experience finding quality sources in our Gavilan Library Database. They are also introduced to research as a process.

- **Invention Workshops**: Any of the previously mentioned invention workshops can be revisited with a research focus. Faculty will schedule these in the Learning Commons and ask a Librarian to assist. These workshops provide hands-on activities that emphasize the writing and research processes as they work together.
In our department, we view grammar in a holistic context. Through immersion in reading and writing, students improve their technical skills, more so than through workbook-based instruction detached from the writing process. We also recognize that many students equate good writing with perfect grammar and because of past criticism feel that they are “bad” writers. Thus we seek to expand students’ ideas of what “good” writing is and what good writers do in such a way that encourages students to improve their overall writing skills, including grammar but not prioritizing its mastery.

We recognize that English 1A is a transfer-level English course and that in order to succeed in university-level courses that require writing, students must be able to write clearly and correctly. Gavilan is not one of the Bay Area colleges which automatically fail student papers which contain more than three errors per page, but each teacher must clearly delineate college-level writing standards and work to help their students meet those standards.

To that end, we offer three approaches to helping students improve their grammar in contextualized and effective ways: within paper-grading, within the classroom, and within groups.

**Addressing Grammar in Essays**

Try ignoring grammar on low-stakes assignments in order to focus on content and comprehension. Sometimes students write more fluently with no pressure.

In essays, there are multiple levels (often seemingly endless) of sentence structure and grammatical issues to address. Try to avoid the compulsion that many English teachers have to correct every error and rewrite every sentence. Especially with a red pen, extensive markings mostly serve to overwhelm and discourage students. Below are some techniques which can encourage your students to improve their writing skills.

**Be selective.**

Choose a paragraph (or a page) to mark/edit as an example for the student to then attempt to edit the rest of her/his essay. Correct ONLY that paragraph’s errors; stick to organization, structure, etc. in the rest of your comments. Another strategy is to limit your markings to one or two types of errors (such as comma splices/run-ons), especially if you find that many students make common mistakes, and follow up with a class lesson or activity.

Many teachers use editing symbols, circles, or check marks that do not overwhelm the paper, which is important. When grammatical corrections are the majority of teachers’ comments, students have difficulty focusing on the big picture. Take class time to discuss your grading process.

**Offer strategies.**

Write a note to students in need of improvement (or initiate a face-to-face conversation) that they will have work on grammar/punctuation in order to pass English 1A. You can offer personal assistance in office hours, direct students to a website such as Grammar Girl or Perfectly Painless English, recommend a computer program such as the one offered through purchasing the Bedford St. Martin’s handbook, or refer the student to a tutor. Often it’s an issue of not taking the time to read aloud, proofread, or even spell check, so your comments can also recommend those basic practices.

**Be positive.**

Students can be challenged to try new things, such as semicolons, appositives, and starting sentences with dependent clauses. Compliment them when they try new things and do not penalize them for practicing. Well-crafted sentences or even the effective use of a semicolon deserve praise.
Addressing Grammar in the Classroom

- Stick to small doses. Grammar is a complex spider web of interrelated concepts. It is impossible to explain it all in one class which would be too overwhelming to the students anyway. Focus each lesson around something specific. Don’t be afraid to table tangential questions until subsequent meetings.

- If possible, use funny examples that will grab their attention. Internet memes can help with this. Often, mistaken punctuation can make your sentence mean something completely different than what you intended. If the models are comical or edgy, they are more likely to see how these marks can manipulate the meaning of your sentences.

- Do not try to tackle a problem that you cannot explain in a concise and clear way. If you do not feel completely confident about your reply to a question, stall! Table it until the next meeting; write it down; go home and consult handbooks, the Grammar Girl website, faculty mentors; but be sure to come back to the question as soon as possible. You know much more about grammar than any of your students, but sometimes we all need a refresher. Just make sure that you get back to the question soon so the students know that you are truly committed to their learning.

- Don’t assume that they know anything about grammar. Define concepts, even basic parts of speech. Spend time explaining the components of a complete sentence.

- Help them understand that each part of speech has its own function. Adjectives cannot do the work that verbs or conjunctions do. If students begin to look at words as having specific functions then you can engage them in discussion about why they do what they do in their writing. I.E. if conjunctions connect words and phrases, then why begin a sentence with and? What are you connecting?

- Be repetitive. One lesson on apostrophes is insufficient. Think about it like vaccinations: at first you get the initial dose, but later, you need a booster to keep the medicine fresh. Provide plenty of booster shots of common errors.

- Always use examples. Use handouts, put examples on the board, and/or use the assigned readings as samples. If you are teaching a short story where the writer uses sentence fragments, you can point out that they are incomplete sentences and that sometimes creative writers do this to create a certain effect. Later on, when you get to more advanced topics like commas, you can create worksheets where they apply their knowledge, or simply take a second when discussing the meaning of a passage in an assigned reading to discuss why the writer used the punctuation they used.

- When doing an in-class exercise or quiz, be sure to take time to explain the best answers. Giving them an answer key is pointless if they can’t see why the answer is correct.

- As they advance in their understanding, have them explain the concepts back to the class. Students retain the most when they can explain what they have learned and teach it to others. Ask leading questions: so, why should you put an apostrophe before that s? It’s possessive ...OK, what is the possession? Should it be singular and possessive or plural and possessive? If you read the rest of the sentence, does it give you any clues about singular vs. possessive? Even if they cannot provide accurate responses yet, challenging them to think about why they do what they do empowers them to think critically about their own sentences, what they are trying to express, and how to do that most clearly.
Addressing Grammar through a Group Project

The following assignment offers a student-centered approach to grammar in a composition classroom by asking students to come together to research a common grammar error and teach it to the class.

1. **Make a list of 10-12 common grammatical errors that appear in student writing.**
   This can be based on a list already established or a list specific to a class set of essays and errors that appeared in those essays (recommended).

2. **Ask students to pair up in groups of 2-3 and choose one of the grammar points.** If you established the list of errors from a class set of essays, consider guiding students by listing (on their essays) two or three of their most frequent errors.

3. **Assignment Requirements**
   Students are asked to do the following:
   - Research the grammar point (online and/or in a handbook)
   - Prepare a handout for the class—including explanation, examples, and an activity for the class (a quiz or game, for example)
   - Present the grammar point and handout to the class as a 5–minute lesson
     - One whole class can be dedicated to grammar presentations or they can take place over a 4-6 week timespan.

1. **Assignment Outcomes**
   - Students learn to research, explain, and remedy their own grammar point and are often less intimidated by writing handbooks/resources and will reference sources to remedy other grammatical errors.
   - Students learn to collaborate as a means of understanding/overcoming grammar struggles. Occasionally, students take note of those who present on specific grammar points and will turn to the class “experts” for help when that mistake appears on their papers.
   - Presentations can provide students with a comfort with class members, making students more likely to contribute to class discussions.
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
English 250 at Gavilan College is our composition course one level below transfer in which you will find many students similar to those placed into 1A as well as others from a wide variety of backgrounds who struggle with academic English (English language learners, re-entry students, students with learning disabilities, etc.). Many 250 students struggle with college responsibilities and need support to succeed, yet are they are quite capable of tackling college material and rising to the challenge.

For some students in certificate programs, English 250 is the only required college writing course, but the majority of our students take English 250 with plans to subsequently enroll in English 1A (required for the AA degree). With this goal in mind, we use backwards design. We use expectations and challenges students will face in 1A to help inform our approach and assignments in 250 (see the table below).

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<thead>
<tr>
<th>English 1A Workload</th>
<th>English 250 Workload</th>
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<tr>
<td>One to two book length works plus a reader/anthology.</td>
<td>One book-length work plus a reader/anthology.</td>
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<tr>
<td>Instructors may also use a research guide or formatting manual.</td>
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<tr>
<td>24 pages of typed, original essays (typically four 4-5 page essays plus the 8-10 page research paper with one to two in-class essays/essay exams)</td>
<td>20 pages of original essays (typically four typed essays of three pages minimum plus two in-class essays and the 5-7 page research paper)</td>
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<tr>
<td>8-10 page research paper</td>
<td>5-7 page research paper</td>
</tr>
<tr>
<td>An annotated works cited of 5-8 sources (required)</td>
<td>An annotated works cited of 3-6 sources (strongly recommended)</td>
</tr>
<tr>
<td>Directed, typed, weekly reading responses (required)</td>
<td>Directed, typed, weekly reading responses (strongly recommended)</td>
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*For information on the research paper, see the “English 1A: The Research Project” (98) and “Additional Research Strategies” (172) chapters.*
Differences Between English 250 and English 1A

English 250 texts can be shorter and less complex than they are at the 1A level although some books have been used at both in both courses (Please contribute to the blank page behind this one to with your recommendations of books that work well at the 200 level).

English 250 essay prompts like those at the 1A level are expected to be college-level and incorporate text; however, rubrics are more forgiving and students have more opportunity for revision than typically allowed in English 1A (sample prompts and syllabi to follow).

English 250 students are required to attend LAB for one hour per week, and this lab hour must be 10-15% of students’ grades (more information follows).

English 250 students are required to submit a PORTFOLIO according to department guidelines of a cover letter, two revised out-of-class essays, and an in-class essay exam, which is holistically graded by the department during Week 14. The information that follows is crucial to your 250 class development and schedule.

Below you will find advice on developing curriculum specific to English 250. There is other helpful and relevant advice on teaching grammar, structuring peer review, creating prompts, and supporting students which you will find in the 1A section. We recommend you peruse the 1A section in order to be aware of the expectations and approaches at the next level so that you can better prepare students (most of whom are also taking English 260, the reading prerequisite to English 1A).

Portfolio
Many colleges require a department-scored essay exam at the end of each semester for students enrolled in pre-transfer English, which they design as a gatekeeper for English 1A. At Gavilan College, we recognize the need to assess students’ in-class writing skills, but we also recognize the value of the writing and revision process (and student dedication). The portfolio thus requires an in-class essay exam along with two revised out of class essays and a cover letter in which students can share their journey as writers and students, reflect upon their choices, and introduce their essays. Teachers choose whether the portfolio counts for 25 or 30% of students’ overall class grades.

The portfolio for students is a tangible representation of their accomplishments as college writers. It is a meaningful process though one that can be quite stressful for students and teachers alike. To ensure a smooth and successful portfolio experience, be sure to discuss the portfolio throughout the semester. An effective approach to the portfolio process includes key activities and deadlines in your course calendar (samples included):

Pass out student portfolio letter (week one or two).
Plan to have at least three essays, preferably four, graded in time for students to choose two to revise before the portfolio due date.
Practice in-class essay exams (two are recommended, around weeks 8 and 12).
Student scoring of in-class essay exam with rubric.
Reading strategies for essay exam (usually takes half a class period).
Cover letter lecture and workshop (around week 10 or 11, a full lab or class period).
How to choose your out-of-class essays (around the time the third essay is returned or earlier).
Revision workshops (plan to dedicate all lab time the weeks before the portfolio is due).
Portfolio due date and in-class essay exam date (also note the day the exam reading will be passed out).
All 250 students share the same portfolio due date during Week 14 of each semester (you choose the day), which will be emailed to you by one of the portfolio coordinators. You may choose one date this week for students to take the in-class exam and submit their portfolios, or you may administer the essay exam one class period (i.e. Monday) prior to their portfolio deadline (i.e. Wednesday), which is strictly observed by the department. All portfolios must be submitted by Friday of Week 14 as this is when English 250 teachers meet together to score each other’s portfolios holistically following a norming session using a common rubric (lunch included). Scoring is mandatory, so please make arrangements in advance to attend.

Please make every effort to become familiar with our online portfolio resources, which include sample portfolios as well as strategies for guiding students to write their cover letters, prepare for in-class essays, and approach revision. A binder of sample portfolios (which we are working on organizing and improving) is also available in the Writing Center for teachers and students to peruse. Better yet, ask one of the veteran 250 teachers for donated portfolios to show as examples to your students. If you would like strategies for teaching parts of the portfolio, such as cover letters, in-class essays, revision strategies, etc., you are strongly encouraged to reach out for support.

On our English Department Canvas page, you will find an essay bank of readings; teachers must choose an essay from the bank to copy and pass out to their students one week before the exam date (if there is an article or text that you would like to add to the reading bank, work with one of the portfolio leads to discuss texts and develop prompts). Students have a week to read, annotate, brainstorm, research, and discuss the essay, which they bring to class on exam day along with a page of notes. On the exam day, the teacher copies a prompt from the bank and then proctors the exam following department protocol. *Note that teachers cannot lead discussions of the text or help prepare students for the exam; in-class discussion and modeling of how to prepare for the essay should happen only for the two practice exams; for the real thing, students are on their own. The most you can do is give them time in class/lab to read, prepare, and work with each other.

One of the most beneficial and necessary things you can do for your students is to grade your students’ essays using the same standards as the portfolio. Do not accept essays that are formatted improperly; only accept double spaced essays in 12pt. Times New Roman font. Do not accept essays that are fewer than three FULL pages in length. Short essays receive poor portfolio grades (C at best, usually non-passing), so if you pass short essays, you are sending your students the wrong message, and a note that says “expand for portfolio” isn’t always effective. Finally, assign essays which prompt students to write in different rhetorical modes utilizing critical thinking and effective argumentation. For example, avoid assigning both a narrative and a descriptive essay, which often end up too similar at the 250 level, or a process paper, which too easily becomes flat summary. Students should have at least four essay choices for their portfolio, and the more critical, text-based, and thesis-driven the prompts are, the better chance students have to earn an A or B.

During and after portfolio scoring, teachers have the opportunity to contest their students’ scores by asking for a second reader. At Gavilan, we approach the scoring in a flexible way and hope that each experience norming, scoring, and reviewing students’ scores inspires teachers to continue improving and pushing their students to excel.
Lab
10-15% of your total class grade must be lab, which is designed to provide support to students and increase success. Students are scheduled to attend lab, typically in a computer classroom, 50 minutes each week either the hour before class or after class or on Fridays. Most 250 teachers utilize a student tutor during lab time (please see the Writing Center pages for information). Lab absences count toward overall class absences, so lab attendance is mandatory, and this should be clear to students on your syllabus even if you choose to penalize non-attendance by deducting points rather than by dropping students. Some teachers also invite their students to attend lab twice a week (both days). Students should be aware that lab participation translates to success in 250 as lab gives them the opportunity to get work done in a supportive environment. Also, full credit/points for lab, typically based on participation, can boost students’ overall class grade by one letter.

Lab time is most commonly utilized for time-on-task. Teachers can provide brief instruction and goals at the start of lab and then circulate while students work individually. The peer tutor/Fellow can also circulate in lab, making sure that students understand the assignments, are on the right track, and stay on task. Often the peer tutor can devote extra attention to a student or group of students who need extra support.

Instructors may also set up pair peer review (via Turnitin!) or small group activities in lab to help students successfully begin their essays, research, etc. and complete the established goal (i.e. write an intro, create an outline, find two sources, create three citations). Lab time can also be used for grammar practice, MLA workshops, student conferences, etc. In weeks 12-14, be sure to devote the majority of lab time to the portfolio.

*In the next pages you will find the supporting documents and resources.* For any questions on 250 material, please contact Christina Salvin, Scott Sandler, Jen Roscher, or Martha Oral.
COMING SOON!
The main emphasis in English 250 is the writing process, which supports the goals of the portfolio. Students should realize the value of the writing process and revision, which are important strategies for success in English 1A.

**Syllabus Strategies:**
Revisions or rewrites for a better grade are encouraged in our department at the 250 level and your policy should be clearly outlined in your syllabus. The challenge for the instructor is the added time to reread the papers. Some tips to help with the paper load include having the student highlight the areas they have revised or conferencing with the student in lab or office hours. Students doing rewrites should be given specific goals or items to work on. They should not just be correcting grammar and punctuation.

**In Class Strategies:**
The English 250 prompt and writing requirements are outlined on the English page on Canvas. Most English 250 instructors use a variety of strategies to help their students. Pre-writing, brainstorming, and free writing help the students unpack prompts and gain a better understanding of their task. Clear, specific requirements and tasks generally lead to better essays and more success. It is important to require draft(s). Peer review works well for the 250 students in the drafting process, especially when the writer reads their paper aloud to a partner. They often recognize their own mistakes as they read and realize the importance of proofreading. Giving the students a few minutes to reflect and make notes on what their partner says allows them to digest the comments and can improve the paper. The listening partner should be given specific items or concepts to focus on that are positive and helpful. Workshopping one or more papers is also a great way to model revision techniques. The lab is a great place to help students practice revision strategies. The group is smaller and with the classroom fellow many more students can get one on one attention to work on individual strategies.

**Out of Class, the Classroom Fellow:**
The classroom fellow is a great resource for the students and part of their job is to hold out of class sessions with the students each week. These sessions can focus on a specific aspect of a paper (thesis, brainstorming etc.), on preparation for an in-class essay, or on general revision. The fellow’s job is not to correct the student’s papers, but to make suggestions and guide the students towards finding their own answers. The students who attend the sessions are much more successful and confident in their writing. Many of the 250 instructors require students to attend a specific number of sessions as part of their grade. Note: Fellows are especially effective when you cultivate your best students and encourage them to apply to work specifically with you the following semester.
Portfolio Instructions

Instructions for Portfolio Handling

1) Review portfolio scores. Read students’ portfolios if there are inconsistencies between their grades and class performance. **Check for inequities or inconsistencies within your group.** You may challenge scores with your scorer and/or anyone who participated in the scoring at your class’s level, but I suggest you do so BEFORE passing back exams for morale reasons, etc.

**IMPORTANT: Please challenge portfolios that you feel we scored not only too low but **too high!** The portfolio needs to serve as a barrier to students, and occasionally we have delirious, cross-eyed graders at the end who just pass students when in doubt.

2) Record the results on your grade sheets.

3) Remove the in-class essays and either put in my office or store on your own for one year.

4) With permission from students, keep or make copies of some portfolios at each level, particularly those on that tricky C/D borderline. It’s good to have your own samples to show students next semester.

5) Finally, take class or lab time to inform your students of their scores (I suggest individual mini conferences). You may show them their portfolios and review their strengths/weaknesses. You may also share with them how they did in comparison to the other students at their level (you will understand this once I send the stats).

How to Calculate Students’ Grades

If the portfolio is worth 25% of your class grade, you should calculate the scores as follows. If you need help calculating out of 300 points or 30%, let me know!

<table>
<thead>
<tr>
<th>%</th>
<th>Letter Grade</th>
<th>Points (If your class is based on a 1000 point scale)</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>A+/A</td>
<td>250</td>
</tr>
<tr>
<td>92</td>
<td>A-</td>
<td>230</td>
</tr>
<tr>
<td>88</td>
<td>B+</td>
<td>220</td>
</tr>
<tr>
<td>85</td>
<td>B</td>
<td>212</td>
</tr>
<tr>
<td>82</td>
<td>B-</td>
<td>205</td>
</tr>
<tr>
<td>78</td>
<td>C+</td>
<td>195</td>
</tr>
<tr>
<td>75</td>
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<td>188</td>
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<tr>
<td>70</td>
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<td>175</td>
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<td>170</td>
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<td>65</td>
<td>D</td>
<td>162</td>
</tr>
<tr>
<td>60</td>
<td>D-</td>
<td>150</td>
</tr>
<tr>
<td>50?</td>
<td>F</td>
<td>125 or ZERO (teacher’s choice)</td>
</tr>
</tbody>
</table>
Dear Students,

This semester you will submit a portfolio for your English 250/440 class which will constitute 25-30% of your final grade (see your class syllabus). This portfolio will be evaluated by one or more faculty in the English department, not your instructor for the semester, so you should include writing that demonstrates your best work to this unfamiliar audience. You may choose to put your name on your portfolio, or you may use your G00 number if you would prefer to remain anonymous.

Your portfolio should consist of four components: a cover letter, two out-of-class revisions, and an in-class essay. Here are the guidelines to follow:

**Cover letter**
- Follow basic cover letter format: one page, single-spaced, block style, signed.
- Introduce yourself as a student and writer; highlight your unique attributes in an engaging way so that your reader is eager to turn the page. When sharing your struggles and achievements, make sure to connect your experiences to the essays you have selected for your portfolio.
- Give your reader a sneak preview of your essays. Refer to them by title and emphasize what they mean to you as well as what you learned through completing and revising your work. You can include strategies you used to compose or improve your essays as well as class activities that helped you hone your writing.
- Upon completing your portfolio, assess your progress as a student and writer. All of us, including your instructors, are working to become better writers, thinkers, and communicators. Explain what you think you need to do to succeed in future writing-based courses and/or future professional or personal writing tasks.

**Out-of-class revisions:**
Choose wisely two out-of-class essays to revise and submit in your portfolio. Your essays should reflect your enthusiasm for the topics and dedication to revision. These two essays should showcase your ability as a writer to successfully undertake different writing tasks. We recommend that you choose at least one argument essay that incorporates text.

**Requirements for out-of-class revisions:**
- 3—5 pages (short essays are severely penalized, so aim for more than the 3-page minimum)
- Should demonstrate:
  - Clear essay structure
  - A complex, cohesive thesis
  - Effective use of supporting evidence
  - Clear grammar and mechanics
- Format as follows:
  - 12 pt Times New Roman font
  - Left-aligned 1” margins
  - Each paragraph indented 1 tab or 1 half inch
  - Double spaced
In-class essay:
• Your in-class essay will be written in response to an assigned text, the ‘secret essay,’ which you will receive in class one week prior to writing the in-class essay.
• During that week, you should carefully read, re-read, and annotate the essay, but you will not be able to discuss the secret essay with your instructor. You are also allowed to create one page of notes to use while writing your in-class essay.
• You will not be given the essay question in advance. You will get one or two prompts on the day of the in-class writing.
• You must be present, on time, to write the in-class essay on the designated day (refer to your syllabus); otherwise, you will be unable to submit a passing portfolio.
• If you are a AEC (Accessible Education Center) student, you may qualify for additional time on the essay, so please contact your counselor for information about setting up an appointment with the AEC test proctor.
• Format for in-class essays:
  o In-class essays should be written as legibly as possible, in blue or black ink, on one side of the page only.
  o Be sure to put your name and/or G00 number on each page.

Scoring and handling of student work:
• Portfolios will be graded holistically. A holistic grade focuses on the overall effectiveness of the writing rather than assessing each component individually.

Holistic grades will be based on a rubric. You can ask your instructor for a copy of the rubric. Extra copies are also available in the Writing Center.
Portfolio Rubric

A Excellent
An “A” portfolio will adhere to all the following components:

- Demonstrates original thinking, utilizes critical thinking, clearly writes for the appropriate audience and purpose.
- Reveals the student’s enthusiasm and engagement with writing, as well as careful preparation of the portfolio.
- Essays are well structured and organized; ideas are coherent, developed, and support a clear thesis.
- Essays supported by or based on outside reading sources demonstrate strong comprehension and successfully summarize, paraphrase, and/or quote.
- Essays show variety in rhetorical mode and writing style.
- Each writing assignment adheres to the requirements of the prompts; essays at the 250 level are at least 3 full pages.
- In-class essay is a complete essay with a summary of the article that reveals strong comprehension and contains fully-developed body paragraphs with original and convincing evidence in support of a clear thesis addressing the prompt.
- Cover letter is polished, effectively introduces the student-author, and includes well-developed analysis and reflection on the portfolio process and/or the essays within.
- Few errors in mechanics, demonstrates editing and revision; sentences are clear, well-formed, and show variety and complexity.
- No evidence of plagiarism (adequately utilizes MLA formatting; works cited page and in-text citations are provided for outside sources, particularly if a research paper is included).

B Commendable
A “B” portfolio will adhere to most or all the following components; some submitted pieces may be stronger than others:

- Demonstrates critical thinking, writes for the appropriate audience and purpose.
- Writing generally reveals student’s enthusiasm and engagement, as well as careful preparation of the portfolio.
- Essays show attention to structure and organization; ideas are developed and support a thesis.
- Essays supported by or based on outside reading sources demonstrate good comprehension and successfully summarize, paraphrase, and/or quote.
- Essays show some variety in style.
- Each writing assignment adheres to the requirements of the prompts; essays at the 250 level are at least 3 pages.
- In-class essay is a complete essay with a summary of the article that reveals good comprehension and contains fully-developed body paragraphs with convincing evidence in support of a thesis addressing the prompt.
- Cover letter is proficient, introduces the student-author, and includes analysis and reflection on the portfolio process and/or the essays within.
- May contain some errors in mechanics; demonstrates editing and revision; sentences are clear, well-formed and show some variety and complexity.
- No evidence of plagiarism (adequately utilizes MLA formatting; works cited page and in-text citations are provided if a research paper is included).
C Passing

A “C” portfolio may adhere to only ONE or some of the following components; some submitted pieces may be stronger than others:

- Demonstrates some critical thinking but may be flawed or inconsistent; attempts to write for the appropriate audience and purpose.
- Reveals adequate preparation of portfolio and engagement in writing.
- Essays may need work on structure and organization, but are relatively coherent; ideas in support of thesis may be underdeveloped.
- Essays supported by or based on outside reading sources demonstrate comprehension but may occasionally show slight misreading of texts; summarizing, paraphrasing, and/or quoting skills may need further development.
- Essays may not show variety.
- Each writing assignment adheres to the requirements of the prompts, though some may fall slightly under page length requirements or have minor formatting issues.
- In-class essay is an essay that may be underdeveloped, contain errors that make the essay difficult to read, and/or reveal misreading of the article or prompt. This essay may be strong in some areas but weak in other important areas.
- Cover letter introduces student-author and portfolio essays but may be underdeveloped and/or contain multiple errors.
- Essays contain some mechanical errors; some sentences may be difficult to follow because of wording.
- Any evidence of plagiarism is very minor and appears to be unintentional.

D or F Not Passing

A “D or F” portfolio may adhere to only ONE or some of the following components; whether it is a “D” or an “F” depends on severity, degree and/or number of components involved:

- Essays do not demonstrate critical thinking and/or may not write for the appropriate audience and purpose.
- Portfolio was not carefully prepared.
- Essays lack structure, organization, development, and/or thesis.
- Essays supported by or based on outside reading sources demonstrate misreading and/or do not successfully summarize, paraphrase, and/or quote.
- Essays do not show variety.
- One or more of the writing assignments do not fulfill the requirements of the prompt, or may fall seriously under page length requirements.
- In-class essay may be incomplete, underdeveloped, and contain errors that make the essay difficult to read and/or reveal misreading of the article or prompt.
- Cover letter is missing or seriously underdeveloped, and/or it may be off topic, and/or it may contain multiple errors.
- Poor mechanics distract the reader, sentence-level problems make comprehension of ideas difficult.
- There’s evidence of serious plagiarism.
English 250

Fall 2017
TTh 9:45-11:05 and Lab 8:45-9:35

Instructor: Christina Salvin
Office: Holl 3 or 5
Hours: TTh 1-2
E-mail: earth2salvin@me.com

SI: Aaron Duarte
aaronjduarte.ad@gmail.com
(831) 297-0744 (text only)

Required Readings:
*The Devil’s Highway* by Luis Alberto Urrea
Class handouts

Recommended Texts:
A college-level dictionary
A writer’s manual

Course Objective:
The purpose of this course is to successfully prepare students for English 1A (required for the AA/transfer), through intensive writing, reading, and speaking. For those students who do not plan to transfer to a university, English 250 will increase success in general education courses that require writing and research. Upon completion of this course, students will be able to write original, full-length, college-level essays that communicate clearly and effectively.

Course Description:
This course will investigate issues of immigration, race, and racism in the United States. In a safe and respectful environment, students will have the opportunity to reflect upon personal experiences while investigating the ways in which history, culture, and society have shaped the lives of people of color. Students will actively engage in essay and journal writing, class discussion, reading activities, and a final research project/oral presentation. All students in this course must also attend a weekly lab hour preceding class for more individualized assistance.

Course Grading:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Grade Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Essays</td>
<td>250</td>
<td>A 920-1000</td>
</tr>
<tr>
<td>8 Journals and eight article annotations</td>
<td>150 (10 each, lowest dropped)</td>
<td>A- 900-919 D 600-699</td>
</tr>
<tr>
<td>Research Project</td>
<td>200</td>
<td>B+ 880-899</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>50</td>
<td>B- 800-819</td>
</tr>
<tr>
<td>Weekly Lab</td>
<td>100</td>
<td>C+ 780-799</td>
</tr>
<tr>
<td>Portfolio</td>
<td>250</td>
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</tr>
</tbody>
</table>

Course Attendance
Attendance is crucial as in-class activities and quizzes *cannot* be made up. Essays must be turned in at the beginning of class to be considered on time. Journals must also be submitted at the start of class and will *not* be accepted late (after 9:45). Class handouts will only be distributed once. If you miss more than four days (*including lab*), you will be dropped from the course (though it is your responsibility to withdraw through the Admissions office).

English 250 Course Learning Outcomes

1) Demonstrate ability to write clear, unified essays in standard English which feature a coherent thesis, relevant supporting evidence, and control of conventions.
2) Apply research techniques to produce college-level research papers.
3) Apply analytical reading strategies such as summarizing, annotating, interpreting, paraphrasing, synthesizing, and responding to texts.
4) Recognize and practice steps in the writing process.
5) Recognize and practice specific rhetorical strategies.
6) Write effective, well-organized impromptu essays under timed conditions.
Course Requirements:

**Essays**

You are required to write three-to-four page essays, typed and double spaced in 12 point Times New Roman font with one-inch margins (not right justified) and no extra spaces between paragraphs. Essays which are too short or formatted incorrectly will be returned to you ungraded and marked late. A cover page is not necessary—just put your name, the assignment, and the date in the top left corner. An essay is considered late if it is not turned in by the beginning of class as a hard copy on the day it is due along with a Turnitin receipt stapled to the front. Essays will only be accepted up to one week late and marked down incrementally up to 15 points. E-mailed essays will not be accepted. Essays, with my approval, may be rewritten for a higher grade.

**Journals**

To practice key writing skills and engage with the book, you will write a total of 8 directed reading response journals based on *The Devil’s Highway*, due most Tuesdays at the beginning of class. These journals will assist you in understanding the reading and practicing essay-writing techniques. Journals must be a minimum of one page long and typed in the above format. These journals will be graded from 1-10 based upon honesty (did you read?), depth of response, and length. E-mailed journals and late journals will not be accepted.

**Article Annotations**

In order to give you a framework and fodder for your essays, I will give you additional readings—articles, essays, and/or short fiction pieces related to race/racism. In the margins of these readings, you will write (not highlight), using a pen or pencil, making comments, asking questions, and expressing yourself with words as well as underlining, circling, and possibly drawing. You will be graded on the quality and quantity of your annotations, which should include a short summary and opinion at the end of each chapter.

**Research Project**

Week 5, you will begin a research project on a personally meaningful topic approved by me that relates to class themes. This project will involve on-line and first-hand research, a 6-7 page essay in MLA format, and an oral presentation. Your project grade will also include a topic proposal, an annotated works cited, and a draft. All parts of the project must be completed satisfactorily and submitted to Turnitin.com for any parts to receive credit.

**Lab**

You will meet your instructor and SI once a week (you are strongly encouraged to come both days) an hour before class to work on essays, learn research techniques, etc. Come prepared and plan to write. Your lab grade is based on effort (attendance and participation). An absence in lab counts toward your total class absences.

**Portfolio**

You will submit a portfolio of your best writing to the English Department during the 14th week of instruction consisting of a cover letter, two revised, polished essays, and an in-class essay exam. The portfolio is 25% of your course grade and crucial to your success in the class. A detailed letter with more information will follow.

**Important Campus Statements:**

This course has a zero tolerance policy on academic dishonesty of any kind. All graded work MUST be entirely your own. Violations such as cheating and plagiarism will result in penalties up to and including failure in this course and dismissal from the college. Learning occurs most productively in a safe, respectful environment. Differences of viewpoints, orientation, and experience are expected and welcomed in class discussions. If you don’t feel safe or respected, please talk to your instructor or Dean Fran Lozano at 848-4702 or flozano@gavilan.edu.

Advisory: Students requiring special services or arrangements because of hearing, visual, or other disability should contact their instructor, counselor, or the Disability Resource Center.
# English 250

**Course Outline**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Tuesday</th>
<th>Thursday</th>
<th>Morning Lab</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8/29</td>
<td>Class Intro</td>
<td>8/31</td>
<td>Lab 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Writing Sample</td>
<td>Journal 1 Due</td>
<td>Survey/E-mail</td>
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<tr>
<td></td>
<td></td>
<td>Assign Journal 1</td>
<td>Assign Essay 1</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>E1</td>
<td></td>
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<tr>
<td></td>
<td>9/5</td>
<td>E1 Lecture</td>
<td>9/7</td>
<td>Lab 2</td>
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<tr>
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<td></td>
<td>Turnitin E1 Due</td>
<td>Journal 2 Due</td>
<td>Work on Essay 1</td>
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<tr>
<td></td>
<td></td>
<td>AA 1 due</td>
<td>Sample E1</td>
<td></td>
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<tr>
<td></td>
<td>9/12</td>
<td>Essay 1 Due</td>
<td>9/14</td>
<td>Lab 3</td>
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<tr>
<td></td>
<td></td>
<td>Assign E2</td>
<td>Journal 3 Due</td>
<td>Begin Essay 2, Revise Essay 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AA 2 due</td>
<td>Portfolio Handout</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>E2 lecture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9/19</td>
<td>Introduce Research</td>
<td>9/21</td>
<td>Lab 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>E2 Lecture E2 Lee</td>
<td>Journal 4 due</td>
<td>Work on Essay 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AA3 due</td>
<td>Pick RP topic!</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9/26</td>
<td>Essay 2 Due</td>
<td>9/28</td>
<td>Lab 5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AA4 due</td>
<td>Journal 5 Due</td>
<td>Work on RP Proposal</td>
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<tr>
<td></td>
<td></td>
<td>Proposal handout</td>
<td>E2 check-in</td>
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<tr>
<td></td>
<td>10/3</td>
<td>E3 Lecture E3 Lee</td>
<td>10/5</td>
<td>Lab 6</td>
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<td>AA5 due</td>
<td>RP Proposal Due</td>
<td>Work on Essay 3</td>
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<td></td>
<td>10/10</td>
<td>Essay 3 due</td>
<td>10/12</td>
<td>Lab 7</td>
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<td>AA6 due</td>
<td>Journal 7 Due</td>
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<td>Works Cited Help</td>
<td>Practice Exam #1</td>
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<td>10/17</td>
<td>AA7 due</td>
<td>10/19</td>
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<td>AWC Sources due</td>
<td>Journal 8 Due</td>
<td>Work on E4, AWC, Midterm</td>
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<td>10/24</td>
<td>AA8 due</td>
<td>10/26</td>
<td>Lab 9</td>
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<td>Midterm Review</td>
<td>Midterm Exam!</td>
<td>Work on E4, AWC, Midterm</td>
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<td>11/7</td>
<td>Portfolio Talk</td>
<td>11/9</td>
<td>Lab 10</td>
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<td>Work on cover letter</td>
<td>Practice Exam #2</td>
<td>Work on AWC, Portfolio</td>
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<td>11/14</td>
<td>WRITE IN CLASS Essay 5</td>
<td>11/16</td>
<td>Lab 11</td>
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<td>Rubric Overview</td>
<td>Work on Research Project, Portfolio</td>
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<td>11/21</td>
<td>Work on Portfolio OP Signups</td>
<td>11/23</td>
<td>Lab 12</td>
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<td>Pass out Exam Reading</td>
<td>Thanksgiving Holiday</td>
<td>Work on Portfolio</td>
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<td>11/28</td>
<td>In-Class Essay Exam for Portfolio</td>
<td>11/30</td>
<td>Lab 14</td>
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<td>Portfolio Due</td>
<td>Work on Portfolio, Research Paper</td>
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<td></td>
<td>12/5</td>
<td>Oral Presentations</td>
<td>12/7</td>
<td>Lab 15</td>
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<td></td>
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<td>✹ All extra credit and rewrites due ✹</td>
<td>Oral Presentations</td>
<td>Work on Final Research Paper</td>
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<td></td>
<td>12/12</td>
<td>Optional workday</td>
<td>CLASS FINAL/OPs 8:00-10 AM</td>
<td>Lab 16</td>
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<td>9:00am</td>
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<td>Work on RP</td>
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<td></td>
<td>12/14</td>
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<td></td>
<td>Grade Check</td>
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Essay 1
English 250/Salvin
Due ________

Personal Narrative

A narrative is a story, which is different from most other academic essays. Your task as a writer is to bring characters, experiences, places, and feelings to life for your reader, almost like a movie but with words.

Through sensory detail/description, metaphor, dialogue, and other creative writing techniques, you have the opportunity to write a powerful, emotional, meaningful story.

This should be a personally meaningful essay in which YOU are the main character. Your options are listed below, and you may choose only ONE.

1) Write your own literacy narrative (like Sherman Alexie’s), especially if you can relate reading to your culture.

2) Tell a story of experiencing, witnessing, or perpetuating racism. These three things are very different, so make sure you choose only one, the one which allows you to tell the best story.

3) Tell a story of being treated differently because of prejudice. Prejudice is different from racism. We will discuss in class, but essentially, I am opening up the topic to more than race.

4) Tell a story that gives a window into your cultural background (like Daisy Hernandez’s).

5) Tell your story of immigrating to the US. For this one, you must be old enough to remember.

6) Let me know if you would like to write a different kind of story related to the class theme.

Your narrative essay should have an attention-grabbing introduction. The last sentence of your intro should be a thesis statement that hints at the overall moral of the story but does not give it away or spoil the story.

Then in your conclusion/narrative, you will analyze the story and include a more explicit thesis statement that clearly and passionately states the importance of the story and what we can all learn from it.

In writing a narrative, you can look in our book the Devil’s Highway to see how a story moves. The Ta-Nehisi Coates excerpt is also a good example of a narrative. I hope to give you others as well.

IMPORTANT NOTE:
You must write a minimum of three pages, but I strongly recommend four. I will not accept your essay if it is not three full pages long. This should be a deep, meaningful essay, and I hope you rise to the challenge and write with strength and conviction. As always, type your essay in 12pt. Times New Roman font with 1” margins and MLA format. Submit to Turnitin.com (with the help of the class tutor and handout) and attach a receipt.
Essay 2

Your second essay is a structured, academic essay. There are multiple ways to approach the topic, so we will work together in lab to create an outline, which is crucial for beginning your paper. You must have a clear organizational plan.

What is life like for a person of your ethnic/cultural background in the United States today?

Your essay must be based on personal experiences as well as two sources. You may choose from the following options:

1) One source must be a current, feature-length newspaper or magazine article
2) Your second source can be a book, interview, or documentary or another newspaper or magazine article.

You are required to show me an outline and thesis for approval in lab before your essays due.

Sample thesis statements:

Asian Americans in the US today still face stereotypes and discrimination though when it comes to being successful, there is a huge range of rich to poor.

For Asian Americans in towns like Hollister where the Asian population is very small, it is easy to feel isolated.

Being mixed in the United States today can be a blessing and a curse.

If you read the thesis statements above, you will see that two of them contain essay maps, or outlines of your paper. You will also see that you can narrow your topic to a place within the United States or choose a general, broad approach.

Your essay must have six pieces of paper:
3.1 pages minimum
in-text citations
a works cited page
your Turnitin receipt

Your grade will be based upon the following:
clear thesis at the end of your intro
organized paragraphs that support your thesis
topic sentences
a balance of personal evidence and solid sources
In-class Essay Exam Prompts

CHOICE 1

In “Why Schools Need More Teachers of Color—for White Students,” Melinda Anderson argues that it is not only students of color need who teachers of color but white students as well.

In your introduction, summarize the author’s main points; end with a thesis arguing whether or not you feel the Anderson’s message is an important one today. Support your views with not only quotes from the text but original evidence from your experiences, observations, and research.

CHOICE 2

In “Why Schools Need More Teachers of Color—for White Students,” Melinda Anderson argues that it is not only students of color need who teachers of color but white students as well.

In your introduction, summarize the author’s main points; end with a thesis that states to what extent you agree or disagree with Anderson’s message. Support your views with not only quotes from the text but original evidence from your experiences, observations, and research.

CHOICE 1

In “What is Your Brain on Pot?” Olga Khazan examines the risk of marijuana use when it comes to health, safety, and cognitive function. Even though research on marijuana users is scarce due its past illegal status, Khazan ends her essay by advising the reader to proceed with caution. Write an essay in which you either support or refute Khazan’s argument that marijuana is relatively safe for the user. In your introduction, summarize the key points of the text and end with a thesis that states whether or not you agree with Khazan’s view. Then create well-organized body paragraphs in which you support your thesis with personal experience, observations, and research as well as strong logic.

CHOICE 2

In “What is Your Brain on Pot?” Olga Khazan addresses the issue that little definitive research exists on the safety and long-term effects of marijuana while its use is becoming more mainstream. Based on the debatability of the existing information, do you think that legalizing marijuana is a good idea? In your introduction, summarize Khazan’s key points, ending with a thesis in which you state your view on whether or not lack of information should deter marijuana legalization. In well-organized body paragraphs, support your thesis with personal experience, observations, and research as well as strong logic.
# In-Class Essay Exam Peer Evaluation

<table>
<thead>
<tr>
<th>Student’s Number</th>
<th>Date</th>
<th>Practice Exam Title</th>
<th>Great</th>
<th>Good</th>
<th>Needs Work</th>
<th>Comments</th>
</tr>
</thead>
</table>

## Introduction
- Introduces title and author correctly
- Accurately summarizes the article’s key points
- Clear thesis statement at end of intro (usu. agree or disagree)

## Body
- Each paragraph begins with a topic sentence that makes a clear, focused argument
- Refers to the text (either by quoting or paraphrasing)
- Avoids plagiarism
- Uses original, convincing evidence
- Argues effectively

## Conclusion
- Re-emphasizes opinion/thesis
- Refers to the author
- Contains no new information (though can predict the future or offer a solution)

## Mechanics
- Errors do not impair meaning
- Punctuation is clear and correct

## Overall
- Writing flows logically
- Supports position effectively

## Recommendations
- Make sure you understand the reading and the essay prompt.
- Organize your essay in advance so each paragraph has a clear point.
- Do some research/investigation to create better evidence.
- Follow TAPS!

## Grade
(explain on the back)
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
Welcome to Teaching English 260!

Here is a quick list of things to keep in mind as you set up your syllabus and get ready to teach this semester:

1) Students taking English 260 will be reading two full length books, in their entirety. One should be fiction, the other nonfiction. Additionally, students should be reading many shorter pieces of writing: news articles, academic articles, published essays, and works that reflect what students might be assigned in classes from the other disciplines. Often instructors will adopt a reader for the class that contains essays and articles on various topics.

2) Though this class is pre-transfer, all assigned readings should be college level; we provide our students with authentic texts and help them develop the skills for comprehending those texts. For this reason, we avoid requiring workbook style textbooks that only offer small segments of reading presented out of context, and which are often below college-level.

3) Provide ample time for reflection and metacognition in class – help students develop their abilities to think about their own thinking, which allows them to connect better with the text as well as monitor their own comprehension.

4) Students in this class should be developing research skills. You can reach out to the librarians on campus, Doug Achterman and Dana Young, who are always happy to give library orientations to students. Research can be done in a number of ways: students can do research to further their understanding of a text they are reading; students can do research on current events happening around the world; they can do a research project and presentation.

5) In this class, we avoid assigning formal essays – essay writing is a particular skill and since our SLOs for this class do not cover the teaching of essay writing, we do not assign essays. Students should absolutely be writing about what they read (practicing summary, response, synthesis), but may do so in a way that is less formal than a standard MLA-formatted essay.

6) English 260 students should be given both a midterm and a final exam.

7) While not required, many instructors find that having a theme for the class helps to keep assignments and readings focused. Possible themes: social justice, immigration, racism and sexism, literacy and power.

8) Some teachers find that focusing the class around a project, such as creating infographics around a particular theme, helps keep students engaged, builds community, and creates a purpose for their reading.

9) While there are a variety of approaches to reading instruction, many faculty have found Reading Apprenticeship provides a framework for approaching the multiple dimensions of reading practice. For more information see http://www.gavilan.edu/staff/read/index.php and/or check out a copy of Reading for Understanding from the Teaching and Learning Center (TLC) on the mezzanine of the Gavilan Library.

For more information on designing your 260 class, please refer to the “Reading” and “Writing a Syllabus” chapters.
English 260 Student Learning Outcomes

1) Students will distinguish between fact and opinion, identify bias, and employ critical thinking skills, such as metacognition, analysis, synthesis, and inference.

2) Students will demonstrate the ability to respond to readings through paraphrase, summary and answering critical thinking questions about text.

3) Students will decipher and explain main idea, supporting points, tone, purpose, figure of speech, point of view, and rhetorical mode.

4) Students will apply research skills to enhance reading comprehension, such as finding background information on a given text, which may include evaluating sources and basic internet skills.

5) Students will distinguish components and functions of a variety of texts, including textbooks, scholarly journal articles, newspaper articles, essays, non-fiction, fiction and poetry.

6) Students will utilize a variety of strategies for reading comprehension and vocabulary, such as through activating schema, distinguishing the link between rate and comprehension, creating graphic organizers, writing journals, utilizing context clues, and applying effective study skills.
Instructor: Christina Salvin
Phone: (408) 848-4830 but I prefer email
Office: Writing Center/Learning Commons or outside PB 20 somewhere
Hours: 8:45-9:45 by appointment
E-mail: earth2salvin@me.com

Required Books: (cannot be marked or rented)

*The Devil’s Highway* by Luis Urea
A novel of student choice
Weekly handouts/photocopies

Recommended Texts:
A college-level dictionary

Other Supplies:
Spiral binder, three-ring notebook, or composition book for reading log homework
Three-ring notebook
Library card (Gilroy recommended)

Course Objective:
The purpose of this course is to successfully prepare students for English 1A (required for the AA/transfer) through exposure to college level texts and an introduction to critical reading strategies. For those students who do not plan to transfer to a university, English 260 will increase success in general education courses that require writing and research. Upon completion of this course, students will be possess the skills necessary to tackle academic reading across the curriculum.

Course Description:
In this course we will increase our knowledge of the world around us through fiction and non-fiction, exploring difficult subjects through what I hope to be engaging reading material. The two class texts deal with conflict, survival, and death, so please be prepared to delve into the darker side of the human experience. In addition to the required books, you will be given extra reading each week--newspaper and magazine articles, academic essays, and maybe even some digital text. And finally, you will also do your own reading/research and share your insights with the class.

**English 260 Course Learning Outcomes**

Students will use critical thinking skills; develop and engage in higher order thinking skills; recognize, utilize, and differentiate between abstract concepts and concrete examples; formulate and practice successful approaches to learning college level vocabulary; demonstrate the ability to respond to college level reading through paraphrase, summary, and responses to questions about reading selections; decipher and explain main idea, and other important features; distinguish the link between rate and comprehension; research skills to enhance reading comprehension; distinguish components of a variety of college level reading material; utilize a variety of tools for comprehension; and employ successful study behaviors.
Course Attendance
Attendance is crucial as in-class work cannot be made up and homework can only be stamped or signed in class. All homework must be turned in at the beginning of class to be considered on time. Reading response journals must also be submitted at the start of class and will not be accepted late (after 9:45). Class handouts will only be distributed once. If you miss more than three days, you will be dropped from the course (though it is your responsibility to withdraw through the Admissions office). Exceptions to the drop policy may only be made with typed documentation of a valid excuse immediately upon return to class.

Course Grading:

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<tr>
<th>Component</th>
<th>Points</th>
<th>Grades</th>
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<tbody>
<tr>
<td>2 Book Units</td>
<td>300</td>
<td>A 920-1000 B 820-879 C 700-779</td>
</tr>
<tr>
<td>Book Midterm/Final</td>
<td>200</td>
<td>A- 900-919 B- 800-819 D 600-699</td>
</tr>
<tr>
<td>In-Class Quizzes/Work</td>
<td>100</td>
<td>B+ 880-899 C+ 780-799 F 0-599</td>
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<tr>
<td>Research Project</td>
<td>250</td>
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<tr>
<td>Miscellaneous Homework</td>
<td>100</td>
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<tr>
<td>Group Project</td>
<td>50</td>
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<td><strong>Total</strong></td>
<td>1000</td>
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Course Requirements:

**Book Units**
For *The Devil’s Highway* and *Book 2*, you will keep a reading log in a notebook or binder of your choice with both directed as well as independent vocabulary lists, summaries, quote journals, one-pagers, clusters, etc. This reading log will be shared and discussed in class and will be crucial for the midterm and final. The other half of your book unit grade is based on your annotation of your book. You must buy it (rather than rent it or read it online) in order to write questions and comments in the text as well as underline/circle/draw to emphasize key points. You will turn in your book at the end of each unit.

**In-Class Quizzes/Work/Homework**
Quizzes and in-class work cannot be made up if you are absent, even with a good excuse. Please show up every day, work productively and respectfully both alone and in small groups, and interact with the class material having done the assigned reading/homework. Homework will consist of additional reading (handouts) that must be annotated or responded to each week. If you miss class, it is still your responsibility to find out what the homework is and do it by the deadline. You are responsible for keeping all of your in-class work and homework in an organized folder until the end of the semester. Cell phone usage will result in a deduction of in-class points.

**Group Project**
In groups of two or three, you will choose a news or magazine article related to the class text and under my direction, prepare a short-answer quiz for your fellow classmates based on main ideas. On the day your classmates take the quiz, you will conduct an oral presentation that utilizes visual aids such as Prezi and YouTube to share supplemental research.

**Research Project**
Week four, you will begin a project which will involve library, Internet, and first-hand research and culminate in an oral presentation. Your project grade will include a topic proposal, summaries and annotations of sources, and an annotated works cited. All parts of the project must be completed with a passing grade and submitted to Turnitin.com for any parts to receive credit. This means that if any component of the research project is missing or failing, you will lose 250 points.
Important Campus Statements:
This course has a zero tolerance policy on academic dishonesty of any kind. All graded work MUST be entirely your own. Violations such as cheating and plagiarism will result in penalties up to and including failure in this course and dismissal from the college.

Learning occurs most productively in a safe, respectful environment. Differences of viewpoints, orientation, and experience are expected and welcomed in class discussions. If you don’t feel safe or respected, please talk to your instructor or Dean Fran Lozano at 848-4702 or flozano@gavilan.edu.

Advisory: Students requiring special services or arrangements because of hearing, visual, or other disability should contact their instructor, counselor, or the Disability Resource Center.
Class Information
Instructor: Jessica Gatewood
Section Number(s): 10676
Room: HU 101
Days/Time: Fridays 9:10-12:15
Office Hours: Mondays and Wednesdays: 11:45-12:45; Tuesdays and Thursdays: 8-8:30; Fridays: 8-9am; online by arrangement
Contact Information: JGatewood@Gavilan.edu

Required Texts: You MUST purchase books immediately, and you MUST bring them to class with you each day. I will do a book check on the second week of class! If you are going to have difficulty getting a copy of the text, you need to speak with me IMMEDIATELY so that I can help you figure out your options!
- The Life You Can Save: How to do Your Part to End World Poverty by Peter Singer (Please note that you need to PURCHASE this book – part of your assignment for this text will involve writing in it, so renting it is not an option).
- A college level dictionary
- We will be choosing another book together as a class later in the semester – please be prepared to buy a copy of that book as soon as we choose it.

Required Supplies: You should bring the following to EVERY class.
- A Weekly Planner (you will be expected to write down homework assignments and to keep your assignments organized)
- Two pens or pencils
- Paper for notes
- Your college-level dictionary
- All books and handouts
- Two highlighters
- Post-Its
- A Stapler (all assignments must be stapled if they are more than one page – it is in your best interest to buy a cheap stapler to have in your backpack rather than losing points for not having assignments properly submitted)
- A package of index cards

Course Description: This is a course presenting strategies in the technique and practice of college level critical reading and thinking skills. In this class, we will be discussing many important issues regarding social justice – we will discuss human rights, poverty, and immigration amongst other topics. We will be learning strategies and techniques that will help you improve your reading across the curriculum and in your everyday lives. You will be working with your peers to master strategies that will help you comprehend difficult readings. You will be reading texts and articles that are relevant to your lives today. You will learn to approach reading like a problem-solver. You will learn to critically think about the way you learn, about the way you read, and about the way you approach difficult texts. In this class, you will learn to focus on your strengths and weaknesses as a reader and learn to work in a community of readers.

Prerequisite: Completion of English 420 or ESL 562 with a grade of ‘C’ or better or Assessment Recommendation.
Student Learning Outcomes:
1) Students will use critical thinking skills, such as deciphering fact and opinion, bias, and logical fallacies
2) Students will develop and engage in higher order thinking skills, including analysis, comparison/contrast, synthesis, inference, and classification
3) Students will recognize, utilize, and differentiate between abstract concepts and concrete examples
4) Students will formulate and practice successful approaches to learning college-level vocabulary, including identifying meaning through context, differentiating connotation and denotation, and dictionary skills
5) Students will demonstrate the ability to respond to college-level reading through paraphrase, summary, and responses to questions about reading selections
6) Students will decipher and explain main idea, supporting points, tone, purpose, figure of speech, and point of view
7) Students will distinguish the link between rate and comprehension and demonstrate rate flexibility by practicing techniques for faster reading and adjusting rate for purpose
8) Students will apply research skills to enhance reading comprehension, such as finding background information on a given text, which may include evaluating sources and basic internet skills
9) Students will distinguish components of a variety of college-level reading material, including textbooks, scholarly journal articles, newspaper articles, essays, and works of fiction and poetry
10) Students will utilize a variety of tools for reading comprehension, which may include graphic organizers, SQR3, learning logs, and/or KWL+ charts
11) Students will employ successful study behaviors, including note-taking, annotation, learning styles, and test-taking-skills

Service Learning:
This class has a mandatory service learning component. Each student is required to volunteer at an approved agency during the semester for a minimum of 15 hours. This volunteer work will tie in directly to your coursework – you will be writing about it, connecting your experiences to the books we read, and using information from your agency to complete your research project. You cannot pass the class without completing the service learning component.

Student Responsibilities:
Homework and Reading Assignments: It is YOUR job to read the schedule on a daily basis and turn in assignments on time. It is also your responsibility to write down any changes to the schedule and additional homework which will daily be put up on the board. If you don’t have the work done (readings read and assignments completed), you will not be able to participate in class; you will let your groups down, let me down, and let yourself down. PLEASE remember to write homework down, to do it on time, and to do it completely. If you are absent, please contact another student so that they can fill you in on what you missed.

Multi-Tasking: The ability to pay close attention to instructions and multi-task is essential to passing this class. You will be reading multiple pieces of literature at one time, which is assigned intentionally to help prepare you for your overall college journey. That said, active reading, writing, and learning involve asking questions. “I didn’t understand” is NOT a valid excuse for missing homework and will not be accepted. It is your job to ask your classmates or me if you aren’t sure about an assignment. Excuses about misunderstanding the assignment will not be accepted under any condition. That said, being confused about the reading is OK – we’ll be
tackling a lot of complex reading. You MUST do the reading if you want to pass the class, but you may not always understand the readings 100%. It is your responsibility to note when/where you get confused during the reading and to compose a list of questions to help you gain clarity. It’s cool to be confused when reading, but it’s NOT cool to walk away from class when you don’t understand what’s expected of you in terms of homework assignments.

Getting It Done: In this class, we will be doing a lot of reading and covering a lot of strategies to help you become a stronger reader overall. This class will help prepare you for your transfer-level courses and for your careers. That said, it is a lot of work, and we will be working with a pretty structured curriculum. You will learn a lot IF you make this class a priority, do the readings, work through the strategies, and make an honest effort to improve. Please take this class seriously—it is in your best interest.

Making Yourself Heard: It is also your responsibility to participate in class. Participation is worth a large percentage of your grade, so it’s important that you make a genuine contribution to the class. Remember that this is college—participation does NOT mean just showing up. Participation is coming to class (on time), prepared to discuss the day’s material (that means you’ve completed the homework and you’ve developed a list of talking points and/or questions that you can ask your classmates and me).

Cell-Phone Policy: It is your decision to pay attention in class or not. Please make sure that your phone is silenced and that your use of it is not distracting others in the class (including your instructor!).

Attendance: Class attendance is essential to obtaining the full potential of the information provided in the course. Being that we only meet once a week, it is VERY important that you come to every class. Missing one class is equivalent to missing an entire week—if you miss more than two, you’ll be eligible to be dropped from the class. Coming late to class counts as half an absence.

Late Work and Make-Up Assignments: Quizzes CANNOT be made up and WILL NOT be accepted late, so don’t ask. All assignments will be collected at the beginning of class, and all quizzes will be given at the same time, so if you walk in 15 minutes late, you will miss out on your ability to turn in your homework on time and take your quiz. If you come to class after homework has already been collected, yours will be marked late and will drop an entire letter grade.

You NEED to be on time for class. Not only do you miss important information by entering class late, but it is rude and distracting to both your instructor and your classmates when you come waltzing in after the class discussion has already started.

Grading Breakdown:
Homework: 10%
Tests and Quizzes: 5%
The Life You Can Save Project: 10%
Book 2 Project 10%
Service Learning Hours 15%
Midterm 10%
Final 10%
Research Project: 15%
Participation*: 15%

*See the information on participation in the Student Responsibility section of this syllabus.
A : 923-100%
A-: 90-92%
B+: 86-89%
B : 83-85%
B-: 80-82%
C+: 78-79%
C: 70-77%
D+: 68-69%
D: 60-67%
F: Below 60%

**ADA Accommodation Statement:** Students requiring special services or arrangements because of hearing, visual, or other disability should contact their instructor, counselor, or the Disabled Student Services Office. Gavilan makes accommodations for students with learning differences, so please do let me know if you have one so that we can set something up to make your life easier.

**Occupational/Vocational Statement:** Limited English language skills will not be a barrier to admittance to and participation in Vocational Education Programs.

**Student Honesty Policy Reference Statement:** Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action which may include recommendation for dismissal.
English 260
Schedule of Assignments and Due Dates
(This schedule is subject to change. Any adjustments will be announced in class)

**Week 1 (9/4):** Introductions, Syllabus, Expectations and Norms, Reading Apprenticeship, Metacognition, Service Learning, Go over SLOs – where do you think you fall?
Define poverty – freewrite/discuss/slideshow
Talking to the WHOLE text – practice
Homework: Track Spending for ONE FULL WEEK
- Personal reading history (1-2 typed pages, double-spaced)
- Bring in your Singer book for a book check

**Week 2 (9/11):** Book Check!
Watch “Children of the Mountains” – Evidence and Interpretation Chart, discuss Service Learning Agencies.
Together, read preface of Singer’s book
- What are his goals?
- Vocab list
- Predictions
Homework: Be ready to discuss your tracked spending
- Read Singer chapters 1-4 – talk to the text.

**Week 3 (9/18):** Service Learning Agencies, Discuss spending, discuss Singer ch 1-4, summary and practice
Homework: Chapters 5-7 of Singer, talk to the text, summarize chapter 6

**Week 4 (9/25):** Discuss reading ch 5-7, practice analysis, talk about Singer Case Study assignment, update on SL, Film on Haiti, “What is Poverty” – connection between film and reading.
Homework: Chapters 8-10 Singer, talk to the text,

**Week 5 (10/2):** Discuss Reading ch 8-10, watch “Four Guys in Haiti”
SL reflections
Assign Reflection Paper: Singer/Videos/SL
Homework: Work on reflection paper (due in two weeks)

**Week 6 (10/9):** No Class

**Week 7 (10/16):** SL reflections DUE
Reading the news
- Assignment (article/annotations/summary/response)
- Practice
Hand out article for midterm
Go over book options for book 2(Behind the Beautiful Forevers, My Brilliant Friend, A Thousand Splendid Suns, The Tortilla Curtain, When She Woke)
Homework: Read article for midterm

**Week 8 (10/23):** Midterm
Homework: Case Study Due next Class
Talking to the whole text project due next class
Make sure to buy new book!!!!

**Week 9 (10/30):** Elements of Fiction/Practice
News – bring article/practice

**Week 10 (11/6):** Book 2, News discussion, Assign Public Service Announcement Project

**Week 11 (11/13):** Book 2, News discussion, bring in research for your PSA

**Week 12 (11/20):** Book 2, news discussion,

**Week 13 (11/27):** No Class – Thanksgiving Break

**Week 14 (12/4):** Book 2, news discussion,

**Week 15 (12/11):** PSA Project Presentations

**Week 16 (12/18):** FINAL 8-10am
Research in English 260

English 260 should be a place where students begin to feel comfortable about research. In this class, students have the time to do all of the work of a research paper without actually writing the paper—this gives ample time to really examine, troubleshoot, and practice the research process. Make research skills a regular part of your class curriculum. Consider incorporating the following:

Library orientation tailored to your assignment/theme/project—e-mail Dyoung@gavilan.edu or DAchterman@gavilan.edu to set up an orientation for your class.

Also contact Megan Wong in the Learning Commons to schedule time for your whole class to work in the Learning Commons where they can each have a laptop during class. This schedule time can be spent allowing them to explore the college databases, work in groups evaluating sources, and troubleshooting in class as problems/question arise.

Steady practice: incorporate small research assignments into regular classwork. For example, have students read an essay or article then for homework, task them with finding research on the same topic but addressed from a different angle.

Current Events Project: Have students read and share the news, and have them look at the same story told from various news sources to discern bias. As a class, pick a worldwide current event and have students, in groups, work together to learn more about the topic. For example: Ask students what they know about events in Syria. In groups, have them think about all the questions they have and break up research work to learn more: geography, historical timeline, leaders involved, humanitarian efforts, etc. As a class, discuss findings.

Research project including an annotated Works Cited page: This should not be a research essay, but could be a presentation where students create and share an infographic, PowerPoint, Prezi, etc. This can be done at any point during the semester and may include students: submitting a proposal with a research question including why they chose the topic and how they intend to pursue it; printing out their research, annotating and summarizing their articles; creating an annotated Works Cited page; an oral presentation.

Utilize in-class reading time to examine different types of text (news articles, scholarly journals, academic essays)
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
Dear Instructors,

For over 15 years, Gavilan College English Department has offered learning communities at the pre-transfer level that combine and connect reading and composition courses. At their inception, our learning communities were on the cutting edge of research in best practices, and we were among the first colleges in California to take this approach.

Our learning communities had a few iterations in programmatic delivery through the years. They are currently part of the new acceleration program and enable students who place into pre-transfer to move through transfer level English in one year.

Over the years, campus research has shown increased retention and success for students who choose to enroll in learning communities. These successes can be attributed to several factors, including increased support services often provided by various grant funding sources.

The successes hold true even as counselors place more students with special needs into learning communities and even when we offer these courses as accelerated, meaning students who place below 200-level could choose to skip the lower level and place themselves into a learning community.

The benefits to the students are manifold and include the ability to complete two English courses in a single semester in a community setting. With our new acceleration program, any student placing below the 200-level transfer-level can choose to accelerate and take a learning community combining 250 (composition) and 260 (reading), or take those courses as stand-alone courses.

Sometimes these learning communities are taught by a one instructor and sometimes two instructors share a single cohort of students. Students spend six lecture hours and one lab hour together each week.

The connection between classes allows for more in depth study of the reading and writing tasks for each course. Instructors often use the same reading assignments for both classes, which opens more time and space to discuss and practice with the readings.

Instructors often report a strong sense of community in the classroom and higher engagement than in their stand-alone 250 or 260 courses.

One of the challenges to teaching in a learning community has been the inclination to treat the two courses as an extended writing course; however, this inclination has been mitigated through training efforts in our department. Now, a significant number of faculty are trained in and passionate about reading pedagogy.

Included in this brief chapter are two sample syllabi and some responses to frequently asked questions. Please see the English 250 chapter and the English 260 chapter for specifics about each course. We have a few veteran instructors of learning communities on campus, so if you are new to teaching in a learning community any one of us is so happy and excited to help. Instructors report that teaching in these communities is a highly rewarding experience. We hope you experience this as well.
Frequently Asked Questions

Q: If a student drops one class, must he or she drop the other class?
A: Yes and no. Since the curricula for these classes are typically very closely intertwined, if a student drops one class, s/he must drop the other (see sample syllabi for language around this). Communities taught by a single teacher in three hour blocks, for example, do not typically separate or schedule curriculum for each class as they are reported on the schedule. A “reading” assignment might fall during the assigned composition time and that assignment might also be linked to both classes. That said, toward the end of the semester, sometimes it is advisable for a student to drop one class and not the other. In cases like these, it’s a good idea to let the student know you are making a special exception and that s/he must still attend both classes.

Q. Can one assignment count for both classes?
A. It depends. English 250 and English 260 have clear and separate SLO’s, separate grades, separate and different requirements, and show up separately on a student’s transcripts. If you choose to count an assignment for both classes, it would be because there was a link between the SLO’s and a strong curricular justification for creating an assignment that counts for both classes.

Q. Can a student pass one class and not the other?
A. Yes. They are separate classes, so a student could end up passing one class and not the other.

Q. What are the particular assignments and requirements for each class?
A. Since these classes are taught separately as well as in learning communities, each class has its own chapter in this handbook. Please see those chapters.

Q. Why teach in a learning community? What is special, particular, or unique about teaching and learning in these two classes together?
A. The added time with a single cohort of students enables longer and different kinds of activities to take place; the overlap of reading and writing opens depth of curricular exploration, discussion and engagement; and lastly, students form a close community because of the amount of time spent together.

Q. Who can I talk with for more information and help in teaching my learning community?
The following are veteran learning community instructors who would be happy to share materials, answer questions, and be there for you to bounce off ideas. Please feel free to reach out!

Scott Sandler: (408) 846-4979/ ssandler@gavilan.edu
Kimberly Smith: (408) 848-4889/ ksmith@gavilan.edu
Jessica Hooper: (408) 848-4854/ jhooper@gavilan.edu
English 250P and 260P
Fall 2017
Consciousness in Action

“Without contemplation, without the intimate, silent, secret pursuit of truth through love, our action loses itself in the world and becomes dangerous.”
— Thomas Merton

“Much of what we learn at universities is related to ‘head knowledge’. When we have the words, we think we have the meaning. Words and ideas are necessary containers, but they take on meaning only through reflection on lived experience.”
— Marion Woodman and Elinor Dickson

Sections: 10167/8; 10277/8
Instructor: Jessica Hooper
Phone: (408) 848-4854
Office: Theater 129
Office Hours: MW: 11-12:45 Tues: 9:30-11:00 and by appointment
Email: jhooper@gavilan.edu

Required Texts:
Reader from University Readers
Just Mercy by Bryan Stevenson
Fiction choice or nonfiction (as decided in class)
access to a College-level dictionary
Rules of Thumb (optional)

Supplies:
four 8.5 X 11 green books
three ring binder

Learning Community To promote strong literacy skills for college advancement and personal fulfillment, this learning community combines Preparation for College Reading (English 260) and Practical Writing (English 250). You must be enrolled in both 260P and 250P.

Welcome!
These courses are dedicated to reading and writing with interest, fluency, and meaning. The goal of our courses is for each of you to go deeper in your reading and writing experiences and thought processes and to help set the groundwork on your college path for you as a reader, writer, and thinker. We will be operating inside a theme that promotes an embodied experience of reading and writing. Our class is person-centered and inquiry-based, meaning each student’s process of learning and individual questions guide the learning and shape the experience.

Mindfulness, Focus, Flow, and Stress Reduction: The field of education is exploding with research that supports the benefits of mindfulness in school. Our class includes mindfulness activities that promote stress reduction and develop focus. We also learn about creativity and how flow enhances reading and writing abilities. All mindfulness activities are secular and are derived from education, medicine, and sports psychology.
English 260P: Preparation for College Reading

Learning Outcomes: The following are learning outcomes for all English 260 courses at Gavilan: Students will use critical thinking skills; develop and engage in higher order thinking skills; recognize, utilize, and differentiate between abstract concepts and concrete examples; formulate and practice successful approaches to learning college level vocabulary; demonstrate the ability to respond to college level reading through paraphrase, summary, and responses to questions about reading selections; decipher and explain main idea, and other important features; distinguish the link between rate and comprehension; research skills to enhance reading comprehension; distinguish components of a variety of college level reading material; utilize a variety of tools for comprehension; and employ successful study behaviors.

Reading: Our focus is developing reading comprehension, reading pleasure, and reading habits at the college level. Since developing college-level reading skills is the heart of the course, it is essential that you read the assignments on time and be prepared to discuss, through comments and questions, the works in class. You may find some or all of the reading for the course difficult, sometimes for content and sometimes because you may simply be out of the habit of reading, and you may get frustrated at times. It is important to be patient and to keep working at it. As you develop into a strong college reader, the experience may surprise you.

Writing: The writing for English 260 mainly consists of homework and in-class assignments. Homework includes freewrites, reflections, brief research, structured responses, comprehension questions, and other assignments. The homework assignments will be gathered together and collected in a packet four times during the semester. In-class assignments are also varied and may include group work, small group presentations, reading comprehension exercises, and journal writing. You may be quizzed on vocabulary and reading. The midterm and final may include essay and short answer questions, vocabulary, terms, and reading comprehension. Please note that you must take the final and midterm and complete the final packet in order to pass the class.

Grades:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Four Packets</td>
<td>50%</td>
</tr>
<tr>
<td>Midterm</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Assignments</td>
<td>15%</td>
</tr>
</tbody>
</table>

(Notes: Assignments include loose assignments not included in packets, homework checks, group work, participation, posters, quizzes, in-class assignments, mindfulness activities, and formal and informal presentations; also, all above percentages are approximate and in the end may count for slightly more or less than stated. English 260P is graded credit/no credit)
English 250P: Practical Writing

Learning Outcomes: The following are learning outcomes for all English 250 courses at Gavilan: Students will apply analytical reading strategies such as summarizing, annotating, interpreting, paraphrasing, synthesizing, and responding to texts; recognize and practice specific rhetorical strategies; demonstrate ability to write clear, unified essays in standard English which feature a coherent thesis, relevant supporting evidence, and control of conventions; apply research techniques to produce college-level research papers; write effective, well-organized impromptu essays under timed conditions; and recognize and practice steps in the writing process.

Reading: Because this learning community links a reading and writing course together, the reading assignments are most often the same, meaning you will get one reading assignment that will work for both classes most of the time.

Writing: There will be six essays/projects due in class. Some of these will be in-class timed essays and others will be out-of-class essays/projects. The out-of-class essays will typically be three to four pages in length (page length is subject to vary with each assignment). All out-of-class essays must be typed and double spaced using a Times New Roman font. Essays may be returned unread if they are not properly formatted, seriously lack page length requirements, lack paragraph formation, do not adhere to the prompts, or have issues that make them especially difficult to read (such as excessive errors). This could result in a mandatory rewrite or lower credit to zero credit. A rough draft is required for each out-of-class essay. You must complete all essays and the portfolio in order to pass the class. In addition, there will be smaller writing assignments and grammar exercises throughout the semester.

Departmental Portfolio Final Exam: See letter. We will go over this in class.

Lab: You must attend writing lab at your scheduled time. Lab is worth 15% of your grade, not including lab projects (which fall under “assignments”). Lab is an extension of class with more one-on-one help. We are often working directly on assignments due for class and you are responsible for any information and activities done in lab.

Grades:

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<thead>
<tr>
<th></th>
<th>Total:</th>
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<tbody>
<tr>
<td>Essays/ projects</td>
<td>50%</td>
</tr>
<tr>
<td>Writing Lab</td>
<td>15%</td>
</tr>
<tr>
<td>Department Final Portfolio</td>
<td>25%</td>
</tr>
<tr>
<td>Assignments</td>
<td>10%</td>
</tr>
</tbody>
</table>

(Notes: Assignments include exercises, group work, annotations, participation, posters, quizzes, informal presentations, lab assignments, peer response, journal writing, mindfulness activities, and homework checks; also, all above percentages are approximate and in the end may count for slightly more or less than stated.)

Overall Course Grades: English 260P and 250P are graded credit/no credit. Students must earn 74% to receive credit. Students may also choose to receive a letter grade. Students choosing to receive a letter grade must inform Admissions and the instructor early in the semester.
Attendance and Late Work Policy
Because this class often functions as a workshop and because we keep a rigorous pace in the effort to meet the course objectives, it is in your best interest to attend every class. Not surprisingly, regular attendance directly correlates with a student’s success. Also, missed in-class assignments and quizzes cannot be made up. No late individual homework assignments are accepted. If you know you are going to be late or miss a class, contact your instructor beforehand. If accepted, late packets, essays, and other larger projects are subject to a lowered grade. If you miss more than three class sessions, you may be dropped from the courses. If you are absent more than five times, you likely will be dropped from my records—regardless of your standing in the courses or reason for absences. One tardy equals half an absence. Leaving early equals half an absence. English 250P and English 260P are hard-linked, so if you drop or are dropped from one, you will be dropped from the other in my records. Though I may drop you from my own records, it is your responsibility to officially drop or withdraw yourself from the course through Admissions and Records.

Plagiarism and Cheating
Students are expected to do their own work, and to use academic honesty and integrity at all times. Plagiarism is a serious academic offense. Plagiarism is using someone else’s ideas or words (from the internet, from another person, from a print source, or so forth) without giving proper credit or documentation. Copying homework assignments from a classmate is both cheating and a form of plagiarism. Plagiarism or cheating may result in an “F” for the assignment, zero credit for the assignment, losing credit for the course, and even expulsion from the college. If you have any questions about how to document sources you use for an essay or an assignment, see your instructor or the Gavilan College Catalogue. Though we will go over it in class, it is your responsibility to understand plagiarism and how to avoid it. See the Gavilan Catalogue for the “Academic Honesty” policy and “Standards of Student Conduct.”

Support Services
Students requiring special services or arrangements because of physical or learning needs should contact me, their counselor, or the DRC (Disability Resource Center) Students who take their tests at the DRC should familiarize themselves with the procedure, as they must inform their instructor and make an appointment well in advance of a test. Also, learning should occur in a safe, respectful environment. Differences of viewpoints, orientation, and experiences are expected, welcomed and encouraged in class discussions. However, please let me know if you ever feel disrespected for any reason. You can also contact Dean Fran Lozano at (408) 848-4702 or flozano@gavilan.edu.

Cell Phones
Cell phone use in class is disruptive to the learning environment. For that reason, all cell phones must be turned off, put on silence, or set to an undisturbing vibration mode. Cell phone use in class, including texting, will result in minus points for class participation or further penalties. We will discuss appropriate academic use of online internet cell phone capabilities.
Tentative Schedule of Most Readings and All Major Assignments for English 250P/260P

Week One:
Aug 28 M  Introduction
30 W  “Blue Winds Dancing” (handout)

Week Two:
Sept 4 M  Labor Day Holiday, No Class
6 W  “The Black Widow” (1)

Week Three:
Sept 11 M  “Black Boy” (19)
13 W  “The First Appendectomy” (23)
Description Essay Rough Draft

Week Four:
Sept 18 M  “My Zombie, Myself” (35)
20 W  “The Power of Patience” (9)
Description Essay Final Draft

Week Five:
Sept 25 M  “Can Schools Today Help Students Find Flow” (13)
First Packet Due
27 W  “If We Have It, Do We Use It?” (39)

Week Six:
Oct 2 M  Memoir Project
4 W  Memoir Project
Concept Essay Rough Draft

Week Seven:
Oct 9 M  Memoir Project
11 W  Memoir Project
Concept Essay Final Draft

Week Eight:
Oct 16 M  Memoir Project
18 W  Memoir Project

Week Nine:
Oct 23 M  “TV” (43)
Second Packet Due
Memoir In-Class Essay Rough Draft
25 W  Memoir Essay Final Draft
Week Ten:
Oct 30 M Preparation for midterm, Reading TBA
Nov 1 W Midterm

Week Eleven:
Nov 6 M “Mother Tongue” (29)
8 W “Unity in Diversity” (53)

Week Twelve:
Nov 13 M Research Essay Rough Draft Due
15 W Seminar Project: Just Mercy
Third Packet Due

Week Thirteen:
Nov 20 M Research Essay Final Draft Due
22 W Seminar Project: Just Mercy

Week Fourteen:
Nov 27 M Seminar Project: Just Mercy
29 W Portfolio In-class Essay; Portfolio Due

Week Fifteen:
Dec 4 M Seminar Project: Just Mercy
6 W Seminar Project: Just Mercy
Fourth Packet Due

Week Sixteen ** Finals Week (see Final Exam Schedule for our two finals.) English 250 Final Essay due during 250 final exams
Puente: Sample Syllabus

Welcome to the Academy! Who are You? What Did You Bring?

FIRST YEAR EXPERIENCE
ENGLISH 250: Practical Writing
ENGLISH 260: Reading Improvement

WHAT TO EXPECT

- To attend class regularly, be on-time ready to play, experiment, work, and try new approaches to reading and writing.
- To experience, talk, and write about your relationship to your school, your community, and the world.
- To interact with other students, a lot.
- To move around the classroom, a lot.
- To regularly take risks as readers and writers.
- To experience, talk, and write about your relationship to what you read and hear.
- To shape the classroom environment with your questions and experiences.
- To write a lot.
- To read a lot.
- To sometimes feel the joy of mastering of new things.
- To sometimes feel the discomfort of mastering of new things.
- To define our classroom community and explore its meaning.
- To learn about and the power and purpose of Puente learning model.
- To learn more about yourself, and experience others with love, generosity, and compassion.

INSTRUCTOR CONTACT INFORMATION

Kimberly Smith, Instructor

- Office SS 109 (in the Social Science Building, first floor)
- Email: ksmith@gavilan.edu
- Office Hours:
  - Mon. 10:30 a.m.-2:30 p.m.
  - Tues. & Thurs. 2:45-3:45 p.m.
  (and by appointment)
- Phone: (408) 848-4889

REQUIRED TEXTS
(available in the bookstore)
- They Say, I Say, by Gerald Graff (et al).

SUPPLIES

- A packet of 100 or more index cards for classroom activities.
- Jump drive and email address for saving word processing documents.
- A notebook and writing pens.
- Access to a computer, printer, and internet connection.
A full-length book you’ll choose later in the semester
Various readings as distributed by instructor.

COURSE DESCRIPTION

In the fall semester, Gavilan College’s Puente program combines two important classes—reading and writing—which are necessary for academic success. As it happens, reading and writing also facilitate a journey into self-reflection and discovery as well as engaging us directly with power, the power that exists in the world and power that exists in us. This is why I feel so excited about working with you as readers and writers this week in English Boot Camp.

Helping people recognize the power and knowledge they already hold is a passion for me. In doing this, we have the potential to shape our world into a more loving place. Let’s get started.

In this class, we will approach reading and writing as sites for game-playing, tinkering, intense effort, goofiness, observation, careful thought, and experimentation. Hopefully our activities will multiply our possibilities as thinkers and scholars as opposed to narrow them. That said, we will spend a lot of time experiencing what it means to write within the academy—the academy being the world of the intellect, college, education, and school—a place that has distinct expectations about how ideas are best received and expressed.

We will learn to carefully listen to the language we create, encounter, and with which we interact. I encourage you to remain open. Jump into new ideas. Try them on for size. Play with them for a time. Don’t worry too much about whether or not you are getting it “right” or decide too quickly that something doesn’t have anything to do with you. The more you can stay open, the more our learning will deepen and grow.

In all of our discussions and activities, we will use a workshop approach, sharing and reflecting on each other’s reading, writing, and thinking—pushing each other to take intellectual risks and inviting respectful, new and playful approaches to the tasks at hand.

**Approach to writing in this class:**
In this class, we approach writing as a process, often focusing on how to get lots of ideas on paper and the necessity of early, messy drafts, rather than the quality and correctness at the beginning of an assignment.

In workshop you’ll often be invited to share what you write. Don’t worry too much about this right now. Many writers are nervous about sharing their work. That’s why we’ll spend a lot of time making the class as comfortable as possible when it comes to writing and talking about our writing.

**Approach to reading in this class:**
In this class, we will read work by people identifying as Mexican, Mexican American, Chicano, Latino, Indigenous, and even Hispanic, in order that we can more deeply explore who we are as individuals and members of a larger society. We will also read work by people who don’t identify by those terms but who can, nevertheless, help deepen our understanding, foster dynamic questions, and further inform our self-reflection and discovery.
**Grading**

In order to receive a grade in this class, you must select the letter grade option upon enrollment. Celia Marquez and/or myself can tell you more about that, if you have any questions.

**English 250: Practical Writing**
The grades in this class are based on the following percentages:
- Attendance and class participation = about 20 percent
- Workshops, presentations, and other homework assignments = about 20 percent
- Essays = about 60 percent

**English 260: Reading Improvement**
The grades in this class are based on the following percentages:
- Attendance and class participation = about 20 percent
- Exams, presentations, and other homework assignments = about 30 percent
- Reading Packets = about 50 percent

The way to ensure success in these classes is to do the following:
- Regularly attend class and labs.
- Arrive prepared and actively participate.
- Complete the scheduled exams and homework assignments.
- Receive a passing grade on each of your writing packets (more on this later).
- Receive a passing grade on your portfolio (more on this later).
- Receive a passing grade on each of your reading packets (more on this later).

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**Basic Instruction & Formatting for Writing Assignments**

As a matter of department policy for all English 250, 1A, 1B and 1C classes, you will submit each essay assignment to turn-it-in.com, prior to turning it into me. This site will vet each paper for intended and unintended plagiarism. For these reasons, we will also be using turn-it-in.com in our classes.

Each essay must have an original title, your name, and be typed in a 12-point Times or Times New Roman font with double-spacing. Every page should have a page number and one-inch margins.

If you are including research in your essay, it must be properly cited or you risk being expelled from the college for plagiarism.

If you have any questions about how to access turn-it-in.com or how to format or make citations, there are friendly assistants in the Writing Center (Library Building Room 120) able to help you. You can also ask your instructor for help.

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**Learning Outcomes for English 250**

In this class expect to learn how to:
- Apply analytical reading strategies such as summarizing, annotating, interpreting, paraphrasing, synthesizing, and responding to texts.
- Recognize and practice specific rhetorical strategies.
- Demonstrate ability to write clear, unified essays in standard English which feature a coherent thesis, relevant supporting evidence, and control of conventions.
- Apply research techniques to produce college-level research papers.
- Write effective, well-organized impromptu essays under timed conditions.
- Recognize and practice steps in the writing process.
LEARNING OUTCOMES FOR ENGLISH 260

In this class expect to learn how to:

- Use critical thinking skills, such as deciphering fact and opinion, bias, and logical fallacies.
- Develop and engage in higher order thinking skills, including analysis, comparison/contrast, synthesis, inference, and classification.
- Employ successful study behaviors, including note-taking, annotation, learning styles, and test-taking-skills.
- Formulate and practice successful approaches to learning college-level vocabulary, including identifying meaning through context, differentiating connotation and denotation, and dictionary skills.
- Demonstrate the ability to respond to college-level reading through paraphrase, summary, and responses to questions about reading selections.
- Decipher and explain main idea, supporting points, tone, purpose, figure of speech, and point of view.
- Distinguish the link between rate and comprehension and demonstrate rate flexibility by practicing techniques for faster reading and adjusting rate for purpose.
- Apply research skills to enhance reading comprehension, such as finding background information on a given text, which may include evaluating sources and basic internet skills.
- Distinguish components of a variety of college-level reading material, including textbooks, scholarly journal articles, newspaper articles, essays, and works of fiction and poetry.
- Utilize a variety of tools for reading comprehension, which may include graphic organizers, SQR3, PPCP, learning logs, and/or KWL+ charts.

IMPORTANT NOTES ABOUT THIS CLASS & GAVILAN COLLEGE

Attendance:
There is a direct relationship between success in any course and showing up to it ready to work with a positive attitude. If you are unable to attend regularly or come late without assignments, it is your responsibility to drop yourself from the course. In order to avoid earning a non-passing grade, it is highly recommended that you drop this course if you miss more than three classes.

Student Success Center (SSC) Located in LI 139:
The Student Success Center offers many resources to help you do well at Gavilan College, including a friendly staff and computers and printing. It is open Mon.-Fri. 8 a.m.-5 p.m. staffed by Josie Olivares, Assistant (408) 852-2866.

Role of the Writing Center:
The Writing Center, which is in the library building, serves the campus community by fostering, celebrating and encouraging writers and readers. Specially trained writing assistants offer free one-on-one consultations about all kinds of assignments (including the essays you’ll write for this class) on a drop-in and by-appointment basis. In the center you can also find computers and printing. The center is open Monday-Thursdays from 8 a.m.-5 p.m. and Fridays 8 a.m.-2 p.m. Call (408) 848-4811 for more information.

The center also offers a number of excellent workshops; I will provide you with a schedule of these and you can also check in with the center about dates and times.

Plagiarism:
Plagiarism is using someone else’s ideas and words without giving proper credit or documentation. An act of plagiarism or cheating could result in an “F” and/or zero credit for the assignment, losing credit for the course, and/or suspension from the college. Copying homework assignments from a classmate is both cheating and a form of plagiarism. Using information on the internet or from a print source without citing it and putting quotation marks around another’s words is also plagiarism and a serious offense. Always do your own work. See pages 11-3 in the Gavilan College Catalogue for the “Academic Honesty Policy.”

Respect for differences:
Learning occurs most productively in a safe, respectful environment. Differences of viewpoints, orientation, and experience are expected and welcomed in class discussions. If you don't feel safe or respected, please talk to me or to Dean Fran Lozano at (408) 848-4702 or at flozano@gavilan.edu.

Campus Advisories:
Students requiring special services or arrangements because of hearing, visual, or other disability should contact their instructor, counselor, or the Disabled Student Services Office.
The calendar below is our guide, but please note, we may make adjustments throughout the semester as needed.

As a matter of practice, I do not accept late assignments. However, I know that sometimes life interferes with your ability to turn things in on time. For that reason, each student is allowed to submit one late out-of-class essay assignment over the course of the semester, providing you request an extension with me. To pass these courses, you must submit all assigned essays, reading packets, and exams.

Your final portfolios are due Tues., Dec. 1

Mandatory Final Exams are scheduled as follows:
Our reading final will be held Tues., Dec. 15 at 10:30 a.m. in our regular classroom.
Our writing final will be held Thurs., Dec. 17 at 8 a.m. in our regular classroom.
### ASSIGNMENT SCHEDULE

#### WRITING CLASS

**MAKING A CLAIM: THE SELF AND THE ACADEMY (Weeks 1-6)**
- Writing Workshop One: Self Portrait………………… **Thurs., Sept. 17**
- Writing Packet One: Self Portrait………………… **Tues., Sept. 22**
- Writing Workshop Two: Mentor Letters………………… **Thurs., Sept. 24**
- Writing Packet Two: Mentor Letters………………… **Tues., Sept. 29**

**SEEING & HEARING: RHETORIC & ANALYSIS (Weeks 6-11)**
- Writing Workshop Three: Oral/Written Project………………… **Thurs., Oct. 8**
- Writing Packet Three: Oral/Written Project………………… **Tues., Oct. 13**
- Writing Workshop Four: Rhetorical Analysis………………… **Thurs., Oct. 29**
- Writing Packet Four: Rhetorical Analysis………………… **Tues., Nov. 3**

**EVIDENCE & EXPRESSION: REVISION & RESEARCH (Weeks 11-14)**
- Writing Workshop Five: Mentor Interviews………………… **Thurs., Nov. 12**
- Writing Packet Five: Mentor Interviews………………… **Tues., Nov. 17**
- Writing Workshop Five: Portfolio Revision………………… **Tues., Nov. 24**
- Writing Workshop Six: Portfolio Proofreading………………… **Tues., Dec. 1**
- Portfolios Due Writing and Timed Writing Essay**…………… **Thurs., Dec. 3**

**RESEARCH & REFLECTION (Weeks 14-16)**
- Info-graphic Presentations & Research Packets Due **…………… **Tues., Dec. 15**

#### READING CLASS

**MAKING A CLAIM: THE SELF AND THE ACADEMY (Weeks 1-6)**
- Reading Packet One………………… **Thurs., Sept. 10**
- Reading Packet Two………………… **Thurs., Sept. 24**

**SEEING & HEARING: SUMMARY, & INFERENCE (Weeks 6-11)**
- Reading Packet Three (Milan) and Timed Writing Essay (Summaries)**…………… **Tues., Oct. 6**
- Timed Writing Exam**…………… **Tues., Oct. 27**

**EXPRESSION & INTERPRETATION: BOOK GROUPS (Weeks 11-14)**
- Book Group Presentations**…………… **Tues., Nov. 10**
- Reading Packet Three (Book Group) and Timed Writing Essay**…………… **Tues., Nov. 12**

**REFLECTION (Weeks 14-16)**
- Reading Exam**…………… **Thurs., Dec. 17**

***(There are no make-ups for exams and presentations without prior consent of the instructor.)*

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### Questions, Comments, and Suggestions

*This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.*
Best Practices for Online Teaching

COMING SOON!
Teaching Online: Strategies to Improve Online Retention

But first—why is this important?

It should not come as a surprise that online classes in the universities are here to stay. A report from 2011 states that 6 million students are integrating one online class into their schedules (qtd in Bawa 1). Students take these courses because they want flexibility—many have jobs, children to care for, or just want more time in their schedules. However, most students who take online courses are unaware of the amount of work that is expected of them, resulting in high dropout rates. According to Professor Bawa of Purdue University, “Online courses have a 10%-20% higher failed retention rate than traditional classroom environments. Totally, 40%-80% of online students drop out of online classes.” This is even more prominent for those students who are early on in their college career. A review of the literature from Columbia University’s personal study on hybrid and online classes shows that those students who take an online class during the
first semester or two of college are more likely to drop out of college altogether (Xu and Jaggers). In light of these findings, it becomes important for us as online educators to figure out the best ways to mitigate these problems in order to create successful online students.

What can you do? Online Strategies

Teaching in an online environment comes with its own unique set of problems compared to a face-to-face course. Students are more likely to become overwhelmed by the technology and the workload and just as likely to not ask questions. While there is some accountability in a traditional classroom, a student in an online environment can easily fall between the cracks. Kari Frisch, a community college professor whose current online retention rate is at 95%, gives some strategies that she uses to maintain online excellence. Below are the summaries of these ideas.

1. Create student-accountable deadlines.

   Frisch gives her students two deadline for assignments: Wednesday and Friday by 1 pm. Frisch finds that students who are given deadlines during the week during regular work hours are more likely to reach out and get the help that they need (rather than pushing deadlines to the end of the week). She also finds that students are more engaged because they have to interact with the texts and the materials early on. (The Wednesday assignment should be low-stakes in terms of points in order to account for the time crunch.)

2. Give students access to your modules week-by-week.

   It is easy for students to become overwhelmed by the sheer amount of work in an online course. One way to keep students on track is by only opening up your course modules on a week-by-week basis. This allows students to focus in on what is important for that week instead of fixating on the assignments that are coming.

3. Create assignments that are varied and account for different learning styles.

   Online courses, just like face-to-face classrooms, have students that come from a variety of backgrounds and learning styles. Frisch gives her students a learning style survey at the beginning of the course and then creates assignments that will appeals to a wide range of learning modalities. This variety also applies to the materials she gives on the course. Be sure that your lecture content comes from multiple sources (text, video, activities, etc.) so that students can remain engaged no matter what the lecture content.

4. Conduct surveys to gauge student learning.

   The best way to understand how students are interacting with the content you are posting is by asking. Frisch states that she gives a survey in the middle of the semester and at the end of the semester to assess where her students are. Some questions she asks are as follows:

   - How many chapters did you read thoroughly?
   - Did you skim the majority of the chapters?
   - Did you take notes as you were reading?
   - How often do you check your grades?
   - Do you know your current grade in the class?
   - If you don’t like your grade, how might you improve?

   Frisch also asks students to rank assignments by how important students thought they contributed to their learning of the material.

   Any self-assessment questions will do, but be sure that you take the time to ask your students how they are doing at some point in the semester.
5. Have students ask non-academic questions.

One important aspect of an online course is fostering community. One way to do this is to have students participate in academic and non-academic discussion. Having students post open-ended questions of their own choosing gives richer, deeper interaction within the course itself.

Student Resources: Overview
Let us help you succeed in all math classes. Assist you, and textbooks, solutions manuals, calculators, and other resources to the Math Lab you will find fellow students to work with, highly trained tutors to the Math Lab is THE PLACE to go when taking a math class at Gavilan College. The Math Lab opens Monday through Friday at 8 a.m. and offers evening hours one or two days a week. We are located in LI 109 in the Library Building and share space with the Learning Commons. Come meet our friendly staff or peer-assistants and learn more about our programs. All are welcome!

Math Lab
The Math Lab is THE PLACE to go when taking a math class at Gavilan College. At the Math Lab you will find fellow students to work with, highly trained tutors to assist you, and textbooks, solutions manuals, calculators, and other resources to assist you in all math classes.
Let us help you succeed in your math course today!
The Math Lab is located MA 101, open M-F: 8-5.
(408) 846-4959

Tutoring
Welcome to Gavilan College Tutoring Center

- Need a place to study, discusses the days lecture and review assignments? Our center provides a friendly place where you can receive academic assistance for your classes.
- Tutoring is FREE to all Gavilan College students.

Tutoring is located in LI 116 Please contact (408) 848-4838 to set up an appointment M-Th: 9-4

Career and Transfer Center (CTC)
The Career & Transfer Center is here to help guide and support you on your journey beyond Gavilan College, whether that means starting a new career or transferring to a four-year college or university. We provide a wide range of services, resources, and workshops to help you explore all the different options that are available to you.

Hours M – Th 9AM - 4:30PM; F 9AM – 12PM
Email: careertransfer@gavilan.edu
Website: http://www.gavilan.edu/student/ctp/index.php

ACCESSIBLE EDUCATION CENTER (AEC)
The extra help you’re looking for!

- Learning Skills Lab: Guidance 558 provides specialized tutoring and instruction to students who need extra assistance or support their different learning style.
- Math Support: Guidance 562/563/565 provides specialized instruction for your math class in order to understand the meaning of algebra and develop skills for deeper knowledge. This course counts for the required lab hour for Math.
- Assistive Technology Support: CHS 570/571 provides a small class setting to generate ideas, learn to use assistive tech to support reading comprehension, develop foundational skills.

AEC is located in Library 120, near the Tutoring Center, the Learning Skills Lab is open M-F: 8-5. (408) 848-4829

Veterans Resource Center
- Veteran specific counseling
- Financial Aid and Scholarship information
- VA benefits and certification help
- Veteran mentors and academic tutoring
- Re-adjustment counseling
- Peer-to-peer student support
- Peer Tutoring
- Mental health counseling
- Veterans Club activities
- Laptops and scientific calculators available for checkout

Located in LI 109 Hours: M-Th: 0800 – 1600; Fri: 0900 – 1200
Contact Dewitt Stuckey at 408-848-4893 dstuckey@gavilan.edu

Gavilan College Library
We are here to help. Most of our services are available in-person and online with your Library Card or Gav ID number (http://www.gavilan.edu/library) The library offers a clean, well-lighted place to work, access to computers, Wi-Fi, books, articles, videos and more. We also answer questions about research strategies, help find relevant sources and provide expert advice on citations. Ask for assistance at the Circulation Desk, the Reference desk or our virtual desk AskALibrarian. Membership is free to all students.
Contact us at: Reference 408-848-4806, Circulation 408-848-4810 or reference@gavilan.edu

Learning Commons
The Learning Commons offers a supportive learning environment for individuals and groups to study and work on projects. Attend a workshop, visit with your class, get help with formatting a paper or using technology, and get access to study rooms, computers, laptops, whiteboards and more.
Learning Commons is located in LI 168 Hours: M-Th 8-8; F 8-3 (408) 848-4811
Website: gavilan.edu/student/learningcommons

Computer Place
The Computer Place is an open computer lab available to all students on campus. It offers a wide range of software to help students succeed in the classroom. Students rely on the Computer Place for technical support to help them save and print files, use software programs, or solve other IT related problems.
We are located in LI 116 and our hours are M-F, 7:45am to 4:45pm. If you have any questions you can contact Alex Zamora at 408-848-4729.
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Let us help you succeed in your math course today!

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### The STEM Center
The STEM Center is a space that supports our STEM (Science, Technology, Engineering and Math) students. We provide;
- Tutoring for Math 6, 7, 8AB, 1ABC, 2, and 2C, and Academic Excellence Workshops for Math 1A and 8A.
- Tutoring for Physics, engineering, biology chemistry and other STEM courses.
- Resources for STEM classes for use while in the Center, including books, student solutions manuals, calculators, lap top computers.
- Desks with plugs for your laptops, chalkboards and other academic supplies.
- Free coffee, and a microwave oven

Access to STEM Counselor and STEM faculty.
MA 102 M-Th 8-5 and F 9-3

For more information, contact Marla Dresch at (408) 846-4915 or mdresch@gavilan.edu, or Humayun Rashid at mdrashid@gavilan.edu.

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### Career and Transfer Center (CTC)
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Library 138
Hours M – Th 9AM - 4:30PM; F 9AM – 12PM

Email: careertransfer@gavilan.edu
Website: [http://www.gavilan.edu/student/ctc/index.php](http://www.gavilan.edu/student/ctc/index.php)

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### Tutoring
Welcome to Gavilan College Tutoring Center
- Need a place to study, discuss the day's lecture and review assignments? Our center provides a friendly place where you can receive academic assistance for your classes.
- Tutoring is FREE to all Gavilan College students.

Tutoring is located in LI 116 Please contact (408) 848-4838 to set up an appointment M-Th: 9-4
The Gavilan College Food Pantry has various hygiene bags available for Gavilan College students and infant/toddler dependents on an immediate need basis.

Examples of what bags may include (items may vary and depend on availability):

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
<th>Infant</th>
<th>Toddler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shampoo, conditioner, soap, toothbrush, toothpaste, condom, razor, vitamin pack, deodorant, etc.</td>
<td>Shampoo, conditioner, soap, toothbrush, toothpaste, condom, razor, tampon/pads, deodorant, etc.</td>
<td>Diapers, wipes, formula, baby food, baby soaps, etc.</td>
<td>Pull ups, wipes, toothbrush, toothpaste, baby soap, etc.</td>
</tr>
</tbody>
</table>

Faculty, Staff, Administrators who identify students in need will be required to complete a referral form and email it directly to foodpantry@gavilan.edu.

Food Pantry staff will use the form to verify the student being referred and enter their information into a database. The student may pick up their hygiene bag(s) at the food pantry Monday through Friday between 10am and 4pm. Students will need to bring a valid ID when picking up.

Students will be able to access hygiene items once per semester by referral only. Students will be eligible for one hygiene bag for themselves and for their child(ren) ages 0-5 years old only. All items are subject to availability. Students will sign a statement understanding the limitations and conditions for which they are able to receive a hygiene bag as well as having their information stored for record keeping.

Hygiene items are donated by the Gavilan College, San Benito and Santa Clara County communities. The bags were purchased using Gavilan College Equity funding.

For more information please contact Annette Gutierrez at (408) 848-4798 or by email at agutierrez@gavilan.edu.
**INQUIRY WINDOWS: CAMPUS RESOURCES**

**RESOURCES: PEOPLE, PLACES, GROUPS, PROGRAMS, TOOLS, ETC.**

*What resources are you familiar with?*
*What resources would you like to share with others?*
*What resources do you need more information about?*
*What resources are needed on campus?*

<table>
<thead>
<tr>
<th>OPEN:</th>
<th>Resources you know about and believe are widely known by others</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECRET:</td>
<td>Resources you may know about, but which you think may be unknown to others.</td>
</tr>
<tr>
<td>HIDDEN:</td>
<td>Resources on campus that you may have heard of, but know very little about.</td>
</tr>
<tr>
<td>DREAMS OR NEEDS:</td>
<td>Resources on campus that you believe are needed</td>
</tr>
</tbody>
</table>

English Department Acceleration Handbook 167
The Gavilan College Writing Center serves the campus community by fostering, celebrating and encouraging writers and the varied and multiple purposes and audiences that writing serves.

The center assists writers in identifying and developing tools and strategies to meet goals for their writing both in and out of the classroom. Likewise, the center collaborates with instructors in identifying and developing best writing teaching practices across the curriculum. It offers space for exploration and reflection on a wide range of written material, promotes an appreciation for literature and literacy, and cultivates diverse writers’ voices and the communities that nurture them.

Programs & Services

Writing Assistance & Consultation
- Drop-in & by appointment, five days a week, beginning at 8 a.m., up to twelve hours a day

Gavilan Reading & Writing Fellows Program
- Providing peer tutors for up to five hours a week per section
- Serving English classes at the 400, 200 & 1A level

On-Going Tutor Training & Recruitment
- English 12A-D, providing up to 35 hours of training before the fall semester begins & ongoing training thereafter for Writing Assistants and Fellows.

Writing Events & Visiting Writers & Scholars
- Writing contests & open-mics
- Literary club meetings
- Literary workshops, performances, & events with esteemed writers & scholars

Publishing Opportunities
- Journals & newsletters
- Writing contests

Professional Development & Faculty Services
- Computer, printing, phone access & meeting space

Computer Access & Study Space For All Gavilan Students
- Drop-in five days a week, beginning at 8 a.m., up to twelve hours a day
WHAT TO EXPECT FROM WRITING ASSISTANTS DURING A CONSULTATION SESSION

WE ARE WRITING ASSISTANTS AND WE WILL*

Focus on the writer's development
Establish rapport and connection with the writer
Make sure writers take ownership of their work and ideas
Ask questions
Ask the writer to read aloud
Notice what is already working well in a piece
Meet writers where they are with a piece
Help writers learn how to proofread
Expect writers to make their own corrections
Ask about plans for further revision

WE AREN'T EDITORS AND WE WON'T*

Focus only on the text
Take ownership of a piece
Correct it for the writer
Give advice to a writer or tell them what to do
Read a piece silently
Look mainly for things to improve
Expect to work only with "ideal" texts

* From the Allyn and Bacon Guide to Peer Tutoring, by Paula Gillespie and Neal Lerner
Eight Principles for Writing Consultation & Assistance*

1) Our goal is to improve writers, not individual pieces of writing. We suggest strategies that writers can use now and in the future.

2) We view writing problems as solvable. While we recognize that writing can be demanding and discouraging, we offer encouragement and information to help writers move forward in their writing development.

3) We facilitate writing by identifying manageable points of revision. We set priorities based on a writer’s current needs in each session. We cannot address every issue or problem in a piece of writing.

4) We aid writers in coping with a variety of writing contexts. We help writers analyze an assignment and recognize common writing conventions, so that they may become flexible writers within the academy.

5) We model problem-solving for writers. We readily admit when we do not know the answer to someone’s question and pride ourselves on finding answers in handbooks, dictionaries, and from other writers.

6) We see and facilitate writing as a series of choices. We respect and encourage writers to take responsibility for those choices at all levels in their texts. It’s the writer’s role, not ours, to make decisions about a text. Accordingly, we do not write on the writer’s papers.

7) We assist writers by being readers. In doing so, we demonstrate how an audience makes sense of the choices a writer has made.

8) We do not speculate on the grade a piece of writing might receive, nor do we discuss assigned grades. Our position as consultants in the college community prohibits negative comments about teachers, papers, responses and assignments.

* From the Academic Skills Achievement Program of California State University, Monterey Bay
Reading and Writing Fellows Program

Program Purpose
Gavilan College Reading and Writing Fellows Program promotes strong academic identities and provides leadership roles for students from diverse backgrounds using peer-to-peer engagement in and out of the classroom.

The program fills identifiable gaps in relationships between teachers and students, links participants to important campus resources, and provides strategies and approaches for a variety of reading and writing tasks. In so doing, it fosters academic possibilities as participants experience more fully their intellectual, creative, and expressive powers.

What Fellows Do
Fellows are specially trained student tutors who act as guides, role models, and mentors for peers enrolled in classes where the fellow has already demonstrated success. They are a bridge between the classroom and students developing and independent sense of their own scholarly identity beyond it. Fellows:

- Provide guidance, inspiration, and support
- Share writing, reading, and other study skills
- Work with students in small groups and pairs
- Model and expand academic possibilities for students
- Reflect on their own experiences within the academy and diverse communities they come from and participate in
- Bridge gaps and build trust between the student, academy, and home communities and cultures
- Alert instructors to moments of student confusion and/or crisis
- Participate in class discussions and group activities
- Help students generate ideas, brainstorm, and recognize compositional patterns and shapes
- Direct students to a multitude of campus resources and sources of support
- Listen to students’ needs and experiences and provide empathy and understanding

Program Components
Pre-Semester
Training for faculty = at least four hours
Training for fellows = at least 35 hours and ongoing

During Semester
Faculty members agree to utilize the fellow for no more and no less than five hours each week, scheduling the fellow in any of the following ways:

Attend Class
Fellow demonstrates best student practices; facilitates, observes, and/or participates in discussions and small group activities (writing workshop, book group, etc.); helps with classroom logistics (distributes and collects documents); meets one-on-one and in small with struggling students; walks students in crisis to campus resources (counseling, food bank, etc.)
Out-of-Class Sessions
Fellow plans and facilitates out-of-class study and activity sessions (known as Supplemental Instruction) to promote assignment completion, pose questions, and guide writing and reading activities directly related to the work of the class.

Out-of-Class Hours for Reading Assigned Texts
Fellow reads class texts in order to fully participate in related discussions and activities.

On-line Availability
Fellow becomes available on-line via apps and software (Facebook, Twitter, Remind, and Canvas) during specific and limited hours, posing questions, guiding students to resources, and promoting student-to-student community and accountability.

Faculty/Fellow Meeting and Reflection
Fellow meets with faculty member to assess and reflect on work of the classroom and fellows role within it. Fellow can share general observations about how students are responding to assignment but cannot be charged any formal assessment role as this violates ed code.

Some faculty choose to utilize the fellow the same way each week. Others prefer to cycle between the different options depending on what arises in class. Some meet regularly with the fellow, making scheduling changes throughout the semester. Others meet less often and the fellow takes a more self-directed approach, which is critical to the success of Supplemental Instruction.

Best Practice and Guidance for Faculty

- Understand and embrace mentoring and training role that faculty taken on when agreeing to work with fellows
- Openly and regularly take class time to honor and call out fellow’s role, expertise, willingness, and ability to help students
- Actively promote fellows work in and out of class and encourage student-to-student connection while allowing students and fellows space to build relationships independent of instructor
- Praise fellow when things go well and help them identify strategies that are working
- Regularly meet and clearly communicate with fellows, holding them accountable to scheduling agreements
- Report experiences (good and bad) in a timely manner to Writing Center coordinator
- Keep students’ grades and personal information confidential and don’t involve fellows in any individual assessment activities such as grade determination as this is prohibited by ed code
Five Strategies for Working with Writing Assistants

1) Create a spirit of partnership and mutual respect by emphasizing a common goal: working together on behalf of students. Just as you are invested in the well-being of students, know that the writing assistant, too, is invested.
   * If for any reason the writing assistant doesn’t appear to be invested, dialogue with the assistant and, if need be, the WC Coordinator.

2) Recognize that each writing assistant has something unique to offer your class. Every assistant has some level of expertise, even if that means being able to share their writing challenges, struggles, or successes with others.

3) Be very clear about your expectations. Before involving writing assistants in any class activity where they have to play a major role, make sure they understand what is expected of them ahead of time.

4) Create a safe working environment. As suggested in 3, never spring expectations onto an assistant. While you may wish to challenge an assistant to do his/her best, you must also respect the comfort level of a writing assistant.

5) Integrate some assessments throughout the course of the semester. This could be an informal check-in with your writing assistant. It is important to dialogue openly with one another to make sure that everything that needs to be said is being said. Listen to each other’s concerns and needs respectfully.
Sample Letter to a Writing Assistant

Dear (Writing Assistant),

I feel both fortunate and thankful to have you in my class this semester to help create a productive classroom environment, as well as to be an advocate for our students, many of whom have never taken a college English class before and are in tremendous need of guidance and support. I know you will do your utmost to help our students in their struggle to achieve success. Please know that there are students who may not reach out to you for help, so whenever possible, please reach out to them. Not everyone will take advantage of your willingness to help, but I deeply feel that even if you have made a connection with one student, your presence in class will have been worthwhile. Please also know that many students will be motivated by your presence and efforts, even if they don’t articulate that directly to you. Again, I feel lucky to have you here, and I want you to know that in advance.

Here are some ways I would love for you to participate in class. After reading this list, please tell me if anything seems unreasonable, or if you feel like you are not being challenged or utilized enough. Open communication and mutual respect is the key to a successful semester. I always welcome your feedback.

- Share any writing strategies/tips you may have during class discussions.
- Share your writing experiences. If there were any obstacles you may have had in writing, how did you overcome those? This may be especially appropriate during any class discussion of the writing process or about specific problems/challenges/situations writers face.
- Share any general study skill strategies/tips you may have in class discussions. This may include advice for writing in-class (timed) essays, advice for being a productive member of a study group, methods of reading texts, etc.
- Be willing to work with students in small groups and pairs. Students will write peer responses for one another. For any duo that has completed their work early, I would love for you to be able to look over their responses and offer feedback. This will involve asking questions of student writers. Be sure to give the student a chance to respond before offering your opinion.
- Be willing to work with small groups of students who have not turned their work in on time and giving suggestions for getting them back on track. My approach to these troubleshooting sessions is never punitive. It is all about providing support/guidance. Please feel free to send them to me or the Writing Center for further assistance.
- Be alert to any confusion students may seem to have about an assignment or a lesson. If no one is willing to speak, please feel free to ask clarifying questions on behalf of the students.
- Participate in writing workshops. During these workshops, don’t feel any obligation to agree with me. Share your thoughts. It is important for students to see that there are many different ways of reading and reacting to texts.
- If need be, direct students to the resources that are available to them on campus. If you are unfamiliar with the resources, you can send them to me. That said, I would love to go over what is available to students with you.
- Be a good listener to the students.
- Encourage them to utilize the Writing Center and, when possible, schedule appointments with them.
- This is a collaborative endeavor/relationship, so I would like for you to actively participate by sharing your feelings about the class and your role in the class.

I consider us a team, and, as part of a team, we need to occasionally conference and assess.

If there is anything from this list you would like to nix or see added, let me know. Welcome aboard, and I wish for you a happy, productive, energizing semester.

Warmly,
Scott Sandler
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
COMING SOON!: INFORMATION ON THE FOLLOWING:

- Partnering and Mentoring
- Brown Bags

Please list any recommendations you have for Faculty Support below:
The Citation Project is an online site created in 2011 that looks at multiple colleges and collects data to see how students are using sources for source-based research writing. In the process, they reveal patterns and tendencies students have when it comes to reading, research, and information literacy. Some of the key conclusions are that students cite without reading. They grab quotes and information and are often more focused on correct citing and formatting than they are on the source material. 49% of the sources students use are from works of 5 pages or less. 46% of citations (culled from 885 essays) are taken from the first page of a source. 77% of all citations are taken from the first three pages.

Sandra Jamieson and Rebecca Moore Howard respond to the findings of the Citation Project in their essay, “Sentence-Mining: Uncovering the Amount of Reading and Reading Comprehension in College Writers’ Researched Writing,” by saying that most students are responding to writing at the sentence-level rather than at the source-level (114). They looked at how out of 174 papers from first year writing courses, 96% tended to use direct quotation; whereas, only 6% tended to use summary. Few students are using summary because they have not fully “digested” or engaged in a “meaningful way” with the sources they are using. When not using direct quotation, students tend to use “patchwriting” (paraphrasing that borders on plagiarism—using similar language and syntax) than they do on summarizing (117-118).

One of the theories about why there is so much reliance on direct quotations and “copying” in lieu of real engagement and composition is due to the heavy and “fearful” response instructors have when it comes to plagiarism. The authors argue that too much time is spent on “rewarding” students for correct citation over other rhetorical and intellectual pursuits may be damaging: “When we focus on academic integrity as the gold standard for assessing students’ use of sources, we spend less time asking what is happening in student papers that use sources correctly” (126). Jamieson and Howard suggest that when working with sources, our focus should be on concepts of “workmanship” and “morality.” They also suggest that rather than focus on one long research paper, we move towards “shorter papers that are source-based, but that use fewer sources and require students to engage with their arguments and build into a conversation” (130). They argue for more authentic engagement around the text. This includes thinking about conversation as a metaphor for the research paper. Instructors should encourage students to “talk about the subject before writing about it” (111).
**10 Questions Inspired by Citation Project**

1) If we see research as a conversation, how do we help our students enter into conversations? What inhibits students from entering into conversations? When students do a pre-reading activity, they have little problem in talking, but once it becomes more source-based and "academic," it becomes harder for students to find and/or trust their voice. How are we addressing this?

2) How do we address persistence issues around reading and research (going beyond the first few pages of a text; going beyond the first couple sources that are located)?

3) How do we address the conditioning of students to find information quickly through electronic sources/social media?

4) How do we build meaningful scaffolding activities that require students to slow down and deepen their process when they need to?

5) How do we help students move away from sentence-level to source-level research? How does an IRW and/or an RA approach help?

6) What would change if we consciously shifted from a persuasive to a discovery orientation? Rather than starting with a question, students often state their thesis and determine their conclusion before doing any research or critical thinking. When this happens, students often just look for sentences that will support a student’s fixed point of view and pre-determined conclusion. How can we help our students move away from this inclination?

7) Does there need to be more attention paid to summary at the 200-level leading into 1A? It is part of the Learning Outcomes, but what are instructors doing around summary?

   Should we encourage more practice of actual conversation as a means of "digesting" and helping students engage with texts as part of the research process?

8) Should we address the number of sources that are being required in a typical 200-level and 1A level paper. If we demand too many sources, it is hard to become invested in text. It becomes harder to sustain ideas around texts in a deep, meaningful way, and it can get in the way of focus: hopscotching from source to source to source. It also leads to such habits as “patchwriting.” What guidance should we give instructors in terms of sources used?

9) Should we address the ways we approach plagiarism and the possible repercussions of overemphasizing plagiarism and formatting and citation? Do we agree with this premise? Do we see a potential harm in terms of student confidence, risk taking, feeling like they can use their voice, etc? What do we think of the idea of reframing summary, paraphrasing, and direct quotations as issues of "workmanship" and "morality"? (e.g. We have a "moral" obligation not to distort someone's message by wrenching their words out of context or mischaracterizing what they said through faulty paraphrasing; We have an obligation to summarize another's arguments fairly, accurately, and without bias before responding).

10) How do we begin to have these conversations in our department--and beyond a department meeting? How do we afford everyone an opportunity to weigh in on these matters and have input?
I. The Discovery Orientation in Research Writing

There is a problematic tendency in research paper writing of beginning with a conclusion and working backwards to prove that what you are saying is right. When you begin from a persuasive orientation, the tendency is to engage with resources for the sole purpose of bolstering conclusions already made or looking for counter-arguments with the sole purpose of looking for weaknesses in order to strengthen your initial case. This type of approach to research almost always elicits surface engagement, critical thinking, and analysis. Rather than read with an open-minded approach, students mine the text to find a passage or a few lines of text that will provide support. This, in part, is what contributes to a lack of persistence when it comes to reading full texts.

In 2011, the Citation Project looked at trends in college essay writing. They looked at 885 essays and looked to see where students found their material. 46% of the students took information solely from the first page while 77% cited from within the first few pages. Only 6% of the students summarized the articles, and that stems from the fact that most students are not reading full articles. Often times the kind of summarizing students do offer fall under the category of listing summaries (first this happens, then this happens, then this, then this…). Such a summary does not necessarily demonstrate comprehension of a text.

Here is something to consider: rather than beginning your research journey from a persuasive orientation, switch to a discovery orientation. This will lead to more authentic inquiry, a deepening of critical thinking skills, as well as encourage a more thoughtful approach to engaging with sources.

II. The Inquiry Question

A good way to start from a discovery orientation is to begin with an inquiry question—a question that you will chip away at and which will sustain your interest throughout the semester. Make sure that your inquiry question is one that is muddy and open for debate—not one in which certainty has already been cemented. Consider steering students away from topics which are based on strong personal faith and in which their beliefs are fixed. Whatever questions students wish to explore, they must be willing to hold it under a microscope and even be willing to be wrong. Students must also be careful about framing questions in such a way that there can be no (or very few) differences of opinion (e.g. Can drug addiction have a harmful impact on the family?).

Again, if the question is one that you know the answer to from the start, then there is really nothing to research, explore, or discover.
A strong inquiry question is one in which:

- You don’t have all the answers. It is an open question.
- You don’t feel the need to steer others into your way of thinking before even researching.
- You enter from a place of genuine curiosity (not from a place of “being right”).
- You are deeply invested in finding out more.
- The answers feel personally and/or culturally relevant to you.
- The possible answers are complex and muddy.
- New questions arise. A strong inquiry question should lend itself to critical thinking (more than something you can look up, find the answer, and be done)
- Your exploration can be supported with research.

As students research, it is natural for inquiry questions to change. It is important to help students recognize and avoid assumptions and biases within their questions. They don’t want to build an entire research paper based on a flawed question or premise. For instance, one student in Spring 2017 posed the following inquiry question: “Why are so many immigrants criminals?” It is easy to spot the assumption in that question. By calling our students’ attention to the assumptions within their questions early, they are able to reframe, revise, and rethink their question. After alerting the above student to the assumptions being made in his question, he changed it to this: “Is there a connection between immigration and an increase in crime rate”? Further into the semester it changed once more: “What informs the common perception that exists in the United States linking immigrants to criminal activity?” Whatever you think of the question, you can see the student’s active mind at work within this ever-changing inquiry question.

One strategy that can be used to help students avoid embedded assumptions and biases within their research questions lies in two words, “relationship” and “connection.” Rather than ask, “Why are younger drivers better than older drivers,” you might consider reframing it this way: “What is the connection between age and driving ability”?

III. The Dinner Table Conversation

<table>
<thead>
<tr>
<th>Guest #1</th>
<th>Inquiry Question</th>
<th>Guest #2</th>
</tr>
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<tr>
<td>Guest #3</td>
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<tr>
<td></td>
<td></td>
<td>Guest #4</td>
</tr>
</tbody>
</table>
Once students have settled on their inquiry question, they may begin to dream possible ways to research and explore their topics. One strategy is helping them imagine a dinner table conversation. Tell them that at the dinner table their inquiry question is going to be discussed.

Ask them the following questions:

- Who needs to be at the table?
- Who might have something essential to contribute to this discussion? Why are their voices necessary?
- What makes your guest(s) an expert or an insider?
- What issues or information do you hope will surface in the conversation?
- What might these dinner guests have to say to each other? Where do you think they would have things in common? Differences?
- **Primary Research:** What are some possible ways to literally get these guests to the table? Interview? Observation? Survey?
- **Secondary Research:** What are some possible sources, publications, websites, etc., where they might find information? What is your reasoning?

**IV. Search Strategies for Students:**

Once your students have settled on an area of research, they must come up with research strategies. Here is a list (certainly not comprehensive) of research strategies:

- Before beginning one’s search, brainstorm key terms and possible synonyms
- Enter key words (not full sentences) into a Gavilan Library database. It is possible to enter terms into One Search (a one-stop shop database), or click onto a “full list of databases,” and search for a particular database. For instance, if you are exploring “social anxiety,” you might click onto the Psychology database.

  The advantages of One Search is that it culls material from all of the databases, and you will have more choices; the advantages of a more specified database is that you are searching for material in a much smaller pond, which may make it easier for some.

- If you have a set of words you want to look at that go in a set order, you should use quotation marks (e.g. “growth mindset”).
- When searching through the Gavilan Database, click on the magnifying glass and read the abstract. This may help students determine whether or not reading the article is worth their time.
- Filter/limit search by clicking boxes. You can narrow your search to the type of source (“magazine,” “academic journal,” etc.) You can also narrow search by dates.
- If you don’t have time to read the article during lab or at school, you can e-mail it to yourself.
- There are MLA/APA citation boxes which can help you with formatting your Works Cited page. The citation can be wrong, though, and ultimately you are responsible for making sure that it is correct and up to date.
- Click “show more” under “Subject Type” if you don’t see what you are looking for.
V. Helping Students Pay Attention to Their Research Process

Just as is true in their reading and writing processes, students greatly benefit from reflecting metacognitively on their research process. They need to ask themselves what is working well so that they will continue to build upon those skills, as well as recognize where they are struggling, so they can better channel their efforts and ask for support. Students can share their reflections. It helps students see that they are not alone, and it also positions peers to take on mentorship roles within the class. Another possibility is having the reference librarian address your class and use these metacognitive journals to help steer the discussion/support.

Here are some possible examples of how students might document their process:

- Before sitting behind the computer, did you come with a list of key concepts or questions to explore in regards to your inquiry question or research topic?
- What search terms did you use when researching your question? What synonyms did you use?
- Did you need to broaden your search? Narrow your search? How did you go about doing this?
- Did you find an article? If so, what indicators do you have that your article is credible or relevant?
- Do a Goldilocks Assessment: Was doing this research too easy, just right, or too difficult? Explain your answer. What support do you wish you had?

VI. Engaging with sources

Imagine you are at a party and you walk into the middle of a conversation that is already taking place. Perhaps you hear snippets of conversation and want to jump in right away and voice your opinion. Before you jump in, it is probably important to understand the conversation you are entering. Listen first. Try to understand exactly what is being said so you can be sure that you are responding to the conversation that is actually taking place. You don’t want to respond or develop an argument from a place of misunderstanding. Try to understand the sensitivities around issues being discussed. Take time to really consider the writer’s reasoning and thinking. Just as in a conversation, you want to give someone time to finish their thoughts before jumping in. Even if you disagree with the points being made, try to listen closely and momentarily push your biases aside. This is never easy, but it will help you better understand, respond, and think through issues that you are coming across. If you wish to refute what is being said, great, but hold the author’s argument out there long enough to make it distinct from your own ideas, as well as to give the reader a clear understanding of what it is that you are refuting. In They Say/I Say, we are told that in order to write a quality summary, “you must be able to suspend your own beliefs for a time and put yourself in someone else’s shoes” (31). There is an ethical component to summarizing and paraphrasing accurately.

True engagement of the text requires you to formulate conclusions, grapple with ideas, and to voice your informed views. Sometimes it can be challenging to know how to enter into conversations and to integrate someone else’s voice/ideas into your research writing. There are a number of strategies and templates that be helpful. Here is one possible template that your students might find helpful. This is inspired by the book, They Say/I Say. There are four boxes:
Students can work on this project individually and/or in groups. You can put the posters up gallery style and have students give one another feedback, or you can have students take the writing out of box form and type a page in which they put it all together.

Here is one model using the They Say/I Say Template

**BOX 1:** In his essay, "Me Against the Wall," Antonio Rodriguez discovers what it is like to be seen differently based upon his ethnicity. He talks about being Cuban and having Spanish roots, but being identified as Dominican because of his dark skin. Those with darker skin, Rodriguez argues, often get stereotyped and are either “isolated” or “made to feel uncomfortable. Rodriguez feels the sting of stereotyping throughout his essay, and he argues that we must not get boxed into stereotypes that people make.

**BOX 2:** After grappling with negative feelings based on stereotypes, Rodriguez states that we must focus on our achievements and not allow stereotypes to define us. He says, "I have shown..."
that as a Latino, I do not need to embody the cultural stereotypes to be real, and that the color of my skin is only an extension of my ethnicity and the history that it carries" (211).

**BOX 3:** Here, Rodriguez argues that the color of your skin or your background should never define who you are or who you want to be. Everyone has the liberty and power to be who they want to be.

**BOX 4:** This issue of skin color and stereotyping impacts a broad range of Latinos and Latinas around the world, and Gavilan College is no exception. One Gavilan Puente student, says, "I can relate to Rodriguez because I do not look Mexican according to society. Because, I look white, people make assumptions about me and question my cultural background. They do not know that I am proud of being Mexicana." The way we look has impacted self-perception, as well as other people's views throughout history, It is time that we put our foot down and say no more.
In The Craft of Research (Booth, Colomb, and Williams), they argue that “no habit of mind will serve you better than imagining yourself in a conversation with your readers: you making claims, your readers asking good questions, you answering them the best you can” (89).

List of examples from text:

- What is your point?
  - I claim that...

- What evidence do you have?
  - I offer as evidence...

- Why do you think your evidence supports your claim?
  - I offer this general principle...

- How about these reservations?
  - I can answer them. First...

- Are you entirely sure?
  - Only if...and as long as...

- No reservations here at all?
  - I must concede that...

- Then just how strong is your claim?
  - I limit it...
WHAT=What my essay is about
SO WHAT= Why should we care about your topic?  Why is this important?
Thesis is usually a combination of What and So What:
Ex:
What: My topic is about praising efforts over results in the classroom.
So What: This will lead to more effort and motivation.

Combining the What and So What will provide more direction and focus to the paper and its argument.

*Praising efforts over results in the classrooms leads to increased productivity and motivation.*

Now What=now that you have given me all of this information, what do you want me to do with this.

The Now What is important because it will help students focus on audience and purpose. It can also help inform the student’s conclusions.

Here is an example of a Now What linked to the above example: Now that I have given my reader this information, I hope that he/she will think before praising or be aware of the way they are praising. I hope that they will practice effective praising knowing that it will make a difference for students.

**Determining the credibility of your source:**

**Taking Notes (Notecards):**

**Primary Research:**
Lesson Plans

Think Tanks:
Think Tanks is one way writing activities can bank on previous reading activities. In a Think Tank, students sit together in a seminar. The author presents his or her topic, the driving inquiry for his or her essay, and a working thesis, then falls silent. Peers offer insights while the author listens in and takes notes. Students speak to each other as if the author were not present. Students are banking on previous practice engaging in texts and the ideas that live inside texts. The student-author becomes no different from any author published or otherwise in the class. Creative distance, another practice cultivated through reading activities, enables the student-author to listen in with curiosity to the discussion of ideas and to gain a crucial understanding of audience. Students live the experience of writing as dialogue which reverses the myth that writing is an isolated activity with a fixed predetermined outcome. This activity is particularly useful during the brainstorming stages of the research paper. It promotes whole-class engagement. Students become excited about each other’s research and topics, are encouraged to follow-up and continue participating with each other through the process, and as a result writing the research paper becomes an alive experience supported by a real-time and active audience.

Silent Seminar:
Students come to class with discussion questions and passages from the text. They choose a question or a passage to put on the top of a large piece of poster paper, leaving plenty of room for comments from others on the rest of the poster. Posters are hung around the room. Students walk around the classroom in silence writing their thoughts, insights, connections, comments, and questions on the posters. They put their initials next to their comments. They can comment on the passage or question on the poster directly or to another student’s comments on the poster. To wrap it up, students walk around and read all of the poster-comments and circle something someone else said that that resonates with them or that they like. Sharing out happens as a whole class with students standing by their circled choice or in small groups as students stand together discussing posters and chosen comments.

Socratic Seminar:
There are different ways to hold a seminar discussion, but at the heart of it, students are discussing a text or topic with each other while the instructor sits outside the circle and takes notes. The instructor enters the circle after student discussion feels complete or time necessitates and recaps what students have discussed using the notes and poses more questions based on student discussion. Student are asked to come to class prepared for the discussion with chosen passages, questions, and insights.

Great Minds Circle Seminar:
Great Minds Circle is a student led discussion technique in which a group of students form a panel in front of the class and discuss the topic for the day. Great Minds Circle Seminars are typically held inside of three or four class times. GMCS can be formed two different ways: either students know the reading and who is on their panel and they prepare together as a group or students do not know on which of day they will be asked to be part of the panel, so they need to be prepared each day but not over prepared. The idea in either case is to foster spontaneous and authentic discussion of the topic informed by students’ preparation through attending previous lectures, researching, and reading the material at home. One or two students in the audience per panel member are asked to provide constructive feedback using a rubric provided by the instructor. It is important that the instructor sit outside of the audience and away from those on the panel. Otherwise, instead of talking to each other, students talk directly to the instructor.
Instructor takes notes on the discussion and enters seminar at the end to recap notes and pose follow-up questions.

**They Say/I Say Poster Sessions**
In the book, They Say, I Say, by Gerald Graff and Cathy Birkenstein, there is great emphasis on distinguishing between what a source says from what you, the writer, has to say in response. You are to hold up an idea or argument long enough for the reader to understand before engaging with those ideas and introducing the “I Say” part.

To practice this, students work with partners or small groups to produce posters. The posters have four boxes. Boxes 1-3 focus on “They Say.” Box 4 focuses on “I Say.” In Box 1, students write a key idea or argument that an author or source is making. They should briefly provide context for that argument. In Box 2, the students find a quote from the text that supports the argument. In Box 3, students paraphrase the above quote. Finally, in Box 4, student writers will share their own thinking in response to the argument being made. Afterwards, students take what they have written in the boxes, and write this out into 1-2 well-developed paragraphs. They must make sure that there are transitions being made to bridge the information that goes into each box.

**Group Peer-Review Sourcing Activity:**
This is an activity from Christina Healy and Joshua Vossler of Southern Illinois University, Carbondale. It is an introduction to the concept of peer-reviewed research:

1. Hand each student one fact. (2 minutes)
2. Divide students into small groups. Three per group is ideal. (2 minutes)
3. Give students activity instructions (1 minute): a. Read the fact to yourself. b. If you think it is true, pass it to your left. c. If you think it is false, place it face-down on the table in front of you. d. Once everyone in the group has read and accepted or rejected each fact, raise your hand and I’ll come collect them.
4. Give students time to read and accept or reject the facts. Collect all the facts as each group finishes but keep the accepted and rejected piles separate. (5 minutes)
5. Count the facts that students decided were true. Share the number with the class.
6. The big reveal! (5 minutes) a. Explain the activity to the students: “What you just did is basically peer review, which is the process that scholarly articles go through before they can be published. Real peer review is much more complicated than right and wrong, and real research is rarely this cut and dried.

Remind students that sources in the library database have been peer-reviewed.

* You can build upon Healy and Vossler’s activity by having students do a research group sourcing project. Have students form groups. Each member of the group will individually find resources that can be shared with the rest of the class in the form of a handout or online class page. Before sources can be shared, they must be peer-reviewed. As a group, they will look at one another’s sources. The sources must be approved by every member of the group before it can be shared. Students can explain the criteria they used to determine which sources made their list.

**Icebreaker (Success Proverbs):**
This is an activity that can be used on the first day. It can also be used early in the semester with the embedded tutor and/or Early Connect counselor. This is an opportunity to reflect on the
concept of success: success in life, the classroom, school, etc. It is an opportunity to get to know one another in small groups while surfacing strategies for success.

Step One: Put up Success sayings/proverbs around the room in a gallery style. Some of the sayings that I have used in the past include:

· Slowly I go because I am in a hurry.
· It is not enough to know how to ride; you must also know how to fall.
· When in doubt of what is right, consult your pillow overnight.
· From the word to the deed, there is great distance
· If you don’t open your mouth, you won’t get fed.
· Go out on a limb. That’s where the fruit is.
· I couldn’t wait for success, so I went ahead without it.

Have students (and anyone else who is part of the class support team) stand beneath one of the sayings that speaks to them. Depending on class size, limit the numbers underneath each proverb. If one group is filled, students may have to move to their next choice.

Step Two: Once together, students will introduce themselves to one another. (You may ask them to introduce one another to the larger group when debriefing their success proverb.) In their groups, everyone will interpret the saying. They should discuss how the saying is tied to success and how it personally applies to them. They may want to jot down notes to help them debrief.

Step Three: One spokesperson for each group can share out what was discussed in his/her group. Other group members can add to what the spokesperson says if he/she leaves out a point that group members wish to share). If what was said contributes a reaction in someone else, you may invite them to contribute their thoughts.

Step Four: You can ask group members questions about how focusing on their proverb might help them at Gavilan. You can have this discussion as a class

OR

You can give students a sheet with all of the sayings on it. On the bottom, they will write down a response to the following: based on today's activity, what might contribute to your success? How might you use what you learned to help you succeed at Gavilan?

You can post strategies based on responses onto the Canvas page and refer back to them.

Icebreaker (30 Second Strips):
Step One: Have students tear a piece of paper into 4 or 5 strips (depending on the size of the class). Ask students to number each strip. Ask them questions. They have 30 seconds to respond to each question. Encourage them to write down what first comes to mind—not to overthink it. The strips are anonymous so they can say whatever they would like. Questions that I have used: What most excites you about being in this class? What makes you most anxious about being in this class? What would support your learning in this class? What are qualities of a strong essay? What is an essay? If they have already looked over the syllabus, you can ask questions to find out what is most clear and muddy.

Step Two: Select 4-5 students (one who will facilitate each group). Students learn the names of these students, and then I tell each student to collect a particular numbered strip from each student. “You collect all of the 1s, you the 2s, etc.” After this, I number off all of the students in the class so that everyone is part of a group.
Part Three: The task is to go through all of the strips together and come up with a top 5 responses. This can be based on what keeps getting repeated or what seems significant to the group. If the group wants to come up with something together that is not on the list, they can. In the meantime, they learn about one another because each person will introduce another student to the class.

Part Four: After students introduce each other and share their top 5, we will write them on the board and debrief. It is an opportunity to build community while addressing people’s concerns, getting them excited about what they will be learning, and offering clarifications.

**Venn Diagram Icebreaker:**
On the first day of class (or whenever you need an icebreaker), put students in groups of three with a big piece of butcher paper. Have one student be the designated writer on the poster. Student-writer creates a large three-circle Venn diagram. Each circle represents one student in the group. Group members find things they have in common with each other and things that are unique to each individual, with the designed writer filling out the Venn diagram as they discuss and ask each other questions (favorite movies, how many pets, where they live, etc). Report out by combining groups or as a whole class. This works well not only as an icebreaker but as an introduction to the Venn diagram. Soon after this activity, groups of three can form together with three different readings from the course to analyze for similarities and differences. If mathematically, the class ends up with a group of four, that group is encouraged to create a design that works well for them as an icebreaker--students have a lot of fun with this, are allowed to be as creative as they want, and get the added benefit of problem solving together.

**Lectio Divina**
Lectio Divina is an ancient spiritual reading practice that is easily adapted for secular experiences and for the classroom. In a lectio divina practice students are asked to sit-with and contemplate the language, the experience, and the meaning of a text through reading, listening, and reflection. The general practice calls for simple acceptance or acceptance with discernment of what is written. Too often we ask students to read for general meaning and to “argue” with points made in a text. This kind of reading has its purpose but does not develop focus, practice with inference, personal connection, and recognition of and appreciation for the writer’s style as keenly as a more contemplative approach. Lectio divina reading practices can be foundational and bring depth of attention and discernment to other ways of reading. The following sample lesson and instructions were provided in *Contemplative Practices in Higher Education*: “Sit quietly and relax your minds and bodies for one minute; read aloud, slowly, the entire text, each person reading one or two sentences, “passing along” the reading to the left to the next reader; one minute of silence and reflection; one person reads aloud a short passage that is chosen in advance; another minute of silence and reflection; each person shares a word or short phrase in response to the reading--just giving voice to the word without explanation or discussion; another person reads the short passage again; one minute of silence and reflection; each person shares a longer response to the text--a sentence or two. All listen attentively to one another without correcting or disputing; another person reads the short passage one last time, followed by another minute of silence” (115). Barbezat, Daniel P., et al. *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning*. San Francisco, CA, Jossey-Bass, 2014.

**Mindful Writing**
Mindful writing practices situate the writer in the moment, encourage a physical/ sensory experience of writing, develop metacognition and witnessing, make writer’s aware of blocks and negative self-talk, release writing from the constraints of task-orientation, generate insights for
future writing assignments, and harmonize the nervous system. It is helpful (but not mandatory) to begin mindful classroom activities with guided breathing exercises, a short meditation, stretching, and/or body scanning. One example of a mindful writing activity is a “here and now” freewrite. Students begin each sentence with “here and now” or “right now” and are encouraged to write in the present tense. Slow writing is another example. In slow writing, writers are asked to write as much as they can (a page or more) describing what happened inside of five minutes during their day. The process opens up and slows down time and encourages attention to detail and sensory re-experiencing. Acting as a fractal, much personal insight can be gained by this kind of reflection. Students can be moved into inquiry-based pair-sharing to further generate insights. Teaching moments can emerge as negative and positive experiences are reported.

**Metacognitive Research Logs**

Just as important as metacognitive awareness is when it comes to our writing and reading processes (see the entry on *Metacognition*), so too is it important when addressing research. In Metacognitive Research logs, students begin with an action plan. They make notes about how they plan to research their topics. This can include such things as creating a brief list of inquiry questions or key concepts they wish to explore. Students write down a minimum of at least three strategies they will employ before searching, such as using One Search, entering keywords (not full sentences or questions), using quotation marks around phrases to search as a unit, clicking on the image of the magnifying glass in order to read the abstract to see if they should read further, using filters (for example, clicking magazines, peer-reviewed articles, etc.).

After students have finished searching for the day, they write reflections on what the experience was like. Questions may include the following:

- What search terms did you use when researching your question? If you were stuck, what synonyms did you use?
- Did you need to broaden your search? Narrow your search? How did you go about doing this?
- Did you find an article? Is so, what indicators do you have that your article is credible or relevant?
- Do a Goldilocks Assessment. Was doing this research too easy, too difficult, or just right. Explain your answer.
- What support do you wish you had?

After collecting students’ experiences with research, there are many ways to debrief. You can look for patterns and create a top 5 things that supported research and top 5 challenges that need be addressed. You can encourage peer-mentoring by asking students who had success to share steps/strategies they used. You can have students share in small groups and then update their research action plans based on what was shared. You can conference with students individually. You can invite a reference librarian to address some of the issues. If you have students do more than one metacognitive research log, you can identify areas of growth or remaining challenges in subsequent attempts.

**Dinner Table Conversations**

Students receive a dinner table conversation template. They put the question they are researching in the center circle, and they place possible guests in surrounding rectangles. Guests can be specific individuals or categories of people (e.g. child psychologists, economists, etc.) Filling out this template can help students think through what perspectives need to be addressed in their research. It might also inform their research process. Some of the questions that can be asked are the following:

- What guests do you want to invite to help you explore your question?
• Who might have something essential to contribute to this discussion? Why are their voices necessary?
• What makes your guest(s) an expert or an insider?
• What issues or information do you hope or anticipate will surface in the conversation?
• What might these dinner guests have to say to each other? Where do you think they would have things in common? Differences?
• Consider primary research: What are some possible ways to literally get these guests to the table? Interview? Observation? Survey?
• Consider Secondary Research: With the guests in mind, what types of sources, publications, websites, videos, etc. might be helpful?

Cookies and Conversation
This activity emphasizes the vital role that conversation plays in the research process. The goals of this activity are to gain ownership of an issue or subject matter through the ability to sustain a conversation, to provide an authentic audience for conversation, and to open up conversation and be inclusive of multiple points of view by shifting the emphasis away from a persuasive to a discovery orientation.

In this activity, students generate authentic inquiry questions. Most questions will be reframed over the course of the semester. Students practice conversation techniques, and then they facilitate discussions with guests. Primary and secondary research, in part, will help to inform the discussion. During the Cookies and Conversation event, two students facilitate discussions at each table. If there are an odd number of students, one table can have up to three facilitators. Guests rotate from conversation to conversation (3 sets at 15 minutes each), but before rotating, they offer student facilitators feedback in two parts:
  o One thing I learned that is something I want to keep thinking about
  o One remaining question I have.

After the event, students debrief participant comments. In part, they ask themselves whether participant comments reinforce/validate ideas they already had, or if the feedback challenged their ways of thinking and/or helped them to see their issues in new ways. This is an opportunity to do more research and thinking for the research paper.

Write Arounds:
This lesson is from Tasha Bergson-Michelson, a librarian in Palo Alto and former head of Google Search Education. In the Write-Around, students pull provocative lines from their research (a.k.a. “golden lines”) and post them on butcher paper. Then their peers react to the golden lines. They ask questions (“question-storming”), offer reflections, make connections, react to one another’s reactions, draw pictures, etc. This becomes a source for conversation and a resource for students when thinking about areas of exploration for their research paper. If you are in a contextualized English class, you can use this to invite in other voices and create a springboard for cross-class and cross-discipline dialogue.

Parenthetical Citation Worksheet
Give students an excerpt from a research paper. In the excerpt, purposefully make errors in parenthetical citation, argumentation, formatting, etc. Have students get into groups. In each group there is a facilitator, reader, recorder, and spy. The spy adds an element of play into the activity. Students are trying to identify and address problems within the research excerpt. If groups feel stuck, they can deploy their spies to see what is happening in other groups. You cannot hide your work when the spy comes around. This is a wonderful opportunity for class review. After the activity, you will debrief together. [SCS]
The Final Word Protocol
The class will read a text, and each student will select a golden line or brief passage. A golden line is any line that is powerful and stands out to the student. It could be something that the student relates to, finds surprising, finds exciting, finds challenging, etc. After the students pick their lines, they will join small groups.

Here is the protocol for each group:

1. One person volunteers to share first. When sharing the golden line, the student should point to where in the text it is located. (Students should have at least one back-up line in case someone else has already shared the same line).

2. In 3 minutes or less, the person describes why their quote stood out. (agree/disagree, confusions, issues raised, etc.)

3. After the initial person shares, move clockwise. The next person will then get a chance to share thoughts about that line. Each person responds to that quote BRIEFLY, in less than 1 minute. While each respondent is speaking, the others should be silent. The purpose of the responses is to extend on the original presenter’s thinking about the issue, give new perspectives/ways to think about the line, share personal associations with the line, etc.).

4. After going around the circle with each person responding in less than one minute, the person that began has the “final word” in one minute. That person gets to reflect upon and share reactions to what was offered by the group?

5. The next person in the circle shares his/her golden line in less than 3 minutes, and again the group will proceed around the circle in the same way as first presenter (less than one minute, including the “last word”). This will continue until everyone in the group has had a chance to share a golden line.

The Eavesdropper Peer Response
In this method, the student-author listens in and take notes while his or her peers offer insights on the writing. Peer responders speak to the writing and refer to the author in the third person. There are key reasons why this method is useful. First, conversation and insights can be cut off when the author is directly addressed. For example, if a peer responder states, “I like your thesis,” then the student-author might say, “thank you”—and the conversation ends. But, if the peer states, “I like her thesis,” then the other responders in the group can add their insights, such as, “I like how it connected to the second paragraph.” This method also discourages the student-author from “explaining” his or her own writing, which can bounce the group out of the text. The procedure is as follows: Groups of three or four students are formed and essay drafts are passed out to all. Students take turns reading their own essays out loud to each other without any feedback whatsoever. They might read their whole essay or a chosen part (depending on time constraints). Peers take approximately 15-20 minutes to go over the essays silently and take notes. When groups are ready to discuss, one essay is talked about entirely before moving to the next essay. The first prompt the peers respond to is, “What is it about?” During this time, no evaluative remarks are allowed. This is a time for restatement of the content, topics, main ideas, and so forth. The student-author is able to hear if his or her point is getting across and if there may be unintentional or missing information. Next peers respond to “What are the strengths?” Strengths are offered without any critique or criticism. Peers should not say, “I like her thesis, but thought the introduction could be further developed.” During this time, a peer would simply say, “I like her thesis.” Lastly, peers respond to “What are the areas of growth?” Critique is offered at this time. To wrap up the session, the student-author ends his or her “eavesdropping” and enters the conversation by asking and answering questions, thanking participants, and so forth.
**Speed-Dating Peer Review**

Arrange the desks in a circle or rows so that pairs of students are facing each other. It should look like those cheesy speed-dating tables you see in the movies. In each cycle, students have to introduce themselves to each other and shake hands (like in a real speed dating event -- this helps them build community as they continue to learn the names of their classmates). They exchange papers and then the instructor gives them instructions on their task to only look at one aspect of the essay in front of them. The pairs are given 2-5 minutes to read and then 2-5 minutes to discuss feedback with their partners. Then, the cycle stops and the inner circle (or one row) moves one desk to the left and the whole cycle starts with a new partner and a new part of the essay. The instructor keeps a timer going for the cycle to keep students on task. Some possible tasks: thesis statements, topic sentences/transitions (only one section and not all of them in one cycle), quote sandwiches (only one per cycle), etc.
AEC (Accessible Education Center, formerly the Disability Resource Center). The AEC gives 10 overarching categories of challenges students may face which includes but is not limited to: hearing and/or vision problems; a learning disability such as ADHD, ADD, dyslexia; a psychological or mental disability; an acquired brain injury (including TBI); an intellectual disability including autism spectrum disorders; mobility issues; Down Syndrome, dwarfism, etc. The AEC stands ready to diagnose and support learning for these students using a range of technology, consulting, and various interventions for students registered with this service--such as requiring a note taker in class or offering extra time and a quiet space in which to take tests. A textbook can also be loaded onto an automated reader so that a student can “hear” his book read to him/her. Dictation software that will type a student’s words is also available.

Appreciative Inquiry
Appreciative Inquiry is the practice of looking at what is working well and finding ways to build upon what is working. It is "strength-based." Appreciative Inquiry works against the inclination to focus on and emphasize what is not working--to see through a "deficit lens." Building relationships is a foundational part of Appreciative Inquiry. Through relationship building, you are better able to create a safe space to dream, discover, and design together. Appreciative inquiry can be used to inform the ways we advise, tutor, grade, and conduct our classrooms and office hours. They can also be used to inform classroom activities and documents, such as through classroom assessment techniques, student self-assessments, etc.

There are different variations on the Appreciative Inquiry Cycle:
1) Discover, Dream, Design, Do
2) Discover, Dream, Design, Deliver

Classroom Assessment Techniques (CATs)
Classroom Assessment Techniques are designed to get feedback to find out what is working well in the class, as well as to identify and address classroom challenges. When administering a CAT, you might have in mind a specific assignment, a reading, or just general classroom feedback. These can be a part of the class routine, or it can be used to get information as needed. The CATS are low stakes and ungraded and typically anonymous in order to ensure open and honest communication. This is an opportunity to let students know that their voices and experiences matter. You can either debrief the CATs in the moment, or you can choose to collect the CATs, synthesize the information, and share out at the next class session. There are many wonderful examples of CATs (such as Muddiest Point, Punctuated Lecture, Word Journal, 30 Second Strips, etc.). You can find detailed explanations of such CATs in Classroom Assessment Techniques: A Handbook for College Teachers by Thomas Angelo and Patricia Cross. There are two copies in the Teaching and Learning Center.

A short overview of key CATs can be found here http://www.ncicdp.org/documents/Assessment%20Strategies.pdf

Classrooms Rituals
Classroom rituals are recurring practices that promote well-being and consistency in a learning environment. Activities such as mindfulness and predictable cycles of freewriting, play, inquiry, brainstorming, beholding, and contemplation allow students and teachers to take greater risks because there is a sense of foundation and containment from which experimentation and exploration can be launched. Things like meditation bells, sense stimulating and regulating materials such as brightly colored markers, post-it notes, fidget items, regular breaks, snacks, and student created artifacts and posters can help mark and establish a ritualized space. For more see: Happy Teachers Change the World, by Thich Nhat Hanh and Katherine Weare
**Code-switching:**

Code-switching is an important term for educators because it can help make visible how what we ask students to do and how we ask them to do it is closely tied to the mechanics of power and oppression. Code-switching refers to the largely unconscious way that each of us speaks and acts differently depending on our social context and purpose. Code-switching is marked by something as obvious as shifts between languages (i.e. Spanish vs. English) and things that are less obvious to us such as shifts in diction, posture, tone, etc., which we take on depending on who we are with and what we want to accomplish (talking to a supervisor vs. talking to a family member).

While each language and every discourse community presents infinite and unique expressive possibilities, people with power and authority—including representatives of the academy—have deemed some languages and linguistic behaviors superior to others. For example, the prohibition against the double negative, Spanglish terms, and/or the letter u for you, etc... within formal essays.

Students who are unable to recognize and/or correctly demonstrate academic codes and conventions are unlikely to be successful within its boundaries. Likewise, students who don’t have their native ways of speaking recognized and honored within a classroom context are unlikely to feel sufficiently welcomed within it to reach their full potential (see Stereotype Threat). For these reasons, a deep body of research supports making code-switching more explicit to students, interrogating its uses, and demonstrating respect for the socio-linguistic communities where students are already fluent. This can entail explicitly recognizing that all language systems include arbitrary rules not objectively better than others, while also providing opportunities for students to engage in discourse translation and choice making through a cost/benefit lens.

For more see: *The Skin that we Speak: Thoughts on Language and Culture in the Classroom*, edited by Lisa Delpit; *For White Folks who Teach in the Hood…and the Rest of Y’all Too*, by Christopher Emdin

**Cognitive Overload**

When too much information is being introduced, demanded, or supplied all at once, learners may struggle to “understand and integrate the new knowledge with what they already know” (David Kirsh, “A Few Thoughts on Cognitive Overload”). Such struggles with processing and integration may lead to “information anxiety,” which author and architect, Richard Saul Wurman defines as “the ever-widening gap between what we understand and what we think we should understand.” Cognitive Overload can have a detrimental impact on learning, decision making, and confidence. This may result in a lack of focus, shutting down, feelings of detachment or isolation, procrastination, plagiarism, dropping one or more classes, etc. Strategies for deepening learning and increasing one’s cognitive load include schema building, scaffolding of assignments and new concepts, and building in more time for processing.

In his article, “Cognitive Load, Learning Difficulties, and Instructional Design,” John Sweller makes the case that more successive and less simultaneous delivery of information can help build student cognitive load. He makes the argument that in order to build cognitive load, we must try to help learners move from a controlled processing (one which requires greater effort and attention) to a more automatic processing (one which can occur or be practiced with less stress and “without conscious control.” He says, “As familiarity with a domain is gained, the need to devote attention to the required processes is reduced” (297). One more source of cognitive overload-related anxiety is when learners have access to an “oversupply of retrievable information.” This is also known as a form of “technostress.” For more, see the entry on Source Literacy.
**Contemplative Pedagogy**

“Contemplative pedagogy involves teaching methods designed to cultivate deepened awareness, concentration, and insight. Contemplation fosters additional ways of knowing that complement the rational methods of traditional liberal arts education. As Tobin Hart states, ‘Inviting the contemplative simply includes the natural human capacity for knowing through silence, looking inward, pondering deeply, beholding, witnessing the contents of our consciousness…. These approaches cultivate an inner technology of knowing…..’ This cultivation is the aim of contemplative pedagogy, teaching that includes methods “designed to quiet and shift the habitual chatter of the mind to cultivate a capacity for deepened awareness, concentration, and insight.” Such methods include journals, music, art, poetry, dialogue, questions, and guided meditation.

In the classroom, these forms of inquiry are not employed as religious practices but as pedagogical techniques for learning through refined attention or mindfulness. Research confirms that these contemplative forms of inquiry can offset the constant distractions of our multi-tasking, multi-media culture. Thus, creative teaching methods that integrate the ancient practice of contemplation innovatively meet the particular needs of today’s students.” (source: Contemplative Pedagogy at Vanderbilt University)

**Equity**

Equity is different from treating everyone equally. While we might treat everyone using “neutral” practices and approaches in our classes and in our institutions, the outcomes can be “racially disadvantageous” to some. There is a big difference between “treating all the same” and “treating all as if the same.” We need to look more closely at outcomes—disparities and “power asymmetries.” Equity practices require us to take on an equity minded approach, which means to “consider equity in connection with historical and political understandings of stratification.” Equity requires us to hold our policies and practices that might widen achievement, knowledge, and motivational gaps under a magnifying glass and to consider contributing factors. A critical point when talking about equity is to be careful to “abstain from blaming students from accumulated disparities.” We must be careful to avoid the trap of looking at those who “routinely struggle” as lacking motivation, commitment, self-regulation, and/or “grit.” Rather, we need to question our practices (including the language we use) and structures and ask ourselves where we are failing students. Equity is also tied to assessment. While it is often important to disaggregate data since it “helps to identify and prioritize problems,” we must be very careful about looking at data through a deficit-lens, and we must always question ways in which data is being interpreted. This includes challenging potential biases and assumptions.

The above passage includes many ideas from the article, “Five Principles for Enacting Equity by Design” by Estela Mara Bensimon, Alicia C. Dowd, and Keith Witham. For more information, you are strongly encouraged to read the article in full.

**Fixed and Growth Mindset**

To help understand a fixed mindset, consider the analogy of an adult’s height. The height is fixed. It is what it is. It will not change. Someone with a fixed mindset thinks of their intelligence and abilities in the same way. Those with a fixed mindset tend to avoid challenges. They tend not to put in effort because they feel it would not change anything, and it would only serve to show others their limitations. They would much rather show others what they already know they do well. In contrast, think of the growth mindset in terms of muscle, which, through effort, can grow or be developed. Those with a growth mindset tend to embrace challenges more readily because they see it as an opportunity for self-improvement in terms of their intelligence and/or abilities. Rather than saying, “I can’t,” they might say, “I can’t
yet.” They put in great effort, and they are not afraid of setbacks. They see mistakes as part of the learning process.

Carol Dweck, who introduced these terms in her book, Mindset, feels that how we think about the learning process and how our brains work impact our abilities to succeed: “Mindsets are critically important because they lead to different learning behaviors, which in turn create different learning outcomes. When people change their mindsets and start to believe that they can learn to high levels, they change their learning pathways (Blackwell, Trzesniewski, & Dweck, 2007) and achieve at higher levels.” She believes that the way we praise children also has an impact on Mindset: she emphasizes the need to focus on a child’s efforts (“you worked so hard on that”) rather than intelligence (“you are so smart”). Dweck believes that we are all capable of changing from a Fixed Mindset to a Growth Mindset. She discusses ways we develop neural pathways through learning and practicing skills (see neuroplasticity).

**Habits of Mind**
This is an emphasis on particular dispositions and strategies that can help students, faculty, classified staff, managers, administrators, etc., become more successful. Practicing Habits of Mind is connected to effective problem-solving: addressing challenges when the answers are not immediately apparent. Part of the practice of “habits” is to familiarize ourselves with them, call them out explicitly as they take place, and spread messages regarding particular habits in our classrooms and throughout the campus.

While the 16 Habits of Mind were originally developed by Arthur Costa and Bena Kallick, Habits of Mind can be identified, labeled, developed, and explored to meet the needs of one’s own campus.

Here are the 16 from Costa and Kallick: Persisting, Managing Impulsivity, Listening with Understanding and Empathy, Thinking Flexibly, Thinking about Thinking (Metacognition), Striving for Accuracy, Questioning and Posing Problems, Applying Past Knowledge to New Situations, Thinking and Communicating with Clarity and Precision, Gathering Data through All Senses, Creating, Imagining, Innovating, Responding with Wonderment and Awe, Taking Responsible Risks, Finding Humor, Thinking Interdependently, and Remaining Open to Continuous Learning

**Hegemony**
According to Marxist theorist, Antonio Gramsci, hegemony is the means by which a dominant group establishes its own cultural values as the social norm and/or ideal. Hegemony requires no force be used. Instead it has an almost invisible symbiotic relationship to physical domination and the threat of physical domination. Indeed, hegemony is, perhaps, more insidious and problematic than physical force because it encourages subjugated classes of people (i.e. women; ethnic groups, sexual and gender minorities, the poor, etc.) to see their subjugation as “natural,” “right,” “necessary,” and/or “acceptable.” It is the reason that subjugated people often internalize, engage in, and promote messages that disempower the marginalized groups to which they belong. The concept is important for educators to understand because our institutions are a key mechanism by which hegemonic messages are developed and delivered. Other such institutions include the media, family, churches, businesses, government agencies, etc. Students’ critical thinking and educational purpose can be enlivened and deepened by explicitly naming and addressing hegemonic forces within our schools and society at large.

For more see: *Pedagogy of the Oppressed* and *Pedagogy of Hope*, by Paulo Friere; Xican@ Institute for Teaching and Organizing, [http://www.xicanoinstitute.org/](http://www.xicanoinstitute.org/); “Forms of Consciousness” diagram
Indigenous Epistemologies
In an educational context, indigenous epistemologies refer to those classroom practices that honor and integrate students’ cultural and family customs, languages, rituals, philosophies, expressions, and ways of being and knowing. On the one hand, it can literally refer to the practices of native peoples in the Americas and elsewhere. In this iteration, indigenous epistemologies are part of a larger movement to recover/uncover and celebrate cultural roots and ancestry that have been suppressed and/or weakened due to colonization. This can have powerful implications for how we dialogue with our Chicano/a, Mexican American, Mexican, Latino/a, and other students who may be connected to sovereign tribal groups. In other iterations, indigenous epistemologies refer to those classroom practices that honor and integrate students existing cultural expression, including preferred clothing styles, musical tastes, socio-linguistic communities, and ways in which students inter-relate to each other, their families, and their neighborhoods. For example, if a group of students loved hip-hop than a teacher who demonstrated a compositional practice by using hip-hop terminology could be said to be practicing indigenous epistemologies.

For more see: *Aztec Thought and Culture: A Study of the Ancient Nahuatl Mind*, by Miguel Leon-Portillo; *For White Folks who Teach in the Hood...and the Rest of Y’all Too*, by Christopher Emdin; *Pedagogy of the Oppressed*, by Paulo Friere; *Pagans in the Promised Land: Decoding the Doctrine of Christina Discovery*, by Steven Newcomb; Xican@ Institute for Teaching and Organizing, [http://www.xicanoinstitute.org/](http://www.xicanoinstitute.org/)

Information Literacy
According to the Association of College and Research Libraries (ACRL), Information Literacy is the ability “to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information.” Information Literacy involves strengthening skills at every stage of the research process: formulating research questions, identifying types of sources needed, developing research strategies, locating sources, evaluating the relevance and credibility and potential biases of sources, and developing critical thinking skills tied to research, such as the ability to ask questions, analyze claims, synthesizing information from multiple sources, and identify rhetorical considerations, such as purpose, audience, tone, etc.

Developing Information Literacy skills prepares you beyond college courses. Through Information Literacy, you have opportunities to develop autonomy, civic identity, problem-solving skills, and lifelong learning. Through Information Literacy, learners become better positioned to enrich their own lives and enlighten others by strengthening research skills, which better positions them to advocate for themselves, their families, and their communities.

Inquiry Question
A strong inquiry question can form the basis for an individual assignment, linked assignments, a culminating assignment, or one that is explored over the course of a semester. Rather than beginning research with the conclusion(s) we want to prove and looking for ways to show that we are right, we should begin by posing an authentic inquiry question and be open to where research and/or experiential learning takes us. This willingness to ask a question that we don’t know the answer(s) to may feel uncomfortable, but it will lead to more sophisticated, in-depth research and analysis. A strong inquiry question guides or centers student inquiry and will help students move from a persuasive orientation to a discovery orientation in research. The act of exploring an inquiry question requires empathy and active listening. Rather than introduce “counter-arguments,” for example, with the sole purpose of looking for what is wrong in those arguments in order to strengthen our own, we should initially listen without an agenda. *(Consider the article by Peter Elbow entitled, “The Believing Game”).*
Inquiry Windows
This is a template that can be used for determining the level of familiarity students have with campus resources. It was developed through Gavilan’s Habits of Mind Focused Inquiry Group, and is modeled after the Johari Windows, a tool used to explore self-perception and one’s relationship with others. There are four quadrants in the Inquiry Windows: OPEN: Resources you know about and believe are widely known by others. SECRET: Resources you may know about, but which you think may be unknown to others. HIDDEN: Resources on campus that you may have heard of, but know very little about. DREAMS OR NEEDED: Resources on campus that you believe are needed. Based upon class responses, you can have students educate one another about resources, you can arrange introductory field trips to find out more about resources, and you as an instructor can learn more about campus resources. In order to get an accurate picture of your classroom in terms of resource familiarity, you should have students fill out the template individually and anonymously. You can debrief collectively.

IRW (Integrated Reading and Writing)
Rather than teach reading and writing as separate skills with separate processes, the focus in IRW is to explicitly help students see the interconnectedness between reading and writing. Eric Paulson and Elizabeth Threadgill of Texas State University talk about helping students see “process links.” According to Sugie Goen-Salter and Helen Gillette-Tropp of San Francisco State University, through an IRW approach, students are encouraged to look at how “the structures, practices, and language of each process can enhance the understanding of the other.”

Goen-Salter and Gillette-Tropp state that “[b]ecause the curriculum and pedagogy of basic writing and reading courses have traditionally been presented separately, students have not been encouraged to make the connections between themselves as readers and writers.” In IRW courses, the emphasis is on creating “integrated curriculum with equal attention” to both. When we present them as distinct skills and processes, we do students a disservice. Through IRW, there is an attempt to liberate students from limited, short-sighted approaches to teaching reading and writing. David Bartholomae and Anthony Petrosky, authors of Facts, Artifacts, and Counterfacts talk about needing to move students away from limited ideas of reading as a form of “retrieving” and writing as a means of “transmitting information” from what was read. Paulson and Threadgill talk about the need to help students “move away from a default perspective of reading and writing, which assumes that ‘writing is productive, reading is receptive.’” Through an IRW approach, we can show that both reading and writing are “making-meaning processes.” In IRW, there is an emphasis on developing personal analysis, asking questions about the choices that writers and readers make, and engaging in metacognitive reflection (see post on “metacognition”).

Liberation Pedagogy (Critical Pedagogy):
Liberation pedagogy, sometimes called critical pedagogy, seeks to make the politics of education explicit, enabling students and teachers alike to free themselves from its oppressive elements and establish models for loving and harmonious communities. Paulo Freire—liberation pedagogy’s founding theorist—discusses at length the failure of what he called the banking model of education whereby teachers are active subjects transmitting knowledge into the passive brains of student objects. Liberation pedagogy replaces this model with a more dynamic and dialogic curriculum where all are subjects and everyone is both teacher and learner at once. For this to occur, teachers must relinquish authority in favor of facilitating students’ authentic inquiries, curiosities, and urgencies.

Liberation pedagogy invites teachers to rethink their role within educational institutions and society. As people who are paid by a state that historically supports moneyed interests, teachers
have traditionally educated according to the dictates and preferred ideologies of those who hold power. By replacing this dominant curriculum with a recursive cycle of reflection, theory, and action teachers help identify alternatives arising from students’ lives in the form of themes, taxonomies, and building knowledge based on experience. In so doing, teachers and students may, ultimately, experience liberation. For more see: Pedagogy of the Oppressed and Pedagogy of Hope, by Paulo Friere; Xican@ Institute for Teaching and Organizing, http://www.xicanoinstitute.org/; “Varieties of Power” diagram

Love in the Environment: Safety; Acceptance; Connectedness
According to many educational theorists, love is a necessary component of learning. With that in mind, it can be helpful to name three signs that love is present.

- Safety (physical and emotional)
- Validation and acceptance (no one is trying “fix” you)
- Connection (including to other people, to ideas, and to texts)

Because student-centered practices explicitly develop community and inter-relationship between students, teachers, and content, such practices become key components of establishing a loving classroom. It is useful to name and measure when safety, validation, and connection are present and where more can be done to promote them. For more see: Happy Teachers Change the World, by Thich Nhat Hanh and Katherine Weare; Pedagogy of the Oppressed, by Paulo Friere

Metacognition
Metacognition is “The ability to reflect on one’s own thinking as well as on the individual and cultural processes and systems used to structure knowledge. Metacognition is fostered when [readers and] writers are encouraged to examine processes they use to think and write in a variety of disciplines and contexts . . .” (Framework for Success in Post-Secondary Writing) When students develop metacognition, they are able to consciously apply thinking techniques to learning situations, which promotes efficiency and fluidity. For example, a student might realize for him or herself that listing pros and cons is the best first way to tackle making a decision about an important life choice. Students can more readily shift and change their thinking patterns when they have developed critical distance from their thinking processes.

Metaquestion
A metaquestion is an overarching question that either an instructor identifies and introduces for the course, or which students generate individually or in groups. The metaquestion is one which a class chips away at over the course of a semester. The Center for Teaching Excellence at Rice University defines a metaquestion as follows: “The prefix ‘meta’ identifies a reflexive stance and therefore, a metaquestion is one that develops, interrogates, and addresses the core questions of a field, discipline, subject, or topic.” The metaquestion is one which research and experiential learning helps to address. Over time, metaquestions typically evolve and get reframed. One example from our Service Learning training is as follows: Original Metaquestion: What concepts in biology are visible in my community? Reframed Metaquestion: How can my knowledge of biology destroy or save a community?

Mindfulness
Mindfulness is a state of consciousness in which one is either situated fully in the present moment without preoccupation, longing, or worries for the future or without preoccupation, longing, or regret for the past; OR (more often) mindfulness is a state of consciousness in which one is noticing without judgement or attachment his or her own physical, emotional, and intellectual inner landscape—in this way, we can be preoccupied or distressed and still fully mindful. A mindful state of consciousness opens and makes available emotional equanimity and
compassion for self and others. It also opens choice so we become actors rather than reactors to circumstances as they come up. Mindful practices in the classroom foster and develop students’ capacity to engage fully with the material and to better meet the course requirements, especially in instances when overwhelm or negative self-talk threatens to undermine motivation. In higher education, at community colleges and four-year institutions, mindfulness practices often fall under the larger umbrella of Contemplative Pedagogies.

**Neuroplasticity**

“Neuroplasticity— the brain’s capacity to create new pathways — is a crucial part of recovery for anyone who loses a sense or a cognitive or motor ability. But it can also be part of everyday life for all of us. While it is often true that learning is easier in childhood, neuroscientists now know that the brain does not stop growing, even in our later years. Every time we practice an old skill or learn a new one, existing neural connections are strengthened and, over time, neurons create more connections to other neurons. Even new nerve cells can be generated” (“This Year, Change Your Mind,” *New York Times*). Among our students, the myth that that intelligence is fixed and there is a certain limit on what they are able to learn based on an idea about their brain’s natural capacity is pervasive, so learning about neuroplasticity and the brain’s ability to develop intelligence is liberating and motivating for students. See also “Fixed and Growth Mindset”

**Personal Student Learning Outcomes**

In our syllabi, we embed our class learning outcomes. This is, of course, mandatory. We say to our students what we want them to get from the class. We tell them that by the time they finish the class, they WILL be able to identify, explain, demonstrate, etc. We tell them what we want for them.

Personal Student Learning Outcomes (or PSLOs) are an opportunity to ask students directly what THEY would like to get from the course. You can leave a space blank in your syllabi and have students fill out their personal learning outcomes. Afterwards, consider following up with a student conference. PSLOs provide an opportunity to honor student voices and needs. When we learn the reasons why our students are taking our courses, we have opportunities to better support them and show them how our assignments are connected with their personal goals.

**Prosocial Behavior Theory**

Prosocial activities and strategies are those things that draw on the basic human drive for social interconnectedness and the hunger, the need, and the ability to create community and positive human relationships. It is based on Darwin’s ideas about the human capacity for empathy and biologists’ and evolutionary scientists’ understanding that empathy and survival are interconnected. Prosocial Behavior is a closer understanding and even a replacement for Darwinian Survival of the Fittest. A classroom informed by prosocial behavior theory would include activities that promote empathy, connection, relationship, safety, appreciation, and depth of understanding. Student-centered activities are prosocial in nature; however, student-centered curriculum can be enhanced by promoting further prosocial development and course content can be directly plumbed for evidence (or lack of evidence) of prosocial behavior. (See also Prosocial Inquiry)

**Prosocial Inquiry**

Prosocial inquiry is a questioning technique that specifically draws students’ attention to how humans (individually, in family and friend groups, in communities, in institutions, and so forth) are relating to one another and how that quality of relationship informs the issue being explored. Students may form or be asked to form inquiries that name prosocial behavior directly, such as, “In what ways is our current healthcare system prosocial and in what ways is it not prosocial?”
In this example, a prosocial exploration of research topics can lead to original and focused student-generated thesis statements. More often, prosocial inquiries are indirect, and instructors generate these inquiries to define and promote an understanding of prosocial behavior and to help students ferret out cultural hegemony and bias. As an example, students might be asked to put characters in different circumstances and consider how these characters would feel and behave. Students often need practice and training before being able to form these inquiries on their own.

**Reading-Generous Classroom**

In the reading-generous classroom, significant time-on-task is devoted each class time to unpacking texts through hands-on student-centered activities. Students are afforded the time and facilitated through activities that promote contemplation, the respectful “sitting with” big ideas and big questions to allow a natural unfolding of ideas and deepening of understanding. Reading-generous classroom environments surprise the instructor as s/he experiences little need to tell students what and how to think about a reading. After students have spent time unpacking texts, the instructor facilitates learning by highlighting and further illuminating key points students have made and adding information that may have been missed.

**Schema Theory**

Schema Theory is a hypothetical construct that tells us something about how experience is stored in memory. A file cabinet is often used as a working metaphor for schema and cognition and illustrates how we categorize knowledge based on life experience in clusters or “files.” For example, we all have a “file” for restaurants, but any one person’s stored information in that file will be unique and specific to his or her life experiences. Learning does not happen outside of schema and if a learner’s schema is activated, he or she engages with and stores knowledge and information more readily and with stronger retention. Any lesson on restaurants will be grasped more easily after an engagement of the general topic of restaurants that allows students to recall and re-experience their own unique stored information on restaurants and to understand what is shared collectively. Schema activation is especially important when a learner’s lived experiences differ from the cultural bias of the institution or due to cultural, socio-economic, gender, age, or other differences between instructor and student. Activities that activate schema mitigate potential breakdown in the student’s capacity to readily engage the subject at hand and can promote equity, agency, inquiry, insight, choice, and classroom community. An Early American History instructor, for example, might work to activate schema by asking students to interpret and form inquiries and insights based on images from colonial times and report on their discoveries with each other before going home to read about events.

**Social Emotional Learning**

Commonly, SEL is referred to as the process through which children and adults acquire and effectively apply the knowledge, attitude, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. (Collaborative for Academic, Social, & Emotional Learning; CASEL.org)

However, SEL is also, and perhaps more usefully in the college classroom, the process through which instructors create and facilitate activities that bank on, and result in the further development of, the social and emotional intelligences students already bring to the classroom, so that students can access and involve different aspects of themselves, personalize and deepen their learning, and are empowered to become creative agents and flexible thinkers. (JessH)

Some Signs of Social Emotional Intelligence, you
• handle criticism without denial, blame, excuses, or anxiety; you deliver constructive criticism without punitive impulse, blame, pity, or anxiety.
• are difficult to offend.
• are open-minded
• enjoy people and are a good listener
• are empathetic to the suffering of others and readily process through the emotional experience of empathizing so you are not holding onto another’s pain or codependently trying to fix them
• apologize when others are hurt by your words or actions and when you’re wrong
• have an abundant emotional vocabulary
• say yes to new ideas and new experiences, and you know how to say no (to yourself and others) when necessary
• practice self-compassion
• are hopeful and have a sense of purpose
• let go of mistakes and ideas of perfection
• experience and express gratitude and appreciation
• practice self-care and you get enough sleep, take care of your body with exercise and healthy food, nurture a a strong family and social life, and cultivate passions
• can name how you feel and have tools for processing, regulating, and uplifting emotions
• develop and reach out to a healthy support system when needed and you are part of other people’s support system
• have healthy boundaries
• lean into problems rather than avoiding them

Source Literacy
When students do research, they may struggle because they are not sure what type(s) of source may have the information they are seeking. Often, they do not know where to begin. As a result, students wind up looking through too many sources in the hope of finding results. Looking through too many sources may lead to cognitive overload (see the post for “cognitive overload”). Lack of source literacy often leads to lost time, feelings of frustration and, perhaps, feelings of inadequacy.

When students are source literate, they have familiarity with source types and have a better understanding of how to target their search to the type of source that will most likely help in responding to their inquiry question(s). They work with more efficiency and greater success.

Our head librarian at Gavilan, Doug Achterman, explains it this way: "Source literacy" unpacks the notion that we develop fluency around kinds of sources and build skills to recognize what category various sources fit into, so that we head toward (or away from) those sources to address research needs. This is different from evaluating the quality of an individual source.”

Stereotype Threat
Stereotype threat is a social psychological term referring to how negative stereotypes impair performance. For example, in situations in which people perceive themselves to be at risk for confirming stereotypes about a group they belong to heart rates increase and subjects feel greater anxiety. According to researchers, Claude Steele and Joshua Aronson, managing these responses decreases a person’s working memory and ability to perform according to their actual potential. The effect has been shown to occur when female scientists engage in discussion with male scientists, when African Americans sit for high stakes exams, and when white men engage in sporting contests. Stereotype threat can be mitigated, according to researchers, by framing
anxiety-provoking situations in explicitly neutral ways, such as avoiding asking students to not their race and/or ethnicity before taking exams or seeking academic services.

For more see Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do, by Claude M. Steele

**Student-Centered**

Student-centered refers to a shift in the delivery of curriculum away from the instructor toward an active, hands-on learning approach that facilitates and banks on students’ inquiries, insights, and choices. English reading and composition courses lend themselves readily to student-centered practices since our classrooms are typically smaller and more importantly because writing is self-generated and reading entails multiple interpretations. Most English instructors are familiar with and utilize some kind of student-centered delivery of curriculum in their classroom on a regular basis; this makes us particularly well-poised to further develop and grow these practices and to model for other types of classrooms.

In a recent training, instructors named the following benefits, recognizing that student-centered classrooms

- empower students to understand learning is in their own hands; facilitates accountability
- allow for ideas to surface rather than being imposed
- provide the environment for students to gain a sense of their importance and contribution, encourage development of voice
- encourage personalismo, a Spanish term meaning “formal friendliness” that emphasizes connection and personal relationship between teacher and student and student-to-student
- allow space for students to process and interrupt the student-tendency to want to do the assignment right at the cost of learning, makes making mistakes okay
- necessitate and open the possibility for authenticity—teachers and students feel like they can be themselves
- do not use shame (if students show up unprepared, are just dialing-it-in or whatever else gets in the way of participation, teachers do not shame them [tough love and shame are not the same thing]). Teachers become curious about ways they be unintentionally shaming and seek out ways to encourage participation.
- is inclusive of students’ lives, their perspectives, their backgrounds, and their ways of naming the world
- allows for ideas to surface rather than being imposed
- provides the environment for students to gain a sense of their importance and contribution, encourages development of voice

There are several reasons why the student-centered approach is gaining in popularity and has become crucial to the modern learning environment--and content-area classes are making the shift as well. As one example, the Vermont Medical School is phasing out the lecture format in favor of active learning because they are “finding out a lot from the neuroscience of learning that the brain needs to accumulate the information, but then also organize it and make sense of it and create an internal story that makes the knowledge make sense. When you just tell somebody something, the chances of them remembering it diminishes over time, but if you are required to use that information, chances are you'll remember it much better” (“Vermont Medical School Says Goodbye to Lectures”).

According science, best practices in the classroom utilize student-centered approaches often, but in addition to encouraging engagement and improving learning and retention of knowledge, student-centered curriculum is foundational to social and emotional learning practices, liberation pedagogy (a theory promoting social justice and empowerment), being trauma-informed, and development of skills and habits that promote job success and foster personal fulfillment.
Many of us fall on a continuum from utilizing a few student-centered strategies to creating a classroom entirely informed by student-centered practices. Acceleration efforts encourage exploration and improvement of these practices as they are proven to undergird success.

**Text-General/Text-Specific Questioning**
Text-general and text-specific inquiries can be instructor- or student-generated. For example, in small groups students are asked to form text-general and text-specific inquiries for an essay such as “A Modest Proposal” by Jonathan Swift. Reading-based inquiries created by the students for themselves or for their peers promote critical thinking and synthesis of ideas across time and texts and help generate insights for writing. Text-General Questions are questions that can be asked of the text being considered AND could be asked of other related texts (such as “What is poverty?”). Text-Specific Questions can only be asked of the text being considered (such as “According to the essay, why does Swift think many Irish women become beggars?”).

**Trauma Informed**
In a public health context, trauma refers to the ten harmful situations and events outlined in the Adverse Childhood Experiences Survey that have proved to affect mental and physical well-being into adulthood. As opposed to trauma responsive institutions, trauma informed ones do not seek to treat and/or address trauma. They merely seek to avoid creating or triggering further trauma in an individual’s life. Strategies and approaches that are seen to mitigate trauma include the following:

- **Recognize trauma’s impact.** We know that teachers, counselors, and especially community college students, have experienced trauma at higher rates than in the general population and this affects well-being in tangible measurable ways.
- **Assume trauma.** When facing someone whose reaction seems extreme, even hostile, it can help to hold an inner dialogue asking, “What happened to this person?” rather than “What’s wrong with him or her?”
- **Provide choices and choice-rich environments.** Denial of choice has been shown to re-traumatize and trigger poor performance, behavior, and decision making, especially for already traumatized people who are in an active emotionally extreme state.
- **Utilize practices that promote mental, physical, and emotional well-being including mindfulness, cognition awareness, pro-social communication, and classroom rituals.**

For more see: The California Center of Excellence for Trauma Informed Care [http://www.trauma-informed-california.org/about-the-center/]; The Adverse Childhood Experience (ACE) Questionnaire: Finding your ACE Score [https://www.ncjfcj.org/sites/default/files/Finding%20Your%20ACE%20Score.pdf]; The ACN Resources Center [http://www.acesconnection.com/g/resource-center/blog/resource-list-extended-aces-surveys]; Trauma graphics from NPR (Trauma and Trauma Behaviors)
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about this section for future editions of the handbook.
"Today’s Students May Be Emotionally Unprepared"
“Regardless of all the honors classes and A.P. courses they took in high school, or the science, technology and engineering classes they cram into their college curriculum, students today will not be fully prepared to compete in an increasingly global business environment. The problem — and the solution — is not intellectual. It’s emotional. . . . Emotions drive learning, decision-making, creativity, relationships and health. Mastering the skills of emotional intelligence paves the way for greater well-being, better relationships and overall effectiveness — for college students, for students from kindergarten through high school and for the adults who surround them, including educators and parents. The Nobel laureate James J. Heckman has written that teaching “noncognitive” skills, including recognizing and regulating emotions, would be a cost-effective way to increase work force productivity and quality.”

"The Neuroscience Behind Mindfulness"
“The results showed that people who practiced mindfulness meditation (but not the control group) had increased their gray matter (compared to their own baseline) in four different regions: the posterior cingulate (associated with mind-wandering and self-relevance), left hippocampus (important for learning and memory), temporo parietal junction (helps with perspective taking, empathy and compassion), and pons (aids in communication between brainstem and cortex as well as sleep). These areas are varied in function … but to generalize, it appears that meditation is changing the brain in places that are important for focus, empathy and compassion, and emotional regulation. The researchers also reported decreased amygdala gray matter; a brain region associated with fear and perceived stress. … What is solid about this study is that it correlates change in brain structure with the reports from the participants in the study. The group who underwent mindfulness training reported decreased stress, anxiety, mind-wandering and insomnia, as well as increased quality of life as compared to those who did not practice meditation.”

"The Power of Patience"
“I want to focus today on the slow end of this tempo spectrum, on creating opportunities for students to engage in deceleration, patience, and immersive attention. I would argue that these are the kind of practices that now most need to be actively engineered by faculty, because they simply are no longer available “in nature,” as it were. Every external pressure, social and technological, is pushing students in the other direction, toward immediacy, rapidity, and spontaneity—and against this other kind of opportunity. I want to give them the permission and the structures to slow down.”
The Power of Mindful Learning
In the book *The Power of Mindful Learning*, author Ellen Langer explores many ideas of how to approach learning mindfully and of particular interest is the idea of “soft vigilance.” She discusses how exhausting it can be to maintain what she refers to as “hyper vigilant focus,” which is close constant attention to a subject or object of study, especially as we perceive it to be fixed and unchanging. In soft vigilance, we “remain open to novelty” (44) and we perceive our subject or object of study as dynamic, unfolding and open to newness and change. She provides a personal horseback riding example in which this soft vigilance becomes automatic: she became so skilled at horseback riding that she no longer had to maintain hyper vigilance. When she gained skill, her field of perception naturally opened and she could let go of constantly looking out for tree branches while maintaining a lookout for dangers nonetheless. When she could let go of her hyper vigilance, she became more skilled as a rider and enjoyed riding more. As we are reminded, “Not only is it impossible to maintain attention by holding an image still, but it is also extremely fatiguing” (Langer 43). This explains why students might choose no vigilance rather than hyper vigilance. Mindfulness practices, such as self-reflection activities, help students to become aware of when they are being either hyper vigilant or not vigilant enough and further, begin to make possible soft vigilance as a new way to approach learning.


Deeper Reading
Kelly Gallagher in *Deeper Reading* emphasizes the importance of providing tools for students to access challenging texts and for encouraging higher-order thinking skills. He argues that “If we simply assign reading instead of teaching students to read, we’ll get poor reading” (7). One of his main approaches to teaching difficult texts is through promoting metaphorical thinking in students. *Deeper Reading* provides many activities to assist with this. His approach also considers the whole act of reading and the whole person engaged. In the second chapter he mentions “why cold reading is often a bad idea” (26)—and how most reading for our students who don’t identify as readers is “cold.” They often have no real tools for connecting and no understanding that connection is important. The book provides tools for helping students connect and for “warming-up” a reading (see also “Schema Theory” in Key Concepts). The book provides questioning techniques, graphic organizers, and more. It is mainly geared for high school English instructors, and college instructors can get so much out of it but may also find themselves reframing and making changes to meet their adult population’s needs.


Supplemental Instruction: Improving First-Year Student Success in High-Risk Courses
This report covers every facet of what it means to have a successful Supplemental Instruction program: from the recruitment and training and placement of S.I.s to assessment and expansion of an S.I. program to the foundational philosophies and theories that inform best practices within supplemental instruction (e.g. constructivist theory, social interdependence theory, etc.) to identifying theorists who have been instrumental in informing engaging and equitable approaches to Supplemental Instruction (Vygotsky, Piaget, Friere, etc.). Contained within this journal are practical handouts, such as S.I. Session Planning Rubrics (38) and Participation Logs (54). This journal does an excellent job of walking through what strong Supplemental Instruction looks like. There is a heavy emphasis on the role conversation plays in helping to develop student engagement and critical thinking skills while helping students take ownership of their work. The goal is “to have students talking to students about difficult course content, as soon as possible, as much as possible, and for as long as possible” (vii). To have these

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conversations, we need S.I.s. Because of the “power differential” between an instructor and student, the presence of an instructor often becomes a barrier to “authentic conversations,” most especially for first-year students. Instructors are often seen as “experts” in their subject matter, and when they are not there, it affords students the chance to step up and become the “experts.” Another issue focused on in this article is how during S.I. sessions, students have more time to process what was discussed in class (one strategy is to have students read their notes out loud). While course-specific support takes place, S.I.s should model “transferable” learning habits and strategies that will help students prepare before a class, debrief after a class, and actively engage both inside and outside of the classroom. S.I.s have a unique opportunity to normalize student challenges and shine a light on those processes and practices that will enable greater student success and will increase student motivation. Of utmost importance in an S.I. program is to help students problem-solve, build confidence, autonomy, and break the “dependency cycle or learned helplessness” (3).


**“The Idea of a Writing Center”**

A foundational text, which has long informed writing center pedagogy internationally. Its author, Stephen M. North—a recognized leader in the field—posits instructors misunderstand writing centers’ unique role within academic institutions, saying centers can, should, and must exist beyond instructional concerns such as generalized responses to composition assignments, classroom learning objectives, grades, and an automatic focus on grammatical correctness. Centers become truly and rigorously student centered spaces when instructors do not require student visit them, dictate how the space be used, or have a say in what should happen inside consultations. Through the type of conversation and intense listening happening within writing center spaces, authentic voices emerge and writers’ relationships to their own writing are deepened in ways that classrooms alone can’t easily or consistently provide.

Among North’s other provocative statements are the following: “Our job is to produce better writers, not better writing” (438); “A tutor is a holist devoted to a participant-observer methodology (438-439); [W]hat a writing center does is cash on motivation that the writer provides” (443), and the longer passages below:

> It follows quit naturally, then, that any curriculum—any plan of action the tutor follows—is going to be student-centered in the strictest sense of that term. That is, it will not derive from a generalized model of composing, or be based on where the student ought to be because she is a freshman or sophomore, but will begin from where the student is, and move where the student moves… (439)

> In short, we are not here to serve, supplement, back up, complement, reinforce, or otherwise be defined by any external curriculum. We are here to talk to writers. If they happen to come from your classes, you might take it as a compliment to your assignments, in that your writers are engaged in them enough to want to talk about their work. (440)

> “[Talking to writers as a sole purpose] stretches back farther than the late 1960s or the early 1970s, or to Iowa in the 1930s—back, in fact, to Athens, where in a busy marketplace a tutor called Socrates set up the same kind of shop: open to all comers, no fees charged, offering, on whatever subject a visitor might propose, a continuous dialectic that is, finally, its own end. (446)
“What Difference Do Writing Fellows Programs Make?”
This report discusses the growing importance of data assessment in Writing Fellows programs. Because these programs focus on helping writers refine and enhance their writing processes rather than produce perfect products, data assessment for these programs is challenging because success is hard to measure. Common data assessment uses student, faculty, and Fellow surveys done throughout the semester. These surveys consist of questions reflecting on perceived writing abilities and skill set. Answers are compared at the end of the semester. While this method of assessment is helpful for program development, it is not hard data nor does it work as proof of success. The study presented here is limited in scope as an attempt to gather hard data. Classes with and without a Fellow used a portfolio assessment to determine whether or not writing improved over the semester. Students in classes with a Fellow were required to meet with their Fellow at least once and showed more improvement from beginning to end than the classes without Fellows. This study is limited because there are additional factors that could dismiss the overall results. However, this model offers a starting point for developing our own assessment model in gathering soft and hard data.


“Letter to a Young Teacher”
In “Letter to a Young Teacher” Thich Nhat Hanh’s introduces key concepts of his co-authored book Happy Teachers Change the World. He presents a very moving reminder for all of us; we must do are jobs with compassion—compassion for ourselves as well as students and colleagues. This is what leads us to the happiness we seek.

Happiness, in Hanh’s conceptual sense, arises when we accept the world’s beauty, and its ugliness too, learning to transform our suffering into understanding and beauty. He expresses this as, without mud there can be no lotus.

He writes a teacher’s mission “is not just to transmit knowledge, but to form human beings, to construct a worthy beautiful human race, in order to take care of our precious planet.”

With that in mind he offers seven areas a happy teacher must address in her own life in order to help students address those areas too: bring the mind back into the body; live artfully; stop running; develop deep communication; artfully handle happiness and suffering; recognize we exist in relationship to one another; create communities where our inter-being can be experienced with greater awareness.

His guidance includes insights such as, we must come back to ourselves, mindfully bringing breath into our own bodies in order to be accurately identify needs in our classrooms. Joy naturally arises when we experience life through deep awareness of the breath. Gratitude naturally arises when we pay attention to the preciousness of each step. We need nothing more for our own happiness than breath that is already ours. Excitement is not happiness. Excitement is what we get when we run from what is already here. In order to understand each other, we must sit with each other’s suffering. Mindfulness makes this possible. “Deep listening and loving speech…helps remove the obstacles between teachers and students.” In so doing, we learn to embrace our suffering and generate compassion, knowing we are never truly alone. It is from here we build communities that foster more happiness worldwide!

**Freeplay: Art and Improvisation**

FreePlay by Stephen Nachmanovitch is about the value and power of improvisation, and ways in which we can help ourselves become open to improvisational moments. This is helpful for instructors to think about. As Nachmanovitch puts it: "The teacher's art is to connect, in real time, the living bodies of the students with the living body of knowledge" (20). The book is about finding, recognizing, and responding to those "teachable moments" that arise, unplanned. It is about the way we listen and react in the moment to student needs, feelings, questions, situations, etc. Allowing for authentic moments of surprise and discovery in the classroom are part of deep learning.


“**A Practitioner’s Guide to Reflection in Service Learning**”

**The 4 C’s of Reflection**

Janet Eyler, Dwight Giles Jr., and Angela Schmiede classify strong reflection practices within the context of Service Learning. While their focus is Service Learning, this concept of the 4 C’s of Reflection is helpful to all instructors.

**Continuous Reflection** “occurs before the service-learning experience, during it, and afterward.” It is not something to be tacked on at the end of the service. It is not an afterthought. For the deepest learning to occur, reflection must be ongoing. This is, of course, not limited to Service Learning. It can apply to any form of project-based learning or central class assignment.

**Connected Reflection** “provides opportunities to integrate learning from service with academic content or personal development, including ways in which service experiences illustrate concepts, theories and societal trends.” It is imperative that students explicitly see how service learning work is connected to (and is helping students reach) the learning goals of the class. Hopefully, students will see how their Service Learning class is helping them learn in ways that would not have been possible without such experiences. Connected Reflections are opportunities to explicitly look at and think openly about how assignments are connected to the learning goals of the class.

**Challenging Reflection** “supports and challenges students to engage issues by thinking critically, pushing them to pose stimulating questions and to develop alternative explanations for their initial perceptions and observations of their experiences.” Challenging reflections will help students engage in deeper learning by challenging their ways of seeing and their ideas of causality. It helps students avoid oversimplifying their thinking. The authors of this text warn that when you challenge students, you must also offer support in order to create safe spaces for students to grapple with thinking.

**Conceptualized Reflection** emphasizes the “design and setting” for reflection. Reflection can be done formally (e.g. writings, oral presentations, etc.) or informally (art, poetry, newspaper article submissions, participating on a panel, or other types of non-traditional projects/activities). Reflection can be in the classroom or outside of the classroom—perhaps off campus and in the community. It can be done in pairs or small groups. In Conceptualized reflection, “environment and method of reflection corresponds in meaningful way to the topics and experiences that form the material for reflection.”
**Writing Without Teachers**

This book moves away from the typical teacher/student hierarchy toward a more student-centered dynamic, by portraying writing as a developmental process with many messy steps. It might therefore be most useful for developmental levels (440 and 250), but the techniques could be helpful for literally any writer. Elbow gives a thorough account and recommendations for freewriting exercises, with multiple rounds of reading and writing. He stresses that “bad writing” (i.e., very loose and unstructured, sometimes close to “babbling”) doesn’t necessarily have to be bad if it’s part of the progression towards more polished writing. Elbow also offers the metaphors of “growing” and “cooking” to describe the writing process, which allows ideas to progress more organically, in many steps, with each step depending on the last. Elbow’s idea of “cooking” includes throwing in elements that conflict, thus generating new and original ideas. His ultimate purpose is to design a teacherless class of writers who give feedback based on how the reader perceived the work as it was read, and not whether it is “correct” or even “good” in some way. This can be adapted for a class, to have students react more directly and honestly to another student’s writing, rather than just trying to guess whether the teacher will like it. In general, this book is wonderful for a sense of encouragement that the writing process is messy, and that it is unreasonable to expect yourself to produce brilliant ideas right off the bat. It is an insightful, personally-written guide with ideas a teacher can use in the classroom, specifically the exercises around freewriting and giving feedback.


**The Citation Project (citationproject.net)**

The Citation Project is an online site created in 2011 that looks at multiple colleges and collects data to see how students are using sources for source-based research writing. In the process, they reveal patterns and tendencies students have when it comes to reading, research, and information literacy. Some of the key conclusions are that students cite without reading. They grab quotes and information and are often more focused on correct citing and formatting than they are on the source material. 49% of the sources students use are from works of 5 pages or less. 46% of citations (culled from 885 essays) are taken from the first page of a source. 77% of all citations are taken from the first three pages.

Sandra Jamieson and Rebecca Moore Howard respond to the findings of the Citation Project in their essay, “Sentence-Mining: Uncovering the Amount of Reading and Reading Comprehension in College Writers’ Researched Writing,” by saying that most students are responding to writing at the sentence-level rather than at the source-level (114). They looked at how out of 174 papers from first year writing courses, 96% tended to use direct quotation; whereas, only 6% tended to use summary. Few students are using summary because they have not fully “digested” or engaged in a “meaningful way” with the sources they are using. When not using direct quotation, students tend to use “patchwriting” (paraphrasing that borders on plagiarism—using similar language and syntax) than they do on summarizing (117-118).

One of the theories about why there is so much reliance on direct quotations and “copying” in lieu of real engagement and composition is due to the heavy and “fearful” response instructors have when it comes to plagiarism. The authors argue that too much time is spent on “rewarding” students for correct citation over other rhetorical and intellectual pursuits may be damaging: “When we focus on academic integrity as the gold standard for assessing students’ use of...
sources, we spend less time asking what is happening in student papers that use sources correctly” (126). Jamieson and Howard suggest that when working with sources, our focus should be on concepts of “workmanship” and “morality.” They also suggest that rather than focus on one long research paper, we move towards “shorter papers that are source-based, but that use fewer sources and require students to engage with their arguments and build into a conversation” (130). They argue for more authentic engagement around the text. This includes thinking about conversation as a metaphor for the research paper. Instructors should encourage students to “talk about the subject before writing about it” in their research papers (111).
Questions, Comments, and Suggestions

This space is for you to provide questions, comments, and/or suggestions about the handbook as a whole for future editions.