Faculty Handbook
Writing Program, Dept. of Modern Languages
University of La Verne
2010 – 2011

Contents

I. Writing Program Guiding Principles
   ➢ Mission Statement
   ➢ WPA Outcomes Statement for First-Year Composition
   ➢ Definition of Rhetoric and Rhetorical situation
   ➢ Summary of “Students’ Rights to Their Own Language”
     A position statement by the National Council of Teachers of English
     (1974; 2006).
   ➢ Rubric A: Evaluation of Student Writing
   ➢ Rubric B: Assessment of WRT 110 Competency
   ➢ Rubric C: Assessment of Writing Placement Exam
   ➢ Sample Assignment Rubric for WRT 110
   ➢ Effective and Efficient Commenting on Student Essays

II. Sample Syllabi and Course Schedules
   ➢ Syllabus Construction Guidelines
   ➢ WRT 106, 109, 110, 111 Syllabi

III. Placement and GE Requirements: Written Communication A & B
   ➢ Understanding Your Written Communication Requirements
   ➢ Writing Placement Flow Chart
   ➢ Sample: Writing Placement Exam
   ➢ Sample Writing Placement Exam essays: 106, 109, 110

IV. Some General Policies
   ➢ Attendance/Tardiness Policy
   ➢ Office Hours
   ➢ Instructor Email
   ➢ Absences/Cancellation of Classes
   ➢ Text Selection for Courses
   ➢ Submission of Grades
   ➢ Commitment and Pledge of safe Support, Advocacy, and Information
   ➢ “New Adventuring into Writing Assessment at a Hispanic-Serving Institute” (Bibliography)
   ➢ One Book, One University: Letter to Faculty from Writing Program Director

V. Additional Information for Part-Time Faculty
   ➢ Technology, Graphics, and Part-Time Pay Schedule
   ➢ Map
Section One:
Writing Program Guiding Principles and Theories

- Mission Statement
- WPA Outcomes Statement for First-Year Composition
- Definition of Rhetoric and Rhetorical situation
- Summary of “Students’ Rights to Their Own Language”
  A position statement by the National Council of Teachers of English (1974; 2006).
- Rubric A: Evaluation of Student Writing
- Rubric B: Assessment of WRT 110 Competency
- Rubric C: Assessment of Writing Placement Exam
- Sample: Writing Placement Exam
- Sample Writing Placement Exam essays: 106, 109, 110
- Sample Assignment Rubric for WRT 110
- Effective and Efficient Commenting on Student Essays

Our Mission
The Writing Program at the University of La Verne offers undergraduates two engaging areas in the study of writing: Composition and Rhetoric and Creative Writing.

Composition and Rhetoric
All undergraduates must satisfy General Education (GE) requirements Written Communication A and B, usually by the end of their first year at La Verne. These requirements give students gain in five essential areas: rhetoric, critical thinking, composition strategies, Standard American English, and literacy in electronic environments.

Creative Writing
In the Creative Writing Program, La Verne students develop their craft and examine the culture around them. Majors and minors serve as editors on our literary journal and also complete senior projects of outstanding merit in the genre of their choosing, and all majors, minors, and passersby study fiction, literary non-fiction, and poetry, which allows them to represent the surrounding world in ways that expand readers’ understanding of what it means to live. Students can also serve as editors of The Prism Review, our university’s national literary journal.

The Writing Program
Department of Modern Languages
Miller Hall
University of La Verne
1950 3rd Street
La Verne, CA 91750
Email: ulvwriting@laverne.edu
Council of Writing Program Administrators

We are a national association of writing professionals with interests in developing and directing writing programs. CWPA believes in writing and writers. We advocate and help members advocate for effective writing programs. Join now and receive WPA Journal, information about the WPA conference and workshop, and other membership benefits.

WPA Outcomes Statement for First-Year Composition
Adopted by the Council of Writing Program Administrators (WPA), April 2000; amended July 2008.
For further information about the development of the Outcomes Statement, please see http://comppile.org/archives/WPAoutcomes/continue.html
For further information about the Council of Writing Program Administrators, please see http://www.wpacouncil.org
A version of this statement was published in WPA: Writing Program Administration 23.1/2 (fall/winter 1999): 59-66

Introduction
This statement describes the common knowledge, skills, and attitudes sought by first-year composition programs in American postsecondary education. To some extent, we seek to regularize what can be expected to be taught in first-year composition; to this end the document is not merely a compilation or summary of what currently takes place. Rather, the following statement articulates what composition teachers nationwide have learned from practice, research, and theory. This document intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards should be left to specific institutions or specific groups of institutions.
Learning to write is a complex process, both individual and social, that takes place over time with continued practice and informed guidance. Therefore, it is important that teachers, administrators, and a concerned public do not imagine that these outcomes can be taught in reduced or simple ways. Helping students demonstrate these outcomes requires expert understanding of how students actually learn to write. For this reason we expect the primary audience for this document to be well-prepared college writing teachers and college writing program administrators. In some places, we have chosen to write in their professional language. Among such readers, terms such as "rhetorical" and "genre" convey a rich meaning that is not easily simplified. While we have also aimed at writing a document that the general public can understand, in limited cases we have
aimed first at communicating effectively with expert writing teachers and writing program administrators.

These statements describe only what we expect to find at the end of first-year composition, at most schools a required general education course or sequence of courses. As writers move beyond first-year composition, their writing abilities do not merely improve. Rather, students' abilities not only diversify along disciplinary and professional lines but also move into whole new levels where expected outcomes expand, multiply, and diverge. For this reason, each statement of outcomes for first-year composition is followed by suggestions for further work that builds on these outcomes.

**Rhetorical Knowledge**

By the end of first year composition, students should

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Faculty in all programs and departments can build on this preparation by helping students learn

- The main features of writing in their fields
- The main uses of writing in their fields
- The expectations of readers in their fields

**Critical Thinking, Reading, and Writing**

By the end of first year composition, students should

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Faculty in all programs and departments can build on this preparation by helping students learn

- The uses of writing as a critical thinking method
- The interactions among critical thinking, critical reading, and writing
- The relationships among language, knowledge, and power in their fields

**Processes**

By the end of first year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Faculty in all programs and departments can build on this preparation by helping students learn

- To build final results in stages
- To review work-in-progress in collaborative peer groups for purposes other than editing
• To save extensive editing for later parts of the writing process
• To apply the technologies commonly used to research and communicate within their fields

Knowledge of Conventions
By the end of first year composition, students should
• Learn common formats for different kinds of texts
• Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
• Practice appropriate means of documenting their work
• Control such surface features as syntax, grammar, punctuation, and spelling.
Faculty in all programs and departments can build on this preparation by helping students learn
• The conventions of usage, specialized vocabulary, format, and documentation in their fields
• Strategies through which better control of conventions can be achieved

Composing in Electronic Environments
As has become clear over the last twenty years, writing in the 21st-century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. Therefore, although the kinds of composing processes and texts expected from students vary across programs and institutions, there are nonetheless common expectations.
By the end of first-year composition, students should:
• Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
• Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
• Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts
Faculty in all programs and departments can build on this preparation by helping students learn
• How to engage in the electronic research and composing processes common in their fields
• How to disseminate texts in both print and electronic forms in their fields
Rhetoric: Definition and Importance to the Field

For some, rhetoric is a bad thing: the shading of truth as practiced by a shady politician or the “spin” embellishing a story into lies. In this view, rhetoric is opposed to truth or knowledge. A contrasting view more consistent with its origins understands rhetoric as both a set of practices and a theory helping us to make, represent, and share knowledge. Aristotle, one of the earliest rhetoricians, focused on how rhetoric helps us compose knowledge and communicate as members of the public—in the forensic (or judicial) sphere; the deliberative (or legislative) sphere; and the epideictic (or ceremonial) sphere. From its beginning, rhetoric was intended to serve the needs of a group of citizens at least as much as it was intended to serve individual citizens.

Today, rhetoric is associated with all the places where we write: from the schoolhouse to the courthouse; from a birth certificate to the presidential inaugural address; from a protest poster to a text message. Key terms provided by rhetoric help us to both understand and compose texts. For example, the five rhetorical canons— invention, memory, arrangement, style, delivery—can guide composing. Kenneth Burke’s terministic screen helps us understand that a way of seeing blinds, and Gloria Anzaldúa’s Borderlands helps us recognize that all rhetoric is culturally contextualized. Using such terms to frame inquiry, writing tasks, and ways of sharing what we have learned makes us better writers and rhetorical citizens.

Rhetorical Situation

Some might say that the rhetorical situation, an expression coined by Lloyd Bitzer, is the most important concept in writing. According to Bitzer, all writing occurs within a rhetorical situation, and every rhetorical situation has three components. First, a rhetorical situation includes what he calls an “exigence,” or occasion for writing. More specifically, such an occasion carries with it both a sense of urgency and a promise that through writing, a composer can make a change to that situation.

Second (and while it may seem obvious), a rhetorical situation includes an audience that can be influenced by or react to the writing. Third, a rhetorical situation by definition has constraints, and they come in two forms. An author may bring certain constraints to the writing, for example certain beliefs that influence how the author understands a given issue. Likewise, there are constraints associated with the situation itself, for instance the frame of mind of the audience or the environment in which they hear or read a text. Both of these constraints are part of the rhetorical situation because they can influence audience response and the potential of the writer to make change.

Although scholars disagree on which comes first—the writing or the rhetorical situation—they agree that effective writers use the concept of the rhetorical situation throughout their composing processes. They use it as a way to frame a writing task, for example. And they use it as they compose, to be sure that their writing keeps its intended focus.

In sum, the rhetorical situation is the situation in which we all write—be it a text message; a resume; or a research project and poster.

Resources

Students’ Rights to Their Own Language

The National Council of Teachers of English is devoted to improving the teaching and learning of English and the language arts at all levels of education. Since 1911, NCTE has provided a forum for the profession, an array of opportunities for teachers to continue their professional growth throughout their careers, and a framework for cooperation to deal with issues that affect the teaching of English. For more information on what membership in NCTE can do for you, please visit: http://www.ncte.org/join.
Rubric A: Evaluation of Student Writing

The Writing Program rubric (Rubric A) should be used by instructors as a guide for structuring learning outcomes and for evaluating student writing in all Written Communication A and B designated courses. The criteria addresses the Learning Outcomes specified for Written Communication A and B General Education requirements. The following list describes in more detail the skill level of students who show “Excellent” writing in the categories of Content, Development, Organization, and Language Use. This criteria was developed by Writing Program faculty in several meetings throughout 2009 – 2010.

In writing that is evaluated as “Excellent” the student:

**Content**
- Recognizes the complexity of questions involved in discussing the issue
- Analyzes, synthesizes, and evaluates relevant information; integrates his/her own ideas with those of others
- Displays originality, creativity, and engagement with research, readings and class discussion
- Develops inquiry throughout the reading and writing process, and the ability to discuss relevance/consequences of the writing/readings
- Responds to the writing prompt and readings

**Development**
- Supports all claims with specific and appropriate examples from a variety of sources, including anecdotal/personal experience and observation, as well as print sources and other media
- Considers a multiplicity of perspectives
- Asserts a thesis that is an arguable position in argumentative/persuasive genres of writing; asserts an engaging and original thesis in creative/reflective genres
- Makes connections between the abstract and the particular by providing supporting description, details, examples, and explanation/analysis
- Paraphrases, cites, and documents original authors and sources of referenced texts, showing a good understanding of MLA or other professional citation styles

**Organization**
- Strategizes the order of supporting points and the overall argument or idea with a logical organization that is appropriate to the rhetorical context of the writing, i.e. the audience, purpose, and genre of the assignment
- Provides fully developed paragraphs that are clearly structured around defined points, which in turn support the thesis (in expository and argumentative genres)
- Introduces the reader to the topic, argument, and or relevant background information; provides a conclusion that strongly affirms the paper’s overall main idea or argument and signals paths for further investigation or action
- Understands the organizational patterns and purposes of various genres covered in the course, as explained and modeled by the instructor
- Understands the rhetorical purpose of different organizational modes such as narration, compare/contrast, cause-effect, etc.
Language Use and Format

- Understands that Standard English is a dialect that is appropriate in most contexts of academic writing, but that it is also important for writers to incorporate a sense of voice that may draw upon English dialects other than Standard English, as appropriate to the rhetorical context and genre of the writing task.
- Demonstrates syntactical style and variety at the sentence level.
- Demonstrates clarity of meaning and logic at the sentence level by using logical structures such as transitional adverbs and phrases, coordinating conjunctions, and subordination.
- Practices proofreading and editing strategies at the sentence level (“local”) as well as at the content (“global”) level; shows an understanding of grammar/punctuation rules and conventions.
- Uses appropriate and sophisticated diction (word choice and vocabulary).
- Keeps track of his/her own proofreading and editing challenges and goals by practicing a variety of strategies, such as: using an “error frequency chart” to understand frequent grammar obstacles; reading drafts aloud; visiting the Learning Enhancement Center for tutoring.

In writing that is evaluated as “Satisfactory” the student:

Content

- Identifies an author’s argument; summarizes, paraphrases, quotes, and elaborates on his argument.
- Develops a thesis/central idea, for which they provide supporting evidence from the text throughout the assignment (if the assignment is argumentation).
- Draws upon his/her prior knowledge and experiences as relevant supporting evidence.

Development

- Shows satisfactory depth and clarity of reasoning between ideas so that a reader can follow the logical relationships in the student’s argument.
- May make simple and/or familiar arguments that may contain clichés. However, if such arguments show clear logical relationship supported by appropriate examples from the reading passage, student’s observations, personal experience, or other reading, then such reasoning is satisfactory.

Organization

- Asserts clearly a main idea that holds all of the body paragraph points together (stated thesis or central idea).
- Provides a clear focus and supporting evidence for every main point.
- May show an occasional digression or absence of supporting point.

Language Use and Format

- May show occasional errors in his/her writing, but not enough to distract from the writer’s point.

In writing that is in need of more revision and attention, or that does not pass the criteria for a final draft, the student provides more summary of texts and ideas rather than an organized and supported response. The student may repeat the author’s argument, or provide vague or inappropriate responses.
Rubric B: Assessment of WRT 110 Competency
Writing 110 Competency Exam
Fall 2009
Collaborative Scoring Guide

The following scoring guide was developed by Writing Program faculty during a holistic reading session on Saturday, December 12, 2009.

A “FOUR” essay is a Satisfactory Pass. Evaluators looked at the following categories of criteria:

1. Using the Reading
   • Student must at some point identify the author’s (Michael Pollan’s) argument: summarize, paraphrase, quote and elaborate on his argument.
   • Student must develop a thesis/central idea, for which they provide supporting evidence from the reading passage throughout the essay.

2. Organization of Argument
   • Student asserts clearly a main idea that holds all of the body paragraph points together (stated thesis or central idea).
   • Every paragraph has a clear focus that is supported by evidence.
   • An OCCASIONAL digression or absence of supporting point is allowable.

3. Development/Support
   • Reader can follow logical relationships in the student’s argument because there is a satisfactory depth and clarity of reasoning.
   • The student may make simple and/or familiar arguments that may contain clichés.
   • However, if such arguments show clear logical relationships supported by appropriate examples from the reading passage, student’s observations, personal experience, or other reading, then such reasoning is satisfactory.

4. Language Use/Standard English Conventions
   • The student’s writing may contain occasional errors, but not enough to distract from the writer’s point.

A “THREE” essay is a No Pass. Evaluators examine the same categories and find generally that the student provides more summary of the reading than an organized and supported response. The student may repeat the author’s argument, or provide vague explanations.

A “FIVE” essay is a Clearly Competent Pass. The student’s writing is polished and creative. The essay contains nuanced examples from both the reading and the student’s prior knowledge to create a detailed, cohesive argument.
Rubric C: Assessment of the Writing Placement Exam

The following scoring guide was developed by Writing Program faculty during a reading session on Thursday May 27, 2010. An Individual Reader will determine whether or not the student should be placed into WRT 110, WRT 109, or WRT 106.

A student who should be placed into WRT 110 will show competency in the following areas:

1. **Using the Reading**
   - Student must, at some point of the essay, identify and respond to the author’s main idea and at least one of the author’s main points.
   - Student must state his/her main idea in response to the reading.

2. **Organization of Argument**
   - MOST paragraphs have a clear focus that is supported by evidence, both from the reading and from personal experience or prior knowledge.

3. **Development/Support**
   - Reader can follow logical relationships in the student’s argument because the student provides a clear example to support the main point of the paragraph.

4. **Language Use/Standard English Conventions**
   - The student has a clear command and sense of basic sentence structure and sentence boundaries. There are minimal run-on sentences or fragments, or sentences with faulty predication (mismatch between subject/verb in main clause).

A student whose writing exhibits the above criteria at a SATISFACTORY level should be placed into WRT 110.

Students should be placed into WRT 109 or WRT 106 based on the instructor’s own knowledge of the courses, and the MINIMUM competency needed for WRT 109.
**Final Project: Research Essay**

**Grading Criteria**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Due Date: Friday May 21, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course:</td>
<td>Writing 110: College Writing A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Criteria</th>
<th>needs work</th>
<th>adequate</th>
<th>good</th>
<th>excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assignment Fulfillment</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The essay fulfills the requirements of the writing task as described on the assignment sheet.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First draft due May 7: 10 points</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peer Review draft/participation: 10 points = (20)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Thesis/Controlling Idea</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A clear statement of the purpose or point of your essay creates the focus for what you say in the body of your essay. Your claim should: reflect your perspective and the complexity of your ideas; be limited enough to be manageable; be clearly communicated. (20)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Organization/Focus</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your argument uses a logical structure appropriate to the paper’s subject, purpose, audience, and thesis. You use transitional sentences to develop one idea from the previous one or identify their logical relations. You guide your reader through the chain of reasoning or progression of ideas. (20)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Development/Support</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You provide the reader with enough relevant evidence and explanation to inform or to persuade your reader of your argument. You appropriately define key terms and critically evaluate your sources, acknowledging the contradictions, limits, or implications of your evidence and analysis. (20)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sentence Craft</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You join related sentences and vary sentence structures to communicate the relationships between ideas. Sentences are clearly structured and carefully focused. (10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Style/Audience Awareness</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First of all, you must have a title that reflects to your reader the time and effort you spent writing, and why they should be curious to read your essay. Next, the tone of your writing should be appropriate for your intended audience and the purpose of your paper. Your word choice (diction) engages the reader with creativity and respect. (5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mechanics/Proofreading</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grammar, usage, punctuation, spelling. Your final draft is proofread for surface-level errors, showing your professionalism and care. Special focus: any issues that we have talked about individually. (5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comments:**

**Essay Grade:**
Effective & Efficient Commenting on Student Essays

A. General Matters of Tone
1. Write legibly (pencil advised). Or type end comments on word-processor and attach to the paper. (Recognize that red ink or pencil can evoke unwanted emotional response.)
2. Do not allow anger or sarcasm to come out in your comments.
3. Phrase your comments as if the student were going to have the chance to revise using your comments as guidelines. Your comments should aim to help the student understand the grade the paper will get, as well as guide the student to do better next time.
4. Address positive comments to the writer, negative comments to the paper. ("You do a good job of . . . ," "The last paragraph lacks . . . .") Avoid character judgments ("This shows you don't belong at UC Davis" or "You need to spend more time on this work").

B. Marginal Comments
1. Address local concerns (e.g., logic, clarity, accuracy, continuity).
2. Comment, do not lapse into wholesale correction or editing.
3. Avoid debating about content.
4. Remember to offer compliments as well as critiques.

C. Grammar and Spelling
1. Prepare a list of the grading symbols and abbreviations you will use. (Distribute to the class, if feasible.)
2. Comment where sentence is not understandable or logical. If you can easily isolate a structural reason, articulate it quickly.
3. Avoid correcting all grammar and spelling errors. Instead, try
   • Marking the first few instances of a recurring error, then drawing attention to the type of error at the end, OR
   • Marking all errors in a paragraph as a sample, then mentioning at the end that there are many unmarked errors throughout, OR
   • Not marking any errors, but mentioning in end comment that the frequency and seriousness of errors are such that you recommend that the student get help—making it the student's responsibility to do so.
4. Consider preparing a handout addressing common sentence-level problems, and return this with essays.

D. End Comments
1. Address student by first name.
2. Start with positive comment(s) if at all possible. Support what the writer has done well. Note any improvement over previous assignments, if possible.
3. Try not to join opening positive comment to a negative comment with a "but" or "however." Let the positive comment stand on its own.
4. Concentrate on one or two major problems in the paper. Challenge the writer to think more deeply; suggest practical ways to improve on a revision or the next paper [even if it's hypothetical].
5. Make specific reference to assignment sheet or grading criteria, especially.
Section Two:
Sample Syllabi and Course Schedules
➢ Syllabus Construction Guidelines
➢ WRT 106, 109, 110, 111 Syllabi
University of La Verne
Syllabus Construction Checklist

A syllabus
• Is an unambiguous detailed plan – a management and communication tool that may be modified when so stated
• Reflects department’s, program’s and University’s standards and expectations
• Projects instructor’s professionalism organization and credibility
• Contributes to the overall teaching evaluation process for promotion, and tenure (and rehire for adjunct faculty)
• Establishes an agreement (“Contract”) that may be challenged in court

Elements of a syllabus
(Words in Bold may be used as headers in a syllabus)

1. Identification: Centered at the top of the first page of the syllabus; identifies the University, department/program, campus/site and term/semester

2. Information about the course: Includes department prefix, number, title, semester hours, pre-requisites, and identifies program relation – elective, required GE, etc.

3. Information about instructor: Name, degree, rank, office hours and/or contact information by phone, e-mail, etc.

4. Course description: Briefly describes the general goals of the course in a way that is a little more than what is in the catalog but is consistent with the original course outline (proposal) (may use bullet format), and identifies which of the following University Mission elements are salient in the course: Diversity and Intercultural Orientation, Values Orientation, Interdisciplinary Thinking, Service Orientation and Life Long Learning

5. Objectives: Identifies in bullets the specific learning outcomes in terms of knowledge, skills and competencies – may be narrative in form

6. Nature of activities in the class: Reflects and is consistent with objectives – such as specific types of writing, group projects, content of lectures, nature of presentations, computer-simulations and reflections about films, etc.

7. Texts and readings: Describes in a complete professional format (MLA, APA, etc.) required and optional readings and materials

8. Weekly (or daily) plan: Includes dates, topics, assignments, tests and exams – just giving chapter numbers is not adequate

9. Evaluation and Grading: Explicitly reflects objectives, clearly describes how grade is obtained, identifies points or weights given to each evaluation activity, and explains “Incomplete” or “In Progress” policy

10. Plagiarism policy: Refers to the ULV policy in the catalog, and establishes the policy involving potential consequences

11. Attendance policy: Describes instructor expectations related to grade, approved absences, and excessive absences

12. Class Participation: Describes instructor expectations related to what constitutes
“participation” and how it affects grade

13. **Group Assignments:** If this is involved, describes instructor expectations, the nature of the tasks and how each individual’s contribution will be evaluated

14. **Make-up and late assignments:** Describes if late assignments are acceptable, whether make-ups are provided and how grades will be affected

15. **Writing assignments:** If this involved, describes nature and length of assignments, deadlines, submission of draft or portions for feedback, criteria and rubric to be used for evaluation (suggestions provided by Writing Excellence Committee – see web site), electronic or hard copy submissions

16. **Tests and exams:** Describes specific dates, nature (essay, multiple-choice), coverage of topics or material, evaluation points associated with the test, make-up policy consequences if any

8/1/2002-Academic Assessment Committee
Corrected 9/30/03

---

**Model Syllabi**

For WRT 106, 109, 110, 111 are given in the following pages.
Welcome to Writing 106! This class is designed to help you improve your writing and reading skills. We will focus on the elements of the sentence, paragraph, and short essay and on the stages of the reading process and the usage of effective reading strategies.

**Course Objectives:** Upon completion of this class, you will be able to the following:
1. identify the main idea of a paragraph.
2. distinguish between the main idea and supporting details.
3. summarize the content of a paragraph / short essay.
4. utilize basic prewriting techniques to produce material for a writing assignment.
5. select appropriate details and devise a plan for presenting them in a paper / paragraph.
6. prepare an initial draft of a paper / paragraph.
7. revise the assignment to improve its effectiveness.
8. proofread the paragraph / paper for errors in mechanics, grammar, and usage.

**Course Content:** In this class, we will work on developing and improving the following skills:

1. Identifying main ideas in a paragraph
2. Distinguishing between main ideas and supporting details
3. Summarizing paragraphs
4. Recognizing paragraph organization
5. Using Prewriting techniques
6. Drafting
7. Revising
8. Proofreading
9. Building vocabulary
10. Utilizing study skills

**Methods of Evaluation:** A "C" or better is needed to pass this CR/NC course.
Class Participation: 10% of grade (points will be converted into a % at the end)
- Exercises (varies)
- Group Work (varies)
- Journaling (4pts each x 25=100pts)
Final in-class essay exam: 10% of grade
Four out-of-class essays: 80% of grade
- Peer Drafts (4x3%=12%)
Teacher’s Draft (4x2%=8)
Final Copy (4x15%=60%)

Opportunity to rewrite or make up 1 essay
Total: 100%

Student Materials
Textbooks: Robinson & Altman’s *Integrations* (required), Smith’s *Breaking Through* (required).

Other: Small paper copy dictionary, thesaurus, small stapler, binder to keep journal entries and notes, pen (blue/black), & highlighters (two to three different colors)

Classroom Conduct
We will treat each other with respect. Some examples are the following:

1. Having cell phones off when class begins; do not answer calls or text message in class
2. Attending class punctually (being on time) and regularly; do not ask to end class early
3. Coming prepared with class assignments and materials; do not avoid buying textbooks
4. Speaking politely when recognized; do not interrupt students or the instructor when they have the floor.
5. Listening attentively; do not distract others
6. Having a positive attitude; smile often!

Late Work Policy:
Work is not accepted late (except for one make-up essay). Work done in class, such as sharing of peer drafts as well as doing the assignments/exercises/activities listed under class participation, will be deducted percentage points/points if you arrive late to class.

Journaling, for example, cannot be made up when absent. Journaling is a class activity that will generally be done at the start of class. To receive full credit for journaling, you will need to write at least ½ a page. Coming late to class when journaling will cause you to receive only partial credit. I check journal entries periodically.

Exception to Policy on Late Work: You will have the choice of rewriting your lowest-graded essay or making up an essay not turned in when due. The make-up paper may receive no more than a high “C” grade whereas the rewrite can be any higher grade depending on the revisions made.

Submitting Work Policy: Only Hard Copies of Work Accepted: Work submitted electronically will not be accepted.
Failing Grade Essays Policy: If you receive less than a “C-” on any essay (this includes not turning in an essay on time), you will be required to do 2 things prior to submitting the final copy of the following paper:

1. Meet with the instructor
2. Receive tutoring (other than with me) and turn in proof of having received tutoring services at the LEC
3. Should you not meet requirements 1 & 2, you will receive a 0 (zero) on the next paper and will need to consider making that paper up at the end of the semester. **However, you may make up only one essay. Therefore, it is imperative that you follow the failing grade policy.**

For example, if you receive less than a C- on Essay #1 (for you failed to turn it in), you will need to conference with me and also seek tutoring with an LEC tutor (not with me) prior to handing in Essay #2. You will then attach proof of having received tutoring services to the Final Copy of the essay.

*Note: This syllabus is subject to change. You will be notified when changes are made.*

**Essay Guidelines**

The following requirements apply to the essays you will write/rewrite: The assignments for the essays are found in our textbook *Integrations.* For each essay assignment, you will write a Peer Draft and a Teacher’s Draft.

**Peer Drafts:** The peer drafts will be written out of class. They may be computer generated or written in ink (black or blue) skipping every other line; you may write on the back of the paper; print if you know that your handwriting is difficult to read. In groups, you will discuss each other’s drafts. Once you have completed that process, you will rewrite your Peer Draft. The revised computer-generated copy will become the Teacher’s Draft.

**Teacher’s Draft:** Teacher’s Draft will be computer-generated. **Staple the Teacher’s Draft to the Peer Draft drafts** as I will collect both; then I will give you suggestions for improvements. I will deduct 1% for not including the Peer Draft. If you were absent the day a Peer Draft was due, you will not be deducted 1% from the Teacher’s Draft if you turn proof of having taken your draft to an LEC tutor to review.

**Final Essay Copies:** Final copies of the essays will need to be computer generated following conventional MLA format (I will show you an example). I will deduct 1% from each draft if drafts are not turned in with the final essay.

**Rewrites:** You will have the opportunity to rewrite 1 essay, or you may make up 1 paper if you did not turn in an essay when it was due. You must rewrite your lowest-graded essays. **The Peer and Teacher’s Drafts and the graded copy must be stapled to the rewrites** (or the drafts and graded copy can be paper clipped to the rewrite). The rewrite or make up must be computer generated following conventional MLA format. I will only accept rewrites that include the original graded essays and the drafts. **You are required to conference with me at least once before turning the final copy of the rewrite.**
Make up essays must include 2 drafts, regardless of whether you were absent at the time the drafts were due. **You are required to conference with me at least once before turning the final copy of the make up essay.**

**Late Work Policy:**

*Peer drafts* cannot be turned in earlier or later since they involve class participation. To receive full credit, you must be present to discuss your paper and to work in groups. Your draft must also have an introduction, body, and conclusion. *Teacher’s draft* may be turned in earlier, but not later, if you know that you are going to be absent. To receive full credit, your essay must have an introduction, body, and conclusion. I will deduct 1% if the Peer Draft is stapled to the Teacher’s Draft.

**Final** copies may not be turned in late. I will deduct 1% for each draft not turned in with other drafts and or with the final copy.

**Rewrite** or make up may not be turned in late.

**Electronic Policy:** Work is not accepted electronically.

**Class Calendar**

**Note:** All class assignments and homework are not included in this calendar. They will be announced in class. You will be notified of any additions and or revisions made to this calendar.

**Week 1: February 02 & 04**

**Due**

- Introduction to Ch 1 & 3 of *Integrations*

  **T** Introduction to Class:

  **Journal#1:** What were your English writing/reading experiences in high school or prior to enrolling at this college? How do expect your writing/reading experience to be similar and or different from your previous experiences?

  *Integrations:* Choosing Options, pgs 1-9 (The Writing Process)

  **Th Journal#2:** What is more important to you, making money or doing what you love?

  *Integrations:* The Case of Luis Cardenas’ Career Possibilities, pgs 63-68

  Discussion of Ch 1 *Integrations*

**Week 2: February 09 & 11**

**Introduction to Ch 1 Breaking Through**

**P & T**

- Peer Draft Experience & in-class Teacher’s Draft

  **Drafts of E#1**

**Journal #3:** Write about your experience doing the Peer and Teacher’s Draft.

  Return Teacher’s Drafts & discuss strengths & needs improvement areas

  *Breaking Through:* Student Success (Ch 1): What does that look like? What are the characteristics that successful students have? Their actions? Their behavior?

**Week 3: February 16 & 18**

  **Ch 2 Integrations & Ch 1 Breaking Through Continued**

**T** **Journal#4**

How have you improved your Teacher’s Draft? What questions do you still have?

Bring E#1 Teacher Draft

*Breaking Through* Ch 1
Th Journal#5  What are the pros and cons of working and going to school? How do you think working and going to school effects a student’s life? Integration: Should Denise Liu Be Working, pgs. 38-41

Final Copy E#1

Week 4: February 23 & 25

Ch 2 of Breaking Through

T Journal#6: What are your reading habits/strategies?  

Breaking Through: Ch 2 Stages of Reading

Th Peer Draft

Peer Draft E#2

Week 5: March 02 & 05

Chapter 2 of Breaking Through Continued

T Journal #7: Compare your reading habits/strategies to what the book Breaking Through explains about the reading process/stages.  

Breaking Through

Teacher’s Draft E#2

Th Journal #8: What do you feel you did well and what do you think needs to be improved for Essay #2?  

Return TD: Discuss Strengths & Needs Improvement; Breaking Through

Week 6: March 09 & 11

Ch 3 of Integrations & Ch 6 of Breaking Through

T Journal #9  What job-related characteristics do you think people in general should have?  

Integration: The Case of Choosing an Administrative Assistant, pgs. 74-82

Final Copy E#2

Breaking Through: Ch 6 Textbook Learning

Th Journal #10: What do you do when you read a textbook for one of your college classes?  

Continue Case of Choosing an Administrative Assistant

Week 7: March 16 & 18 (Mar 15, 2010 - Mar 21, 2010 Spring Break)

Week 8: March 23 & 25

Ch 6 Breaking Through Continued

T Journal #11: Peer Draft E#3

Peer Draft E#3

Th Journal #12

Teacher’s Draft

Return TD: Discuss Strengths & Needs Improvement

Breaking Through

Week 9: March 30 & April 1

Ch 3 Breaking Through Continued

T Journal #13  How do you learn new words? What do you do when you don’t know the meaning of words?  

Breaking Through: Ch 3: Vocabulary

TH Journal #14:

Week 10: April 06 & 08

Ch 3 Breaking Through Continued

T Journal #15

TH Journal #16

Final Copy E#3

Week 11: April 13 & 15

Ch 4 of Integrations
What is sexual harassment? Give examples. 

**Integrations: The Case of The Athletes Club, pgs 100-107**

**TH Journal #18** Peer Draft E#4 Peer Draft E#4

**Week 12: April 20 & 22**

Ch 11 of Breaking Through

**TH Journal #19** If you one of your professors gave you a reading assignment and asked you to read it critically, what would that mean to you? That is, how you read the assignment? What things would you look for?

**Teacher’s Draft**

**TH Journal #20**

Return TD: Discuss Strengths & Needs Improvement

**Week 13: April 27 & 29**

Ch 11 of Breaking Through Continued

**TH Journal #21** If you had not decided to attend La Verne, what were your other options? Explain as many as you can even though they were not options you would have taken.

**TH Journal #22** Final Copy E#4

Review of Grammar Rules

**Week 14: May 04 & 06**

**TH Journal #23:**

Review of Grammar Rules Make up Essay Due

**Week 15: May 11 & 13**

Ch 2 **Integrations**

**TH Journal #23:** What are the qualities you think a supervisor should have? 

**Integrations: George Maxwell's Decision, pgs 31-38**

Rewrite Essay Due

**TH Journal #24:** How would you describe your work ethic?

**Week 16: May 18 & 20**

**TH Journal #25:** Rate your ability to do the following:

Course Objectives: Upon completion of this class, you will be able to the following:

1. identify the main idea of a paragraph.
2. distinguish between the main idea and supporting details.
3. summarize the content of a paragraph / short essay.
4. utilize basic prewriting techniques to produce material for a writing assignment.
5. select appropriate details and devise a plan for presenting them in a paper / paragraph.
6. prepare an initial draft of a paper / paragraph.
7. revise the assignment to improve its effectiveness.
8. proofread the paragraph/ paper for errors in mechanics, grammar, and usage.

**TH Review for Final**

**Week 17: May 24 Finals Week (Final Exam Date to Be Announced)**
Writing 109: Introduction to Expository Writing

Course Description
Welcome to Writing 109! This course provides students with the opportunity to develop proficiency in writing college-level essays. In this class, we will work on writing more complex paragraphs and essays. To develop our writing, the study and development of sentence-level grammar skills will be an important component to our practice.

Students will also develop the critical reading, analytical, and writing skills that produce strong, well-developed essays. Each assignment will allow students to consider and respond to different reading and writing tasks. Throughout the class, students will also have the opportunity to share their work with their classmates, so that they will learn how their choices as a writer impact readers.

Learning Objectives
The main goal of this course is for each student to develop his or her analytical and writing skills through the study of different types of essay writing. Students in this course will be encouraged to develop their own individual writing process, to address and study grammatical elements at the sentence and paragraph level, to develop critical reading skills and to develop proofreading/editing skills. Student essays will be assessed according to the following learning outcomes:

· Organize essay writing around a central point, focus, or thesis, cognizant of tone, sentence variety, word choice, audience, purpose, point of view, and paragraph development.
· Develop competence in sentence structure and variety, syntax, paraphrasing, paragraph organization and development, essay organization and development.
· Master the steps involved in the writing process, including generating drafts, drafting, revising, and editing.
· Critically read, summarize, and analyze texts, demonstrating an understanding of the underlying themes, ideas, assertions, and purposes of a text using point-of-view, tone, and knowledge of audience.
· Locate and utilize information from supplemental sources to support ideas through use of proper and appropriate citations.
· Define and apply appropriate modes and styles of writing in one’s personal writing.
· Correctly apply conventions of standard American English to writing assignments.
· Recognize strengths and weaknesses in personal writing and apply learned revision strategies to improve writing.
**Required Materials**


--A book or excerpts from a book may also be assigned.

--A notebook for writing

--Access to a computer and printer in order to complete assignments on time, check your La Verne email account for messages from me and your fellow students, to do some assignments on our class Blackboard, and to print multiple copies of your drafts. There are computers accessible to La Verne students throughout campus: the Learning Enhancement Center (they also have printers for student use), Wilson Library, and computer labs in various buildings on main campus. UNLESS INSTRUCTED OTHERWISE, ALL HOMEWORK ASSIGNMENTS, ESSAYS AND OTHER ASSIGNMENTS ARE TO BE TYPED. UNTYPED WORK WILL NOT BE GRADED.

**Course Requirements**

1. **Essays:** Four essays, averaging 2-5 typed pages are required. All essays will require at least one revision. All rough drafts and final drafts must be typed and follow MLA guidelines. When final drafts are due, please include all notes and revised rough drafts with your final draft in a 2-pocket folder. FINAL DRAFTS WITHOUT YOUR NOTES AND MARKED-UP REVISED DRAFTS WILL RESULT IN A GRADE MARK DOWN. All assigned work is due in hard copy on the assigned due date at the beginning of class. Late papers will be marked down a minimum of a full letter grade (at the instructor’s discretion). Unless otherwise noted by me (the instructor), I do not accept work via email or fax (these emailed or faxed essay will be ignored).

2. **Homework & Quizzes:** Homework assignments are listed on the syllabus and may also be announced during class time. Expect quizzes to inspire you and test your knowledge of the readings, lectures, and homework assignments. In some cases, quizzes will help prepare you for exams in this course; they serve as a preview of what to expect on the exams. There are no make-up quizzes.

3. **Exams:** There is a short, written final. For the final, students will demonstrate their grammar and essay writing skills.

4. **Participation:**

   Please read the assigned articles before class begins, so that you can fully participate during class. Be prepared to work the entire class period. PLEASE BRING YOUR TEXTBOOK TO EVERY CLASS.

   Students will receive full participation points through the following:

   1. Active participation during the entire class period: I keep a student list next to me during class and give points to students who discuss the class material in a thoughtful, analytical manner. I do not give points for a mere "Yes" or "No" or "I didn't like the essay" etc.
2. Active participation during small and large group tutorials, individual conferences, and LEC tutorials:

--As part of this course, you will be required to meet twice (2 different essays, preferably) with the tutors currently on staff at the ULV Learning Enhancement Center. You will be required to provide me with a copy of the LEC tutor form that your LEC tutor will fill out at the end of your tutorial. The LEC offers peer tutoring during which a student can work with an experienced writer to help outline, brainstorm, or revise work already written. The tutors do not edit papers; rather, they will help a student better understand his/her writing through the discussion and reading of the work itself. The LEC is located on the second floor of the Campus Center (phone ext 4342). The LEC is open 7 days a week; check their daily schedule.

3. Attendance is a given.

Please come to class on time. If you know that you will be late or absent for a particular class, please notify the instructor beforehand. I take roll at the beginning of class, so you will be marked absent if you arrive late. If you do arrive late, please see me at the end of the specific class, so I may change your attendance record. After 3 tardies, the instructor will start marking you absent. The instructor may fail a student if he/she is absent for more than 4 classes (the equivalent of 2 weeks of class). Excused/Unexcused absences cannot be made up in terms of attendance.

Athletes: If you have to miss class because of an athletic event, you must provide a note from your coach PRIOR to the date of your absence with the explicit date(s) you will be missing. Please provide a note signed by your coach each time you will be absent. Otherwise, you will be marked absent.

Illness: Any excused absence requires a dated doctor’s note and/or receipt of your doctor’s visit that includes the date and time of your visit.

Note on cell phones, electronic devices and other distractions: Please turn them off and put them away. Please put away all newspapers and outside materials before class begins. All students in this class are expected to actively participate in their learning and to help create a writing community. Therefore, the instructor has the right to mark a student absent, lower his or her final grade, and/or ask a student to leave for any disruptive behavior.

6. Enthusiasm!

You are here at La Verne because you were chosen to be here. Take advantage of the time you spend here by making this class a community that wants to learn and succeed!

Evaluation

Essays: 50%
Attendance/Participation/Workshop & LEC Tutorials: 20%
Quizzes/Exams & Homework: 30%

Note: All composition courses at La Verne require a C- grade or better to pass the course. All assignments must be completed to pass this course. No exceptions. If you have questions about any grades, please meet privately with the instructor during official office hours or make an appointment with her. The instructor does not provide grades over email or the phone due to privacy reasons. If you would like your final paper and
grade mailed to you at the end of the semester, please provide the instructor with a self-addressed, stamped envelope.

**Grading**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94-100</td>
<td>90-93</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>A-</td>
</tr>
<tr>
<td>C+</td>
<td>87-79</td>
<td>B</td>
</tr>
<tr>
<td>D+</td>
<td>68-69</td>
<td>C-</td>
</tr>
<tr>
<td>D</td>
<td>63-67</td>
<td>D-</td>
</tr>
<tr>
<td></td>
<td>59 and below</td>
<td></td>
</tr>
</tbody>
</table>

**Important Dates at La Verne:**

Sunday, February 14, is the last day to add classes.

Thursday, April 15, is the last day to withdraw and/or make grade option changes.

**Academic Integrity**

Essays with plagiarized material will receive a zero for the assignment with no opportunity for rewrite. Two instances of plagiarism will result in automatic failure for the course. In addition, the Dean of Students will be contacted regarding any repeated incident of plagiarism.

La Verne’s Statement on Academic Honesty:

"Each student is responsible for performing academic tasks in such a way that honesty is not in question. Unless an exception is specifically defined by an instructor, students are expected to maintain the following standards on integrity:

a) All texts, term papers, oral and written assignments, recitations, and all other academic efforts are to be the work of the student presenting the material.

b) Any use of wording, ideas, or finding of other persons, writers or researchers requires the explicit citation of the source; use of the exact wording requires a "quotation" format.

c) Deliberately supplying material to a student for purposes of plagiarism is also culpable."

(Excerpt from the University of La Verne 2004-5 Catalog. For more information, consult pages 65-66).
**WRITING 109 SCHEDULE**

Note: The instructor reserves the right to alter the course schedule at any time during the semester. The instructor will notify students in advance of any changes and will announce these changes during regular class time. Students are responsible for making note of these changes in their copy of the syllabus.

<table>
<thead>
<tr>
<th>Week 1: Introduction</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 2/2 Introduction to class/syllabus/students</td>
<td></td>
</tr>
<tr>
<td>R 2/4 Diagnostic Essay</td>
<td>Purchase textbooks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2: The Writing Process &amp; Paragraphs</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 2/9 Workshop: The Writing Process/Paragraph Structure Discussion of <em>The Last Lecture</em></td>
<td>Reading <em>The Last Lecture (TLL)</em>: Intro and pp. 3-18. Grammar Skills: <em>Choices, Ch. 15</em>, pp. 481-488; do activity 1, 2, 5 and 7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 3: Thesis Statements</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>R 2/18 Draft of assignment 1 due. Sign up for individual conferences Grading essays and course rubric(s)</td>
<td>Writing: Type 1 draft of essay 1 assignment and underline thesis. Prepare for Ch. 15 Grammar Quiz</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 4: Individual Conferences</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 2/23 Individual Conferences</td>
<td>Grammar: <em>Choices</em>, Ch. 16, 505-521 Do activity 1, 3, 5, 6, 12, 13, 15</td>
</tr>
<tr>
<td>R 2/25 Individual conferences</td>
<td>Reading: <em>TLL</em> pp. 57-104, prepare/type out responses for next class.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 5: Analyzing the Workplace</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 3/2 Essay 1 assignment due as well as <em>TLL</em> response questions and Ch. 16 homework (ALL WORK SHOULD BE TYPED) Grammar Review, Ch 16 Discussion of TLL/In-class writing exercise; small group workshop</td>
<td>Revise essay 1 into final draft.</td>
</tr>
<tr>
<td>R 3/4 Using Classification and Definition Discussion of readings from <em>Choices</em> Writing exercise &amp; workshop Quiz on Chapter 16</td>
<td><em>Choices</em>: 182-192 Prepare for Ch. 16 grammar quiz</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 6: Analyzing the Workplace, part II</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 3/9 Introduction to Assignment 2 Discussion of <em>TLL</em> Writing exercise &amp; workshop Chapter 17 homework due</td>
<td><em>TLL</em>: 107-128 Grammar: from <em>Choices, Ch. 17</em>, 522-530, 537-539. Do activity 1, 2, 3, 11, 12</td>
</tr>
<tr>
<td>Date</td>
<td>Assignment</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>R 3/11</td>
<td>Writing/Revision Workshop: Quoting outside sources/avoiding plagiarism</td>
</tr>
<tr>
<td></td>
<td>Chapter 17 quiz</td>
</tr>
<tr>
<td></td>
<td>Bring research for your assignment to class.</td>
</tr>
<tr>
<td></td>
<td>Prepare a “discovery draft” that includes a strong rough thesis and at least 3 paragraphs. Make 2 copies of your draft.</td>
</tr>
<tr>
<td></td>
<td>Prepare to take Chapter 17 quiz</td>
</tr>
<tr>
<td>March 15-21</td>
<td>Homework</td>
</tr>
<tr>
<td>SPRING BREAK</td>
<td></td>
</tr>
<tr>
<td>Week 7: Quoting Outside Sources</td>
<td>Homework</td>
</tr>
<tr>
<td>T 3/23</td>
<td>REVISION WORKSHOP</td>
</tr>
<tr>
<td></td>
<td>Type out revised rough draft for assignment 2; bring 2 copies to class for revision workshop</td>
</tr>
<tr>
<td></td>
<td>Grammar: Choices, Ch.18, 542-555. Do activity 1, 5, 6, 9</td>
</tr>
<tr>
<td>R 3/25</td>
<td>Final Draft of Essay Assignment 2 Due and Chapter 18 homework</td>
</tr>
<tr>
<td></td>
<td>Discussion of readings and the compare/contrast essay</td>
</tr>
<tr>
<td></td>
<td>Workshop on Compare/Contrast essays</td>
</tr>
<tr>
<td></td>
<td>Review Chapter 18</td>
</tr>
<tr>
<td></td>
<td>Writing: work on final draft of essay 2</td>
</tr>
<tr>
<td></td>
<td>Reading: from Choices, pp. 234-242</td>
</tr>
<tr>
<td></td>
<td>Grammar: Choices, Ch. 18, 556-563, do activity 12, 13, 14, 15, 16, 18</td>
</tr>
<tr>
<td>Week 8: Using Compare/Contrast</td>
<td>Homework</td>
</tr>
<tr>
<td>T 3/30</td>
<td>Evaluating a performance or product Introduction to Assignment 3</td>
</tr>
<tr>
<td></td>
<td>TBA</td>
</tr>
<tr>
<td>R 4/1</td>
<td>TBA; Discussion of performance or produce Set up tutorials</td>
</tr>
<tr>
<td></td>
<td>TBA</td>
</tr>
<tr>
<td>Week 9 Tutorials</td>
<td>Homework</td>
</tr>
<tr>
<td>T 4/6</td>
<td>Rough Draft of Essay 3 due Tutorials</td>
</tr>
<tr>
<td></td>
<td>Grammar: Grammar: Choices, Ch. 21, pp. 581-591. Do activity 1, 3, 4, 5, 7, 9, 11, 12, 13, 15, 17</td>
</tr>
<tr>
<td>R 4/8</td>
<td>Tutorials</td>
</tr>
<tr>
<td></td>
<td>Grammar: Choices, Ch. 21, 592-605</td>
</tr>
<tr>
<td></td>
<td>Do activity 20, 21, 26, 30, 32, 34</td>
</tr>
<tr>
<td>Week 10: Introduction to Aristotelian Appeals and Logical Fallacies</td>
<td>Homework</td>
</tr>
<tr>
<td>T 4/13</td>
<td>Final draft of Essay 3 due; Chapter 21 homework is also due.</td>
</tr>
<tr>
<td></td>
<td>Workshop: Aristotelian appeals</td>
</tr>
<tr>
<td></td>
<td>Review Chapter 21</td>
</tr>
<tr>
<td></td>
<td>Work on final draft of Essay 3</td>
</tr>
<tr>
<td></td>
<td>Please bring your favorite magazine to class</td>
</tr>
<tr>
<td>R 4/15</td>
<td>Chapter 21 quiz</td>
</tr>
<tr>
<td></td>
<td>Draft of Assignment due for writing workshop</td>
</tr>
<tr>
<td></td>
<td>Workshop: Logical fallacies</td>
</tr>
<tr>
<td></td>
<td>Go over Handouts</td>
</tr>
<tr>
<td></td>
<td>Work on rough draft writing assignment and make 2 copies</td>
</tr>
<tr>
<td></td>
<td>Prepare for Chapter 21 quiz</td>
</tr>
</tbody>
</table>

28
<table>
<thead>
<tr>
<th>Week 11: Introduction to Argument</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 4/20 Chapter 22 homework due and short writing assignment due</td>
<td>Writing: <em>Choices</em>, Ch. 9, 337-348, 378-384, Grammar: <em>Choices</em>, Ch. 22, 606-613, do activity 1, 2, 3, 4, 5, 7, 8</td>
</tr>
<tr>
<td>Workshop on Argument</td>
<td></td>
</tr>
<tr>
<td>Discussion of readings</td>
<td></td>
</tr>
<tr>
<td>Writing Exercise</td>
<td></td>
</tr>
<tr>
<td>R 4/22 Introduction to Assignment 4</td>
<td>From <em>Choices</em>: pp. 407-434</td>
</tr>
<tr>
<td>Discussion: Library research</td>
<td>Prepare for Chapter 22 quiz</td>
</tr>
<tr>
<td>Chapter 22 quiz</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 12: Proposing a Solution</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 4/27 Workshop on Proposing a Solution</td>
<td>Assigned Readings TBA</td>
</tr>
<tr>
<td>Reading teams assigned for each “Problem”</td>
<td></td>
</tr>
<tr>
<td>R 4/29 Discussion of readings led by student reading teams</td>
<td>Assigned Readings TBA</td>
</tr>
<tr>
<td>Sign up for tutorials</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 13: Writing/Revision Workshop</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 5/4 Workshop: Thesis statement for an argument</td>
<td>Work on/Type rough draft of Essay 4; bring 4 copies of intro/thesis and at least the first 2 pages of essay</td>
</tr>
<tr>
<td>R 5/6 Workshop: Introducing/Analyzing Sources in a paragraph</td>
<td>Incorporate outside sources and analysis of the source into paragraphs. Type 4 copies of rough draft of essay 4.</td>
</tr>
<tr>
<td>Rough Draft of Essay 4 due.</td>
<td></td>
</tr>
<tr>
<td>Sign up for conferences</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 14: Conferences</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 5/11 Individual Conferences</td>
<td>Assigned reading and response to Part V and VI of <em>The Last Lecture</em> (this is the written portion of the final exam)</td>
</tr>
<tr>
<td>R 5/13 Individual Conferences</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 15: Individual Conferences</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 5/18 Final Draft of Essay 4 due as well as response to Part V and VI of <em>TLL</em></td>
<td>Type final draft of Essay 4</td>
</tr>
<tr>
<td>Review for final exam</td>
<td></td>
</tr>
<tr>
<td>R 5/20 final exam</td>
<td>Study</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 16: FINAL EXAM WEEK</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Return finals TBA</td>
<td></td>
</tr>
</tbody>
</table>
Writing 110: College Writing A

Instructor: Dr. Jolivette Mecenas
Email: jmeenas@laverne.edu
Office Phone: (909) 593-3511 ext. 4710
Office Location: Miller Hall 217
Office Hours: MWF 9 – 10 am and by appointment

Books to Purchase

Required Technology
You must have a laverne.edu email address, which you check on a daily basis.
You must have access to the course Blackboard site, which may be entered through the “Current Students” link on the ULV home page: http://www.laverne.edu/start/current-students/

Class Description and Objectives
In this course, we will learn and practice strategies and processes of academic writing as a way to explore and communicate issues that are important to us and to the communities in which we live. We will write compositions in various genres, including the personal essay, literary analysis, wiki pages, a dialogue essay, and a researched-based argument, along with several shorter responses to readings. We will read, watch, and listen to multimedia texts – including non-fiction essays, films, radio programs, and a graphic novel – as the basis of class discussions. You will also conduct research to find additional counter-arguments or supporting arguments. Lastly, you will learn and use rhetoric as a critical reading and writing strategy.

What is rhetoric?
The ancient Greek philosopher Plato describes rhetoric as the art of moving souls through speech – in other words, persuasion. Plato believed that more often than not, unethical people used their language skills to motivate people to do things against their best interests. This view has come to dominate how we think about communication, so that most people understand rhetoric to mean manipulative language that is based less on reasoning and more on emotion – hence the term “empty rhetoric.” In contrast, we will study rhetorical strategies for critical reading and writing, learning to use writing as a social act for inquiry and action.

Course Outcomes
Students who complete the course successfully should be able to:

• Understand and practice the stages of the writing process: finding ideas, planning and organizing, drafting, editing and revising, and proofreading (composing).
• Summarize, analyze, and evaluate arguments; locate and contextualize the rhetorical situation of each argument (critical reading and thinking).
• Synthesize a variety of sources and experiences to inform and support your argument (argumentation).
• Conduct library research using various resources, including online databases; evaluate and document sources properly according to Modern Language Association (MLA) style (research).
• Apply the conventions and rules of written academic English grammar, syntax, and vocabulary; identify recurring errors in one’s own writing, and apply necessary proofreading strategies (language skills).
• Develop your writing voice reflective of your confidence, imagination, and individual style (composing and language skills).
• Collaborate with fellow students in class discussion of texts, the peer editing process, and other group projects with professionalism, respect, and good will (professional skills).

Course Assignments
1. “This I Believe”: Personal essay (3 pages)
2. Literary Analysis essay (4 pages)
3. Dialogue essay (4 pages)
4. Research-based argument with research proposal and annotated biblio: (8-10 pages)
5. Ten shorter writing and oral presentation exercises given as homework assignments to help you understand the readings and prepare for the essays (see #2 under “Course Requirements” below).

Course Requirements
1. Written assignments: You must complete all four of the major writing assignments #1 – 4 listed under “Course Assignments” in order to pass the class.
2. Preparation for and participation in class and short homework assignments: This course is a mixture of lecture, discussion, group work, and online writing. We will collaborate with each other during every class meeting. Therefore, your preparation and participation is essential to a successful class and will count toward your Homework and Participation grade. I will assign weekly homework assignments on the course Blackboard discussion site. These will count toward the Homework and Participation grade.

Essay 1: 100 points
Essay 2: 150 points
Essay 3: 200 points
Essay 4 (Final): 300 points
Homework/Participation: 250 points
POUNTS

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>97 – 100</td>
</tr>
<tr>
<td>A</td>
<td>93 – 96</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 92</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79</td>
</tr>
<tr>
<td>C</td>
<td>73 – 76</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72</td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69</td>
</tr>
<tr>
<td>D</td>
<td>63 – 66</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 62</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>

(D+ - F = No Pass)

Policies

1. Please practice professional classroom etiquette by turning off all phones and electronic devices before class. Texting in class is disruptive and disrespectful of the instructor and other students, and will not be tolerated.

2. Please be responsible about due dates for papers. I will NOT accept late homework assignments, or assignments that are emailed to me. Essays 1 – 3: For each day that the assignment is late, I deduct a half letter grade from your essay. I will NOT accept the Final Essay #4 after the due date. Please communicate with me if circumstances in your life prevent you from meeting the deadline, and we will discuss your situation on a case-by-case basis.

3. **A grade of C- or Credit (CRD) is considered a passing grade.** If you do not receive a passing grade, you must repeat the course. You may choose to take the class Credit/No Credit, but you will need to sign up for this option with me during the first week of class.

4. Your essays must conform to the MLA guidelines for formal presentation and citation of sources. All homework assignments and Blackboard discussion postings are formal assignments and must be typed and written in Standard English. However, this does not mean that you must use only Standard English vocabulary; you may use slang, non-English words or other variations as long as you clearly demonstrate a context and purpose for doing so.

5. The peer review workshop is a chance for you to receive feedback from your colleagues on your rough drafts, and to offer feedback as well. Please come prepared with a full draft and two extra copies. Because peer review is such an important part of the writing process (drafting and revising), failing to attend or attending unprepared will result in a deduction of one half letter grade from your final draft grade.

6. Revision policy: If you received a NP (No Pass) on one of Essays 1-3, you may revise it for a better grade provided that you first meet with me to discuss a revision plan. In fairness to others and to avoid grade inflation, I will replace your first grade with the average of that first grade and the revision grade. If you choose not to revise, a NP is equivalent to a D. The last essay may not be revised.

7. Attendance and punctuality are vital to your success; therefore, lateness and absences will adversely impact your course grade. Chronic lateness and more than six absences will seriously impact your ability to pass the course.

8. The University’s policy on plagiarism and academic honesty is as follows:

   Each student is responsible for performing academic tasks in such a way that honesty is not in question.
   
   • All formal written assignments and homework, and all presentations and other academic efforts are to be the work of the student presenting the material.
   
   • Any use of wording, ideas, or findings of other persons, writers, or researcher requires the explicit citation of the source; use of the exact wording requires a “quotation” format.
   
   • A faculty member who has proof that academic honesty has been violated may take appropriate disciplinary action, including the refusal of course credit and involvement of the Arts & Sciences dean.
If you feel you need reasonable accommodations because of the impact of a disability, please contact the University of La Verne Students with Disabilities Office. Also, please feel free to speak with me privately to discuss your specific needs and concerns. I will be happy to work with you and the program to meet your access needs related to your documented disability. Phone: (909) 593-3511, ext. # 4441

The Students with Disabilities Office is located at 2147 "E" Street, La Verne, CA., 91750. The building is on the west side of "E" Street, between Second and First Avenues. If you need more help in finding us please feel free to call (909) 593-3511, ext. # 4441.

Course Schedule

I. What Do You Believe?

“Never has the need for personal philosophies of this kind been so urgent.” – Edward R. Murrow, host of the radio program, This I Believe.

Genre: Composing the personal essay: describing and explaining your belief to a wide audience.
Writing strategy: Finding ideas (invention); understanding the rhetorical situation for better communication.
Reading strategy: says/does note-taking strategy; paraphrase and summary; rhetorical analysis
Sentence grammar: One topic of choice from Lunsford sections 7 – 13.
Sentence style: “Simplifying sentence structure” Lunsford section 16d (95).
Texts: “This I Believe” essays from Muhammad Ali, Amy Tan, Bill Gates, Martha Graham, and more.
Assignments: HW #1: Summary Due: Mon 2/8
Peer review draft Due: Fri. 2/12
Essay #1: “This I Believe” essay Due: Wed. 2/17
NOTE: MONDAY, FEBRUARY 15 IS PRESIDENTS’ DAY HOLIDAY

II. Persepolis – A Memoir in Graphic Novel form by Marjane Satrapi

Genre: 1) Composing a literary analysis to respond to author Satrapi’s autobiographical account of her beliefs and experiences. 2) Composing a wiki page to understand secondary sources.
Writing strategy: Thesis construction: Lunsford (13); collaborative writing: Lunsford (19); Works Cited page: Lunsford (196 – 231); writing plans.
Reading strategy: summary/response; double entry response notes; library research presentation by Andre Ambrus, Wilson Library (Monday 3/1).
Sentence grammar: Introducing and citing quotations in your writing: Lunsford (117-121; 187-190).
Sentence style: Work on proofreading from instructor’s comments on Essay #1.
Texts: Persepolis novel and film; and article by Marjane Satrapi; your own research.
Assignments: HW #2: Summary/response Due: Mon. 2/22
HW #3: Double entry response Due: Wed. 3/3
HW#4: Group Wiki page Due: Mon. 3/8
Peer review draft Due: Wed. 3/10
Essay #2: Literary analysis Due: Fri. 3/12

33
III. **Principles of Argumentation, Part I**

*Genres:* 1) Composing a brief rhetorical analysis to understand strategies of argumentation. 2) Composing a dialogue essay to understand multiple perspectives of an issue and to place these views in conversation with one another in a creative, yet logical, way.

*Writing/Reading strategy:* Read “Analyzing and Constructing Arguments.” (Lunsford 20-31).

*Sentence grammar/style:* Sentence strategy jigsaw exercise: Read Lunsford Sections 14-18.


*Assignments:*
- HW#5: Rhetorical Analysis  
  Due: Wed. 3/31
- HW#6: Sentence Strategy jigsaw  
  Due: Wed. 4/7
- HW#7: Sentence strategies (Cont’d)  
  Due: Fri. 4/9
- Peer review draft  
  Due: Wed. 4/14
- Essay #3: Dialogue essay  
  Due: Fri. 4/16

NOTE: FRIDAY APRIL 2 IS A HOLIDAY; NO CLASS MEETING

IV. **Principles of Argumentation, Part II**

*Genre:* 1) Taking a Position on an Issue and Proposing Next Steps: A Position/Proposal argument. 2) Composing a research proposal. 3) Composing an annotated bibliography

*Writing strategy:* Speed drafting and review all strategies

*Reading strategy:* Read “Conducting Research” Lunsford (168-171).

*Sentence style/grammar:* Revision/proofreading strategies

*Texts:* *Food, Inc.* selections from “Part III: What You Can Do About It” and your own research.

*Assignments:*
- HW#8: Research Proposal  
  Due: Fri. 4/23
- HW#9: Annotated bibliography  
  Due: Mon. 5/3
- HW#10: Speed draft  
  Due: Wed. 5/5
- Peer Review draft  
  Due: Wed. 5/12
- Final Essay #4  
  Due: Fri. 5/21

NOTE: THERE ARE NO CLASS MEETINGS DURING THE WEEK OF APRIL 26 – 30. We will meet for individual conferences in my office Miller 217.

This schedule is subject to change; the instructor will give written notice of schedule changes.
COURSE CATALOGUE DESCRIPTION
This course furthers expository writing with particular emphasis on methods of research and effective use of source materials. Skill Area A: Writing Process. Outcomes: communicate effectively and with purpose in multiple creative and academic writing genres by applying the Standard American English fundamentals to compositions; understand and apply the stages of the writing process to creative and academic communications: composition, organization, revision, and editing of Standard American English mechanics; define and utilize common modes of organization in written composition, with emphasis on summary, critiques, analysis, and synthesis. Skill Area B: Research and Reading Comprehension. Outcomes: use a variety of documentation styles to cite research and examples in written compositions for specific purposes and designated audiences; critically analyze modes of writing and writing components in popular and academic texts by studying point-of-view, tone, purpose, audience in order to react, reflect, and respond in written compositions; assess and examine differing perspectives critically; evaluate their merits and weaknesses by locating points of agreement and disagreement; use theory to guide the organization, interpretation, and presentation of written compositions.

COURSE DESCRIPTION
In this course, students analyze literature, and write responsible and persuasive arguments about it. Students learn to use multiple modes of writings for the production of original compositions. Students are encouraged to apply critical strategies (e.g. psychological, historical, gender, mythological, biographical, reader-response) in their research-based compositions. Writing in the humanities also includes engaging in listening rhetoric: listening to voices from other fields of study, establishing rapport, and finding common ground. Writing in this class will revolve around critical analysis of texts as they relate to common themes in the humanities. Students learn how to write about literature; how to write about stories; how to write about plays; how to write about essays. This course focuses on writing from sources. The textbook for this class is Making Literature Matter. An Anthology for Readers and Writers by John Schilb and John Clifford (2009). Additional readings will include the novel Beauty and Sadness by Kawabata Yasunari, selected poems by Bashō, and selected plays by Chikamatsu Monzaemon.

Required Textbooks (available at ULV bookstore)
- Kawabata Yasunari, Beauty & Sadness

Required Material
- One 3-ring, loose-leaf binder with dividers where you will collect all the material for this course. This will become your portfolio.
- One white, lined, notebook paper [wide- or college-ruled] as your Personal Journal.
- One pocket folder.
- One flash drive [1GB] where you will hold all the material for this class.
- You must have access to a computer in order 1. to complete assignments on the Discussion Board; 2. to download handouts and readings; 3. to view your Writing Assignments’ guidelines; 4. to type your written assignments; 5. to communicate with me via e-mail; 6. to keep track of your
grade … There are several computers available throughout this campus. You can find them in the library, in the Learning Enhancement Center, in the Computer Labs. There are no excuses for you NOT to be able to do your homework and complete all the assignments for this class on time.

COURSE REQUIREMENTS

Attendance. Attendance is mandatory. Eight absences will result in an automatic “F” for this class. You are late when you show up one minute after the beginning of class. Being late more than two times will become one absence. There are no “justified absences.”

Participation. Class participation is understood as your contribution to class discussion and online individual assignments. You must be an active participant during class discussion. Check the handout for guidelines.

Homework. It includes, but it is not limited to Personal Journal entries, papers’ outlines, papers’ drafts, papers’ revisions, and online quizzes. See Course Schedule for details.

Writing Assignments. Writing assignments will increase in complexity and length, and will explore varied modes of writing. Each writing assignment will include all stages of the writing process: generative writing, organization strategies, developing content, developing support, revision strategies, language use, editing strategies, process reflection. You will write seven formal essays. Check Course Schedule for due dates. More information will be provided to you before the assignments are due, will be posted on Blackboard, and will be discussed extensively in class. To be graded, your assignments must be submitted to SafeAssign.

Annotated Bibliography. Details in class.

ULV Theater. You are expected to attend two plays: “Vagina Monologue” by Eve Ensler, and “Twelfth Night” by Shakespeare. Two writing assignments will be based on these plays. Make sure you keep your ticket and a copy of your program. [“Twelfth Night” schedule: 4/22-23-24-29-30 & 5/1 at 7:30 pm; Location TBD; “Vagina Monologue” schedule: TBD]

Final Exam. Date TBD.

Portfolio. Due on the day of the Final Exam.

Components of your Grade: Your Final Grade will be determined by your performance in the following areas:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Homework</td>
<td>10%</td>
</tr>
<tr>
<td>Writing Assignments</td>
<td>60%**</td>
</tr>
<tr>
<td>Portfolio</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Essay 1 (5%); Essay 2 (10%); Essay 3 (10%); Essay 4 (15%); Intro to Portfolio (5%); Annotated Bibliography (5%); Review “Vagina Monologue” (5%); Review “Twelfth Night” (5%)

PLEASE NOTE: It is up to the instructor’s discretion to review the content and requirements of this syllabus at any time during the semester. Updates will be passed on to you on a timely basis. Please, make sure your information on Blackboard are up-to-date, especially your e-mail address. I would strongly encourage you to familiarize yourself with Blackboard as soon as possible. This is a fast pace class. Therefore, there is no makeup for failing to turn in your assignments on their due date unless in cases of unusual emergency (accidents, hospitalization, death …). You may be allowed to make-up for your assignment only with formal, written documentation of the unfortunate event. Therefore, unless otherwise specified, your assignments are due in class: do not e-mail them to me, or fax them, or leave them in my mailbox, or hand them to people working in the office, or slide them under my office door, or have a friend of yours hand them to me in class. Manners, respect, and honesty are expected from each of you.
YOUR RESPONSIBILITIES:
- You need to purchase the texts and required materials. You are expected to bring the textbooks and materials to class each class day;
- You need to spend a considerable amount of time preparing for this class [min. 6 hours a week]. Timely completion of class work and out-of-class assignments is crucial to your success in the course;
- You are required to attend class regularly [note attendance policy] because major concepts are explained in class, and all the written assignments are extensively explained during class time;
- Complete and turn in assigned course work by the deadline. Late works will not be accepted.

Learning Enhancement Center is an excellent tool available to you free of charge. Take advantage of its services as you get ready to write your assignments for this course. LEC offers Tutoring In Writing. LEC is located on the main campus of ULV in the Campus Center. Appointments for tutoring should be made by phone (x4342) or in person 24 hours in advance. Same-day appointments are not available. Students who passed the Competency Test last fall are required to visit the LEC at least 4 times. More details will be provided in class.

Accommodations for Students with Disabilities. University policies and procedures concerning students with disabilities are available through the Director of Services for Students with Disabilities in the main campus Student Health Center (x4441). Students who need to request accommodations based on disability are required to contact the Director of Services for Students with Disabilities.

Academic Integrity and Plagiarism. University policies concerning dishonesty will be strictly enforced, and students are responsible for familiarizing themselves with these policies. Plagiarism and/or cheating on exams and papers are subject to the sanctions described in the University Catalog (pp. 57-58 of 2007-2008 Catalog).

Disruptive Behavior. Behavior which interferes with the ability of the instructor to teach or the ability of other students to benefit from the classroom experience is defined as “disruptive behavior.” It includes: text-messaging; chitchatting with your classmates while the instructor is lecturing or leading a discussion or your classmates are participating in class discussion; reading materials not related to this course or copy notes from another class; frequently leaving the classroom during class; confrontational/aggressive behavior toward the instructor and classmates; offensive comments, statements, and/or language; intimidation. University policies concerning disruptive behavior will be strictly enforced.

ULV Counseling Center. Please note that I am neither a trained psychologist nor a licensed counselor. If you feel overwhelmed by family issues, financial issues, sentimental issues, school issues, and you think that they are all getting in the way of your academic performance, please seek advice from the experts. The ULV Counseling Center is available to you free of charge [you pay a fee when you register for your classes]. The Counseling Center is located in the Hoover Bldg, 2nd floor. Hours of operations: Monday – Friday, 8:30 am – 4:30 pm. You can call to make an appointment or talk to an on-call counselor: 909-593-3511 x4831. In case of emergency after hours of operations, please dial x4650: leave a message, and somebody will return your call. If you are on campus, and you need immediate help, please have a friend walk you to the Counseling Center.

Electronic Devices. You are kindly invited to turn off your cellular phones, pagers, blackberries, and any other sound-producing equipment before you enter the classroom. If by any chance your phone/pager, blackberry goes off during class, please gather your belongings as quietly as you possibly can and leave. This will result in one absence.

Pets & Other Small Animals. No pet of any kind, shape, or form is allowed in the classroom, unless certified “Service Dogs” or “Pets in training for the disabled.”
<table>
<thead>
<tr>
<th>Week</th>
<th>Topics &amp; Readings</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/1-3-5</td>
<td>Introducing the class; Introducing the syllabus; Textbooks; MLA/APA; attendance;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>writing assignments; portfolio; plays; online quizzes; in-class work; computer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>labs; misc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Working with Blackboard</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Library Orientation: Date TBD</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Critical Thinking/Critical Reading (T-KED)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><a href="http://www.criticalthinking.org">www.criticalthinking.org</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 1: What is Literature? How and Why Does it Matter?</td>
<td></td>
</tr>
<tr>
<td>2/8-10-12</td>
<td>Chapter 2: How to Read Closely</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 3: How to Make Arguments about Literature</td>
<td></td>
</tr>
<tr>
<td></td>
<td>[Check material on reserve in the Library]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Patterns of Development</td>
<td></td>
</tr>
<tr>
<td>2/15-17-19</td>
<td>Chapter 4: The Writing Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FAMILIES.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 10: Memories of Families: Essays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Chapter 8: How to Write about Essays)</td>
<td></td>
</tr>
<tr>
<td>2/22-24-26</td>
<td>Chapter 10: Reconciling with Fathers: Poems</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Chapter 6: How to Write about Poems)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 10: Mothers and Daughters: Stories</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Chapter 5: How to Write about Stories)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 10: Siblings in Conflict: Stories</td>
<td></td>
</tr>
<tr>
<td>3/1-3-5</td>
<td>Chapter 10: Parental Crisis: Stories</td>
<td>3/5: Essay 1</td>
</tr>
<tr>
<td>3/8-10-12</td>
<td>LOVE.</td>
<td>3/12: Review “Vagina”</td>
</tr>
<tr>
<td></td>
<td>Chapter 11: True Love: Poems</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 11: Romantic Dreams: Stories</td>
<td>Chapter 11: Love and Myth: Essays</td>
</tr>
<tr>
<td>3/15-17-19</td>
<td>SPRING BREAK</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kawabata Yasunari: Beauty &amp; Sadness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Montebruno Gloria: Essay on Beauty &amp; Sadness</td>
<td></td>
</tr>
<tr>
<td>3/22-24-26</td>
<td>Beauty &amp; Sadness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 11: The Appearance of Love: A Collection of Stories by Kate Chopin</td>
<td></td>
</tr>
<tr>
<td>4/5-7-9</td>
<td>FREEDOM &amp; CONFINEMENT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 12: Can Tradition Be a Trap?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 12: The Marriage Trap/Ibsen’s <em>A Doll House</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Chapter 7: How to Write About Plays)</td>
<td></td>
</tr>
<tr>
<td>4/12-14-16</td>
<td>Chapter 12: Hobbled by Language: Essays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 12: A Torturous Confinement</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 12: A Letter from Jail</td>
<td></td>
</tr>
<tr>
<td>4/26-28-30</td>
<td>DOING JUSTICE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 13: On Trial: Essays</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 13: Discovering Injustice: Stories</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chapter 13: Issues of Guilt: Stories by E. A. Poe</td>
<td></td>
</tr>
<tr>
<td>5/10-12-14</td>
<td>Chapter 13: Misfit Justice</td>
<td>5/14: Annotated Bibliography</td>
</tr>
<tr>
<td></td>
<td>MOVIE: Gone Baby Gone</td>
<td></td>
</tr>
<tr>
<td>5/24-26-28</td>
<td>FINAL EXAMS</td>
<td>Introduction to Portfolio &amp; Portfolio</td>
</tr>
</tbody>
</table>
Section Three:
Placement and GE Requirements: Written Communication A & B

- Understanding Your Written Communication Requirements
- Writing Placement Flow Chart
- Sample: Writing Placement Exam

Note to Instructor Regarding Placement Challenges:
If you feel that a student has been misplaced in a Writing course, please contact the Writing Program Director during the first week of classes in the semester. Please collect a writing sample, preferably taken in class, from the student for evaluation.

If a student feels that he/she has been misplaced, the student should first consult with his/her instructor for support, which will make the student’s appeal stronger. The student should then fill out a Request For Appointment with Writing Program Director form, available in Miller 115, and attach a recent writing sample from the first week of classes. The Director will contact the student within 2-3 days.
Understanding Your Written Communication Requirements
All students must demonstrate competency in writing skills as a requirement for graduation. The following information explains the ways available to meet this graduation requirement.

Summary of University of La Verne Written Communication Requirements
- Successful completion of Writing 110 (CSWA or GEWE1) or an approved equivalent
- Successful completion of Writing 111 (CSWB or GEWE2) or an approved equivalent

Placement by Writing Placement Examination prior to enrollment in Writing 106, 109, 110, and 111 is required, unless the student:
- places into WRT 109 through completion of ESL 105
- places into WRT 110 with a TOEFL score of 550+ (paper), 213+ (computer), or 79-80 (IBT)
- places into WRT 111 through Advanced Placement score of 3 or higher

(See Writing Placement Flow Chart on Page 2)
Transfer students who have completed an English or Writing course equivalent to WRT 110 and/or WRT 111 at another college should contact the Office of the Registrar (Woody Hall, main campus) for transcript evaluation.

How do I get my placement results?
Your academic advisor will advise you about the Writing class into which you should enroll, based on your placement exam. If you have questions about your placement, you should contact the Writing Program Director, in the Department of Modern Languages, Miller Hall.

Understanding Your Writing Course Placements

WRT 106: Writing Essentials - Your placement indicates that you need additional practice in foundations of standard edited English usage and conventions, idea development and organization, and critical reading. Because enrollment is capped at 12, students have increased interaction with the instructor. Four credits; graded Credit/No Credit. Minimum grade of Credit needed to enroll into the next course, WRT 109.

WRT 109: Introduction to Expository Writing – Your placement indicates that this introductory course in critical reading and writing will best prepare you for success in college writing. Course is capped at 18 students, increasing interaction with the instructor. Four credits; graded Credit/No Credit or A-F. Minimum grade of C- or Credit needed to enroll into the next course, WRT 110.

WRT 110: College Writing A – Your placement indicates that you are ready to take this course in academic writing and analysis, which fulfills the first Written Communication GE, and prepares you for WRT 111. Four credits; graded Credit/No Credit or A-F. Minimum grade of C- or Credit needed to fulfill Written Communication A and to enroll into the next course, WRT 111.

WRT 111: College Writing B – You have reported AP scores to the Office of the Registrar, placing you into this research-based writing course. This course fulfills the second Written Communication GE. This course should be completed during your first year at La Verne. Four credits; graded Credit/No Credit or A-F. Minimum grade of C- or Credit needed to enroll fulfill Written Communication B.
ESL 105: Communication Skills in ESL
Fulfills GEC2a Foreign Language and WRT 106 requirement for non-native speakers of English. Students completing ESL 105 with minimum grade of C- or Credit may enroll in WRT 109.
Pre-requisite: ESL 103
Co-requisite: ESL 105P
(Practicum)

ESL 105:
Communication
Skills in ESL
Fulfills GEC2a Foreign Language and WRT 106 requirement for non-native speakers of English. Students completing ESL 105 with minimum grade of C- or Credit may enroll in WRT 109.
Pre-requisite: ESL 103
Co-requisite: ESL 105P
(Practicum)

WRT 106: Writing Essentials
Pre-requisite: Placement through the Writing Placement Exam

WRT 106: Writing Essentials
Pre-requisite: Placement through the Writing Placement Exam

WRT 109: Intro to Expository Writing
Pre-requisites: WRT 106 minimum grade of C- or CRD; or ESL 105 minimum grade of C- or CRD; or placement through the Writing Placement Exam

WRT 109: Intro to Expository Writing
Pre-requisites: WRT 106 minimum grade of C- or CRD; or ESL 105 minimum grade of C- or CRD; or placement through the Writing Placement Exam

WRT 109:
Intro to
Expository Writing
Pre-requisites: WRT 106 minimum grade of C- or CRD; or ESL 105 minimum grade of C- or CRD; or placement through the Writing Placement Exam

WRT 109:
Intro to
Expository Writing
Pre-requisites: WRT 106 minimum grade of C- or CRD; or ESL 105 minimum grade of C- or CRD; or placement through the Writing Placement Exam

WRT 110: College Writing A
Fulfills GE CSWA Written Communication A; GEWE1 Written English 1st semester
Pre-requisites: WRT 109 minimum grade of C- or CRD; or Placement through the Writing Placement Exam or TOEFL

WRT 110: College Writing A
Fulfills GE CSWA Written Communication A; GEWE1 Written English 1st semester
Pre-requisites: WRT 109 minimum grade of C- or CRD; or Placement through the Writing Placement Exam or TOEFL

WRT 110: College Writing A
Fulfills GE CSWA Written Communication A; GEWE1 Written English 1st semester
Pre-requisites: WRT 109 minimum grade of C- or CRD; or Placement through the Writing Placement Exam or TOEFL

WRT 110:
College Writing A
Fulfills GE CSWA Written Communication A; GEWE1 Written English 1st semester
Pre-requisites: WRT 109 minimum grade of C- or CRD; or Placement through the Writing Placement Exam or TOEFL

WRT 111: College Writing B
Fulfills GE CSWB Written Communication B; UVLL Lifelong Learning; GEWE1 Written English 2nd Semester
Pre-requisite: WRT 110 minimum grade of C-; or score of 3, 4, or 5 on the Advanced Placement English Composition and Language or English Literature Exam

WRT 111: College Writing B
Fulfills GE CSWB Written Communication B; UVLL Lifelong Learning; GEWE1 Written English 2nd Semester
Pre-requisite: WRT 110 minimum grade of C-; or score of 3, 4, or 5 on the Advanced Placement English Composition and Language or English Literature Exam

WRT 111:
College Writing B
Fulfills GE CSWB Written Communication B; UVLL Lifelong Learning; GEWE1 Written English 2nd Semester
Pre-requisite: WRT 110 minimum grade of C-; or score of 3, 4, or 5 on the Advanced Placement English Composition and Language or English Literature Exam

WRT 111:
College Writing B
Fulfills GE CSWB Written Communication B; UVLL Lifelong Learning; GEWE1 Written English 2nd Semester
Pre-requisite: WRT 110 minimum grade of C-; or score of 3, 4, or 5 on the Advanced Placement English Composition and Language or English Literature Exam

WRT 111:
College Writing B
Fulfills GE CSWB Written Communication B; UVLL Lifelong Learning; GEWE1 Written English 2nd Semester
Pre-requisite: WRT 110 minimum grade of C-; or score of 3, 4, or 5 on the Advanced Placement English Composition and Language or English Literature Exam

WRT 111:
College Writing B
Fulfills GE CSWB Written Communication B; UVLL Lifelong Learning; GEWE1 Written English 2nd Semester
Pre-requisite: WRT 110 minimum grade of C-; or score of 3, 4, or 5 on the Advanced Placement English Composition and Language or English Literature Exam

How do I get my placement results?

Writing Placement Flow Chart
Writing Program
Department of Modern Languages
University of La Verne
Writing Placement Exam

Directions
On the printed exam sheet titled “Essay Information Sheet,” read carefully the essay topic and the passage that follows. Respond to the topic by composing your essay on the computer.

You will have one hour to read the passage and complete your essay. You may underline the passage and make marginal notes as you read. Plan your essay before you begin writing. Allow time to review and proofread your essay and to make any revisions or corrections you wish.

Your essay will be evaluated on the basis of your ability to develop your central idea with specific examples and explanation, to express yourself clearly, and to use the conventions of written English. The topic has no "correct" response, but you must respond fully to all parts of the topic.

Please Note: You may use the blank space on the Information Sheet to plan your essay and to prepare a draft. These materials will be collected separately; the readers of your essay will not see them. To be scored, your final essay must be composed and submitted on the computer per instructions.
Essay Information Sheet

Essay Topic
To what extent do you agree with Pollan's proposals for eating “ordinary food”? To make your essay convincing, you should discuss specific examples drawn from your own experience, your observation of others, or anything you have read -- including, of course, the following passage, “In Defense of Food.”


Essay Passage

In Defense of Food

The first time I heard the advice to “just eat food” it was in a speech by Joan Gussow, and it completely baffled me. Of course you should eat food – what else is there to eat? But Gussow, who grows much of her own food on a flood-prone finger of land jutting into the Hudson River, refuses to dignify most of the products for sale in the supermarket with that title. “In the thirty-four years I’ve been in the field of nutrition,” she said in the same speech, “I have watched real food disappear from large areas of the supermarket and from much of the rest of the eating world.” Taking food’s place on the shelves has been an unending stream of foodlike substitutes, some seventeen thousand new ones every year – “products constructed largely around commerce and hope, supported by frighteningly little actual knowledge.” Ordinary food is still out there, however, still being grown and even occasionally sold in the supermarket, and this ordinary food is what we should eat.

But given our current state of confusion and given the thousands of products calling themselves food, this is more easily said than done. So consider these related rules of thumb. Each proposes a different sort of map to the contemporary food landscape, but all should take you to more or less the same place.

DON’T EAT ANYTHING your great-grandmother wouldn’t recognize as food. Why your great-grandmother? Because at this point your mother and possibly even your grandmother is as confused as the rest of us; to be safe we need to go back at least a
couple of generations, to a time before the advent of most modern foods. So depending on your age (and your grandmother), you may need to go back to your great- or even great-great-grandmother. Some nutritionists recommend going back even further. John Yudkin, a British nutritionist whose early alarms about the dangers of refined carbohydrates were overlooked in the 1960s and 1970s, once advised, “Just don’t eat anything your Neolithic ancestors wouldn’t have recognized and you’ll be ok.”

What would shopping this way mean in the supermarket? Well, imagine your great-grandmother at your side as you roll down the aisles. You’re standing together in front of the dairy case. She picks up a package of Go-Gurt Portable Yogurt tubes – and has no idea what this could possibly be. Is it a food or a toothpaste? And how, exactly, do you introduce it into your body? You could tell her it’s just yogurt in a squirtable form, yet if she read the ingredients label she would have every reason to doubt that that was in fact the case. Sure, there’s some yogurt in there, but there are also a dozen other things that aren’t remotely yogurtlike, ingredients she would probably fail to recognize as foods of any kind, including high-fructose corn syrup, modified corn starch, kosher gelatin, carrageenan, tricalcium phosphate, natural and artificial flavors, vitamins, and so forth. (And there’s a whole other list of ingredients for the “berry bubblegum bash” flavoring, containing everything but berries or bubblegum.) How did yogurt, which in your great-grandmother’s day consisted simply of milk inoculated with a bacterial culture, ever get to be so complicated? Is a product like Go-Gurt Portable Yogurt still a whole food? A food of any kind? Or is it just a food product?

There are in fact hundreds of foodish products in the supermarket that your ancestors simply wouldn’t recognize as food: breakfast cereal bars transected by bright white veins representing, but in reality having nothing to do with, milk; “protein waters” and “nondairy creamer”; cheeselike food-stuffs equally innocent of any bovine contribution; cakelike cylinders (with creamlike fillings) called Twinkies that never grow stale. Don’t eat anything incapable of rotting is another personal policy you might consider adopting.
The consumption of food is highly necessary for any living organism to survive in this world. There are many types of foods that are eaten that are loved and hated, but in what point in life did it come to the idea of the world that we should be making food that is harder on the stomach and easier on the pocket? The extent of my agreement with Pollan’s proposal of eating ‘ordinary food’ is so high that it reminds me of any food my mother makes for me. Ordinary food, in my opinion, is the kind of food that is simple to pronounce, simple to make, is made in a traditional manner, tastes good and doesn’t harm any part of your body, but in fact, supplements it with necessary vitamins, minerals, fats, carbohydrates, amino acids and other high vital nutrients that are needed to keep all the organs of your body running and keep the blood flow of your system at a normal rate. In Defense of Food highlights the complexity of the simplest food that the current market has convinced us to ingest, and cleanly demonstrated that the term ‘home-made’ or ‘fresh’ has truly disappeared from our minds and the minds of the makers of food in all forms of the industry.

This ‘real food’ that Pollan speaks about is not the ‘made from real meat or milk’ gibberish that is read on the front labels of ice creams or burgers or any sort of food processed in this day and age. This ‘real food’ is the food that was made at home, from scratch, even to the extent of each ingredient being manifested from the hard work of feeding livestock to make the creamiest milk and churned butter, to the excellent breeding and raising of cows to make some great meat. NO chemicals, hormone enhancers, torturing and all this modern day technology that makes it so more food is processed at a faster rate for a cheaper price to be sold to consumers at exponential rates. There seems to be a new mentality on food that it should be quick, easy to make, cheap and ‘tasty’, which I find most food these days NOT TO BE!

A great example of ‘real food’ is 99.9% of the food that my own mother makes. Back in India, my motherland, not by birth, natural butters and oils are made in the house, fresh rotis (wheat bread), daal (lentils), and murgh makhani (chicken tikka masala, pretty much) made from scratch, spices, creams, oils, meat and all. No packaged ingredients that come from some factory that may have touched God knows what, and have inebriated the sense of ‘good food’ that is actually harming your body at a fast rate. I still get this food today, and thankfully I have no serious or minute health problems. The food I eat is hearty, healthy and natural, giving my body a good fuel to burn off.

Pollan mentions the complexity and chemical constituency of Twinkies, known for its eternal shelf life, and of Go-Gurt, which I had not given any perspective to, since I never really realized that Go Gurt isn’t actually just colored, tasty yogurt. I find it quite shocking that food these days that just be simple anymore. There always seems to be people that want to enhance the taste or quantity of their meals at the business and consumer benefit, just so that you can fill your stomach with empty fat, sugar and calories. Whatever happened to the fresh, homemade cookies that we would get at home, now replaced by the Doughboy? Whatever happened to the freshly cut French fried we ate at home, that have been replaced by the eternal
McDonald fry or the BK fries or whatever restaurant comes to mind? Why can’t we keep recipes and ingredients simple, like Tabasco STILL does with its hot sauces, such as the original one, which only contains red peppers, vinegar and salt?

Whoever said food had to be complex to be good? It was never before, why should be now! I’m disgusted by these companies who want to feed my predecessors and my posterity with the dirt they call ‘food’ that can kill any one of us if even the slightest amount of it were digested through our systems. The calorie has found no bounds to stop at, with food creating such large health risks, yet such cheap prices, that natural occurrences of cardiovascular malfunction, cancer, diabetes, HBP and other diseases are increasing abundantly. Well, considering that most fast food places and restaurants pull off the ‘cheap, fast, good food’ motif with the public that a meal can contain even over 2000 calories at one sitting???
Companies have forgotten what health is and it’s our job to bring back that natural, wholesome good food that didn’t get people sick through an E. coli recall or simple through its artery clogging goodness.

I deem Pollan’s excerpt to also bring up a good point about human value. It seems as though people don’t really seem to care about each other anymore. It’s more about the selfishness of what ‘I’ want that is making people forget what ‘other people’ want. Companies making billions don’t deal with the petty food they manufacture for the world, why the heck should the consumer have to even think about eating such horrible food? I find there to be no sense of togetherness and unity for the well-being of one another to even exist anymore, especially in the United States. I am definitely thankful I come from a good background that preserves tradition and preserves well-being and unity amongst the family. If we eat well, why can’t anyone else? Everyone has the right to choose what they eat. Eat right and eat well. Just eat food!
In Michael Pollan’s book, *In Defense of Food: An Eaters Manifesto*, he talks about how people need to revert back to the healthier foods of the farmer days instead of processed, packaged, or fast foods. I agree entirely with Pollan’s proposal for eating “ordinary food”, he states that people need to not eat unhealthy foods and go back to what we relied on before supermarkets; produce. Society has become so unhealthy and obese because they rely on greasy fatty foods, which are meant to replace an occasional meal but are not meant to replace every meal.

People of our generation get caught up in the look of the packaging or the overall taste of their food, and forget to look at what that food really consists of. Going back in time, as Pollan would say, before you go grocery shopping is an excellent idea because that would only leave fresh produce and a few packaged goods with less harmful chemicals. The types of food that were grown by our ancestors when they first came to this country helped them survive and can help us do the same. There were no McDonalds, Carl’s Jr., or Jack in the Box to run to because it is easier than cooking a full meal. If none of that exists people would be forced to only buy healthier things and thus make healthier meals. It would also limit the obese and unhealthy people in the world. If no one bought those unhealthy foods then the companies would be forced to close due to lack of income.

In an observation of others, most people that eat out more often, or don’t eat healthy proportionate meals become over weight and eventually if those habits are kept become diabetic. All of those issues because that person refuses to make a balanced healthy meal or buy healthier snacks from the store instead of potato chips or candy bars. Our bodies are built to function better when we have all the nutrients that are needed. When some of those nutrients are substituted by unhealthy foods then our body cannot function right, causing it to either slow down making normal tasks harder, or shut down completely due to developing diseases. If people stop eating these unhealthy foods that keep materializing in our stores then they not only will look and feel better, but they will be healthier and live a longer and happier life.

In one of my personal experiences, an old health class teacher of mine wanted to show his students what certain chemicals did to foods. He had a row of Twinkies tacked to his wall, every start of a new school year and he would add a new one. He asked us if we could tell which one was the first one that he put up there five years ago. None of us could tell a difference in any of the six Twinkies so we were forced to simply guess. The chemicals that were put in the Twinkies when they were prepared made it so they could go longer without rotting or molding. The chemicals used in those Twinkies not only did their job, but made it so a Twinkie can never go bad. I don’t know about you but I would not want to put something in my body that has so many chemicals in it that it is forever “nutritious”.

In the end, people are meant to have the foods that we can grow, not necessarily make and package. It is better for our bodies and will help us live longer and healthier lives. So the next time you go to the grocery store do as Pollan suggested and go back in time first.
Ordinary Food

Michael Pollan is an American journalist and a contributing writer to the New York Times Magazine whom has a proposal for describing the eating of “ordinary food.” Thus portraying the meaning to why people eat food. Of course people eat food for a means of survival but as John Yudkin, a British nutritionist, has recommended, we should strictly eat what our great-great-grandmother used to eat in order to not be caught into the thought of surviving on modern food.

Ordinary food can be defined as the type of food that is not contemporary, such as a food that replaces a more natural food. “Of course you should eat food—what else is there to eat?” (¶1) Stated by Joan Gussow who grows much of her own food on a flood-prone finger of land, she believes that much of the real food has been disappearing from the supermarket shelves and are being replaced by food like substances. “Products constructed largely around commerce and hope, supported by frighteningly little actual knowledge.” (¶1) Joan believes that real food is still out there but in minimal amounts.

John Yudkin has stated that just how we are, our mother and great-grandmothers are just as confused with the modern food as everyone else. He also believes that we should eat the type of the that our great-great-grandmother ate in order to sense that actual taste of real food which included the unrefined overlooked carbohydrates from the 60’s and 70’s. With that, we then can include that ordinary food is in fact reflected upon healthier foods of our generation, healthier as in greener in Joan Gussows terms.

Concluding, the overall idea of ordinary food in Pollan’s proposal is in fact the description of food that does not include natural or artificial flavoring or is based on high-fructose corn syrup. The agreement for Pollan’s proposal is a reflection of how far our ancestry has come just by the involvement of “ordinary foods.”
SAMPLE ESSAY RESPONSE OF STUDENT PLACED INTO WRT 106

Food can take the nutrition to people to help them accomplishment a whole day’s work, however in this essay, the writer Michael Pollan have a different opinion. He thinks in today society, people always eat a lot of junk food and too much nutrition is not good for our health. I am agree with part of his opinion.

In the first place, in this high pressure environment, some people want to get far away of their work, sometimes they are addict to the food, we can often see some fat people are eating a hamburger when they across the road even though they have the meal already. It will lead to fat disease and eat too much is really hurt your health, such as heart disease, high blood pressure.

In the second place, when we go shopping in the supermarket, something we wouldn’t recognize as food. In this essay is said that the product which told that breakfast cereal bars transected by bright white veins representing, but in reality having nothing to do with; cheeselike food-stuffs equally innocent of any bovine contribution. Imagine these food around us, do you feel a little bit worry?

Let us change another view to think about this issue. The society is developed, we cannot go back to the ancient time to learn what should we eat, so in my opinion, eat the healthy food in a proper way and do not forget to do some physical exercises, that is good for our health.
Some General Policies

- Attendance/Tardiness Policy
- Office Hours
- Instructor Email
- Absences/Cancellation of Classes
- Text Selection for Courses
- Submission of Grades
- Commitment and Pledge of safe Support, Advocacy, and Information
- “New Adventuring into Writing Assessment at a Hispanic-Serving Institute” (Bibliography)
- One Book, One University: Letter to Faculty from Writing Program Director
**Attendance/Tardiness Policy**

Instructors at La Verne set their own policies regarding attendance for their courses. However, the Writing Program recommends the following guidelines:

For MWF classes, more than eight absences constitute grounds for Failing.
For T R classes, more than six absences constitute grounds for Failing.
For once a week classes, more than four absences constitute grounds for Failing.

These absences include “excused” and unexcused absences, and are based on the percentage of class missed. If a student misses more than 8 absences for a class that meets about 40 times/semester (MWF), that means that the student participated in less than 80% of the course. These absences DO NOT included absences for confirmed athletic or other school-sponsored extra-curricular activities, such as debate team or Model U.N. Student should bring written confirmation for such activities well in advanced. See Student-Athletes below.

Sample attendance/tardiness policy:

This writing course is a mixture of short lectures, writing workshops, class discussion, collaborative projects, and in-class writing and exams. Participation in these activities comprises the Class Participation component of your final grade. Therefore, attendance and punctuality are vital to your success; lateness and absences will adversely impact your course grade. Chronic lateness and more than six absences will seriously impact your ability to pass the course. More than eight absences will result in an automatic failure of the course.

Course Withdrawals: If a personal emergency or another unforeseen event prevents you from attending class, you should consider withdrawing and re-taking the course during the following semester. You must officially withdraw through the Registrar’s Office by [date]. Please contact me if you are considering this option and have questions.

Student-Athletes: Per University of La Verne policy, student-athletes should contact their instructor(s) and provide a Class Excuse Form (provided by the Athletics Dept.) to the instructor at least 4 weeks in advance of missed classes before leaving for out-of-town competition. It is the student’s responsibility to communicate with the instructor and make arrangements for work that she/he misses ahead of time. This policy does not apply to practices; the student should not miss a test, class or laboratory for a practice.

More on Student-Athletes (from the Athletics Dept.):

Faculty members at the University of La Verne are to recognize the importance of the students’ involvement in extracurricular activities that help him/her become a more complete individual. Therefore the faculty member should work with the student to complete work that will be missed as a result of participating in University sponsored event or activity. The student should supply the faculty member with a schedule of the event(s) to be missed during the semester and documentation, preferably at the beginning of the semester or at least 4 weeks in advance.

**Contact Julie Kline, Athletics Director at x 4231 or jkline@laverne.edu**
Office Hours

**Part-time instructors** in the Writing Program must schedule at least one office hour per week if teaching 1 – 2 classes; two office hours per week if teaching 3 classes per semester. **Full time Instructors** must schedule two office hours per week if teaching more than two classes per semester. **Department Associates** must schedule one office hour per week if teaching up to two classes per semester; two office hours per week if teaching more than two classes per semester. Office hours must be posted outside of the instructor’s office and on the instructor’s syllabus.

All instructors should be available to students by appointment, if necessary.

WRT 110/111 instructors are encouraged to conference individually with students at least once during the semester. WRT 106/109 instructors MUST conference individually with students **at least twice** during the semester. If it is necessary for the instructor to cancel 1 – 2 class meetings during a given week in order to hold individual conferences, the Writing Program recognizes that this is a standard and acceptable practice.

---

**Instructor Email**

Instructors must use a laverne.edu email address to correspond with students. All other email addresses are unacceptable. Please contact the Office of Instructional Technology (OIT) at x4130 to activate your laverne.edu email account.

Or go to: [https://webmail.laverne.edu](https://webmail.laverne.edu)

Although you need not be available to students via email 24 hours a day, 7 days a week (the Director advises against this), you should respond to student email in a timely manner. It is advised that instructors set parameters for email availability and let students know their email policy.

---

**Absences/Cancellation of Class**

If you are ill or have an emergency and must cancel class, contact Melanie Brown, Humanities Administrative Assistant, immediately at:

(909) 593-3511 x 4361
mbrown@laverne.edu

Class cancellations for personal or professional reasons (such as conference travel) must be cleared with the Writing Program Director at least a month beforehand, or as soon as possible, so as to make alternative arrangements for students' loss of class time.
Text Selection for Courses
The Program Director will remind instructors when textbook orders are due to the bookstore for the following semester.

There are basically three ways that you can order books:
1. Melanie has a hard copy form. You can fill it out and return it to her.
2. You can order online by going to the bookstore website. Select "faculty services"; select the adoption icon; login with the password "0871."
3. Email the text manager directly at 0871txt@fheg.follett.com. The manager's name is Jorge (pronounced “George”). In the email you need to note the course #, CRN, ISBN, # of books needed. You can also call on ext. 4280 and ask for Jorge and he will take the order over the phone.

REQUIRED TEXTS:
In addition to your own text selections, all composition courses (WRT 106, 109, 110, 111) are REQUIRED to order the following for Fall 2010/Spring 2011 semester:
(This is the adopted grammar and style reference for the Writing program. We have decided to standardize this text for our program so that students may use it for all of their Writing courses, regardless the instructor.)

WRT 109 instructors are required to order the EasyWriter exercise workbook, which can be ordered packaged with the style book, for a very economical price.

Each Fall semester, the One Book, One University common text program takes place during the first 6 weeks of the semester. The selection for Fall 2010:

Recommended Composition & Rhetoric textbooks
WRT 106
Integrations: Reading, Thinking, and Writing for College Success, 1st Edition
William S. Robinson - San Francisco State University
Pam Altman - San Francisco State University
336 Pages Paperbound

WRT 109
Texts and Contexts: A Contemporary Approach to College Writing, 7th Edition
William S. Robinson | Stephanie Tucker
| Published

WRT 110

WRT 111
Writing and Reading Across the Curriculum, 11/E
Laurence Behrens, *University of California, Santa Barbara*
Leonard J. Rosen, *Bentley College*
ISBN-10: 0205727654
Publisher: Longman
Copyright: 2011
Format: Paper; 816 pp
Published: 01/04/2010

The Writing Program encourages instructors to supplement textbooks with at least one additional non-fiction or fiction text that is appropriate for the course. WRT 111 instructors must develop a theme for the research-writing course, to be approved by the Program Director. Interdisciplinary and non-Humanities themes are encouraged, in addition to literature-based themes.

---

**Faculty Online Grading**
Information can be found on the Registrar website: [http://laverne.edu/registrar/mylaverne-info/faculty-online-grading.php](http://laverne.edu/registrar/mylaverne-info/faculty-online-grading.php)

Instructors can submit grades online once the term officially ends (always on a Sunday) and for eight days thereafter (always on a Monday). You will be sent an email each term that you teach to inform you of the online grading period.

**Before Enter the Grades**
For security reasons, there is a 30-minute time limit on the grade entry page, so you will need to have your grades fully calculated and ready to enter when you log into the system.

**Begin Online Grading**
After logging on to "MyLaVerne", click on the "Faculty Services" icon. From the "Faculty Services" menu, click on "Final Grades."

**Select A Term**
Select the term for the grades you wish to enter from the pull-down menu. Click the "Submit" button.

**Select A CRN**
Select the CRN for the course you wish to grade from the pull-down menu. (All of courses you are currently teaching should be on the list. If a course does not display, please contact the Registrar's Office or your local campus.) Click the "Submit" Button.
Enter Your Grades
Next to each student's name under the "Grade" column, you will see a drop down menu that will be set to "None" as long as you have not previously logged in and given the student a grade. To enter a grade for a student, click on the drop down menu and select the grade the student has earned by clicking on that grade. When you have entered the correct grade for that student, go on to the next student and repeat the process.

Submit Your Grades
By scrolling to the bottom of the page and pressing the "Submit" button, you can save the grades you have recorded for your students. Note: If you have more than one page of students, you MUST submit the grades on the first page BEFORE you move on to the second page or the grades entered on the first page will NOT be saved. To go to the next page, click on the next numerical "Record Set" link. Likewise, you can go back to a previous page by clicking on the previous numerical "Record Set" link. Before changing from one record set to another, please submit the grades you have entered on the current page to avoid any potential data loss.

Special Grades
In addition to letter grades, all of the special grade options you can enter on a paper grade sheet can be entered online according to the following guidelines:

• **CRD/NCR:** This grade option is used for courses designated CRD/NCR or for students who have opted for the CRD/NCR option in a letter grade course. If students have opted to receive a CRD/NCR grade, only CRD, NCR and the special grade options will appear.

• **INC:** Incomplete grades should be used for students when special circumstances make the submission of a final grade impossible. Before entering a grade of INC for a student, you must submit an online Incomplete Contract for that student. The system will reject "INC" grades that are entered prior to the submission of the Incomplete Contract. To submit an Incomplete Contract, return to the "Faculty Services" menu and click on the "Submit Incomplete Contract" link. After you select a term and a course, a page featuring a drop down menu containing the names of all the students currently registered in the course will display. Select the appropriate student from the list and push the "Submit" button. A page will display showing the student's name, the course number and the course title at the top and all of the required sections for a standard Incomplete Contract beneath that information. If the student has completed any sections of the Incomplete Contract online, the information entered by the student will appear in the appropriate fields. Faculty members may edit any information provided by the student. To complete the contract, fill out the relevant information and push the "Accept" button at the bottom of the page. You will have an option to print a copy of contract for your records after you "Accept" the contract. Once you have submitted an Incomplete Contract for the student, you can return to your Final Grades list and enter the "INC" grade for the student in question.

• **IP:** In Progress grades are reserved for directed and independent studies, field work, senior projects or graduate culminating activities where the completion date is beyond the end of the term of registration.

• **WF:** Withdraw Failing grades should be used to indicate that a student stopped attending the course without processing an official withdrawal. The WF will
count as a failing grade towards cumulative GPA. To be eligible for the WF grade, students must have stopped attending class prior to the last day that withdrawal is permitted (during the first 60% of the term). For each WF grade you must indicate the student's last date of attendance in the "Last Attend Date" column. Students who stop attending after 60% of the term has passed should be issued the grade of "F".

**Complete The Process**
After you have graded all the students and clicked on the "Submit" button, you will see a screen that says, "The changes you made were saved successfully." To print a confirmation sheet showing all of the grades you have submitted for this course, click on the "Submitted Grades" link at the top of the page.
If you have further courses to grade, you may scroll down to the bottom of the page and click on the "CRN selection" link to pull up the grade sheet for another class. If you are completely finished entering grades, log out by scrolling up and clicking on the "Exit" button in the top right-hand corner of the page. After you have exited the system, please close your browser to protect the privacy of your students.

**Change A Grade**
Until grades are processed by the Registrar, you can go into the system and make any necessary changes to a grade you have submitted simply by using the drop down menu to select a new grade and clicking "Submit". When grades have been processed, the "N" in the "Rolled" column will change to a "Y" and no further changes to student grades will be allowed by the system. To make grade changes after grades are rolled you must complete a "Grade Change" form and submit it to the Registrar's Office.
Commitment and Pledge of Safe Support, Advocacy, and Information

We, the faculty, staff, and administrators listed below, as self-identified open and affirming allies, believe that equal rights are human rights, and we pledge our full support and commitment to work toward providing a safe, confidential support network, and an atmosphere of celebration, dignity, and respect for all students, including all members of the lesbian, gay, bisexual, transgender, intersex, asexual, allied, questioning, and queer (LGBTIAAQ) community at the University of La Verne.

We acknowledge that we do not know all the answers concerning LGBT issues, and may even occasionally struggle with some issues ourselves. We are, however, completely and fully committed to educating ourselves and others about oppression, heterosexism, and homophobia, and to combat them on a personal level, both as supporters of this essential core value of the University, and also as individuals who want to help create a safe and just world.

Patricia Adongo (faculty, CAS, MH-217, ext. 4428)*
Dede Aguayo (admin/prof, M&R, RCA, ext. 5225)
Paul Alvarez (faculty, CAS, SSAP, ext. 4259)
Gitty Amini (faculty, CAS, FH-114, ext. 4225)
Jason Balog (classified, CEOL, OL, ext. 4369)*
Rob Barrett (faculty, CBPM, LAC-211, ext. 4468)
John Bartelt (faculty, CEOL, BA-32, ext. 4672)*
Felicia Beardsley (faculty, CAS, HB-115, ext. 4717)*
Juline Behrens (admin/faculty, RCA, RCA, ext. 5400)
Carolyne Bekhor (faculty, CAS, MH-118, ext. 4410)*
Donna Bentley (faculty, WL, WL, ext. 4312)
Sharayn Berry (admin/prof, COL, ONT, 460-2024)*
Jean Bjerke (admin, Vice President, UA, ext. 4684)*
Eric Borer (classified, CAS, ACB-107, ext. 4292)*
Todd Britton (admin/prof, OIT, OIT North, ext. 4234)*
Christine Brussard (faculty, CAS, MB-257, ext. 4597)
Dan Campana (faculty, CAS, MH-111, ext. 4354)*
Laura Cantrell (classified, CAS, MH-19, ext. 4417)*
Carlos Cervantes (admin/prof, ASRS, WH, ext. 4843)
Anita Chico (admin/prof, CBPM, LH-207, ext. 4224)*
Hoyland Chin (classified, OIT, OIT East, ext. 4532)
Al Clark (admin/prof, AAO, FH-213, ext. 4240)*
Gary Colby (faculty, CAS, MH-21, ext. 4281)
Candyce Coleman (admin/prof, AO, CC-215, ext. 4024)*
Heidi Coronado (faculty, CEOL, SFVC, 818-846-4008)
Sharon Davis (faculty, CAS, HVR-107, ext. 4171)*
Hector Delgado (faculty, CAS, HVR-111, ext. 4475)*
Greg Dewey (Provost, AAO, FH-214, ext. 4747)
Janice Dietz (faculty, CBPM, LAC-210, ext. 4213)
Sean Dillon (faculty, CAS, DT, ext. 4554)*
Kathy Duncan (staff, CBPM, LH 227, ext. x4415)*
<table>
<thead>
<tr>
<th>Name</th>
<th>Title or Department</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laura Ingram Edwards</td>
<td>admin/prof, CS, CC-230, ext. 4418</td>
<td></td>
</tr>
<tr>
<td>Patt Ensey</td>
<td>admin/prof, CEOL, OL, ext. 4385</td>
<td></td>
</tr>
<tr>
<td>Kathy Elderson</td>
<td>faculty, CEOL, BB-21A, ext. 4715</td>
<td></td>
</tr>
<tr>
<td>August Farnsworth</td>
<td>admin/prof, COL, ONT, 909-460-2016</td>
<td></td>
</tr>
<tr>
<td>Omid Furutan</td>
<td>faculty, CBPM, CBPM-129, ext. 4038</td>
<td></td>
</tr>
<tr>
<td>Larry Gaona</td>
<td>admin/prof, CEOL, BB, ext. 4676</td>
<td></td>
</tr>
<tr>
<td>Kathy Garcia</td>
<td>faculty, COL, ONT, ext. 460-2045</td>
<td></td>
</tr>
<tr>
<td>Issam Ghazzawi</td>
<td>faculty, CBPM, CBPM-127, ext. 4215</td>
<td></td>
</tr>
<tr>
<td>Cindy Giaimo-Ballard</td>
<td>faculty, CEOL, RCA, ext. 5434</td>
<td></td>
</tr>
<tr>
<td>Christine Gonzalez</td>
<td>staff, CEOL, LB-205, ext. 4860</td>
<td></td>
</tr>
<tr>
<td>Mark Goor</td>
<td>Dean, CEOL, BB-22, ext. 4647</td>
<td></td>
</tr>
<tr>
<td>Erin Gratz</td>
<td>faculty, WL, WL-137, ext. 4782</td>
<td></td>
</tr>
<tr>
<td>Reed Gratz</td>
<td>faculty, CAS, FH-26, ext. 4915</td>
<td></td>
</tr>
<tr>
<td>Phil Hawkey</td>
<td>Executive VP, OEVP, FH-106, ext. 4555</td>
<td></td>
</tr>
<tr>
<td>Susie Haynes</td>
<td>classified, AAO, CC-237, ext. 4357</td>
<td></td>
</tr>
<tr>
<td>Ann Hills</td>
<td>faculty, CAS, MH-203, ext.4367</td>
<td></td>
</tr>
<tr>
<td>Phil Hofer</td>
<td>admin/prof, ISAC, CC-145, ext. 4330</td>
<td></td>
</tr>
<tr>
<td>Clive Houston-Brown</td>
<td>admin/prof, FTS, OP, ext. 4122</td>
<td></td>
</tr>
<tr>
<td>Laura Hubbard</td>
<td>classified, CEOL, OL, ext. 4388</td>
<td></td>
</tr>
<tr>
<td>Anna Jablonski</td>
<td>admin/prof, RO, WH, ext. 4326</td>
<td></td>
</tr>
<tr>
<td>Jay Jones</td>
<td>faculty, CAS, MB-158B, ext. 4040</td>
<td></td>
</tr>
<tr>
<td>Jeffrey Kahan</td>
<td>faculty, CAS, MH, ext. 4351</td>
<td></td>
</tr>
<tr>
<td>Steven Kent</td>
<td>admin/faculty, CAS, DT, ext. 4557</td>
<td></td>
</tr>
<tr>
<td>Aleta Kerkher</td>
<td>classified, WL, WL, ext. 4304</td>
<td></td>
</tr>
<tr>
<td>Jerry Kernes</td>
<td>faculty, CAS, HVR-207, ext. 4414</td>
<td></td>
</tr>
<tr>
<td>Lori Kiesling</td>
<td>classified, CS, CC-237B, ext. 4054</td>
<td></td>
</tr>
<tr>
<td>Thierry Kolpin</td>
<td>faculty, CEOL, BB-10, ext. 5430</td>
<td></td>
</tr>
<tr>
<td>Melissa Lau</td>
<td>classified, CAS, MB-258, ext. 4652</td>
<td></td>
</tr>
<tr>
<td>Steve Lesniak</td>
<td>admin/faculty, RCA, EMB, ext. 5300</td>
<td></td>
</tr>
<tr>
<td>Christopher Liang</td>
<td>faculty, CAS, HVR-212, ext. 4147</td>
<td></td>
</tr>
<tr>
<td>Ruth Lindhorst</td>
<td>staff, CEOL, LB-205, ext. 4566</td>
<td></td>
</tr>
<tr>
<td>Daniel Loera</td>
<td>admin/prof, SA, CC-134, ext. 4253</td>
<td></td>
</tr>
<tr>
<td>Trish Long</td>
<td>faculty, CAS, HVR-206, ext. 4091</td>
<td></td>
</tr>
<tr>
<td>Marga Madhuri</td>
<td>faculty, CEOL, BB-44, ext. 4673</td>
<td></td>
</tr>
<tr>
<td>Kevin Marshall</td>
<td>faculty, COL, ONT, 460-2030</td>
<td></td>
</tr>
<tr>
<td>Kim Martin</td>
<td>faculty, CAS, HVR-105, ext. 4172</td>
<td></td>
</tr>
<tr>
<td>Jack Meek</td>
<td>faculty, CBPM, CBPM-113, ext. 4941</td>
<td></td>
</tr>
<tr>
<td>Lanney Mayer</td>
<td>faculty, CEOL, RCA Newhall, 661-917-3759</td>
<td></td>
</tr>
<tr>
<td>Ruby Montaño-Cordova</td>
<td>Associate Dean, SA, CC-146, ext. 4858</td>
<td></td>
</tr>
<tr>
<td>Jolivette Mecenas</td>
<td>faculty, CAS, MH-217, ext. 4710</td>
<td></td>
</tr>
<tr>
<td>Steve Morgan</td>
<td>(University President, FH-110, 4900)</td>
<td></td>
</tr>
<tr>
<td>Barbara Mulligan</td>
<td>admin/prof, OSL, CC-135, ext. 4481</td>
<td></td>
</tr>
<tr>
<td>Nori Murphy</td>
<td>admin/prof, CTL, CTL, ext. 4057</td>
<td></td>
</tr>
<tr>
<td>Bob Neher</td>
<td>faculty, CAS, MB-154, ext. 4600</td>
<td></td>
</tr>
<tr>
<td>Jason Neidleman</td>
<td>faculty, CAS, FH-114, ext. 4219</td>
<td></td>
</tr>
<tr>
<td>Barbara Nicoll</td>
<td>faculty, CEOL, BB-12, ext. 4632</td>
<td></td>
</tr>
<tr>
<td>Patti Noreen</td>
<td>admin/prof, CAPA, HVR, ext. 4151</td>
<td></td>
</tr>
<tr>
<td>Michael Nunez</td>
<td>admin/prof, CSTD, SSAP, ext. 4949</td>
<td></td>
</tr>
<tr>
<td>Tammy Pettinato</td>
<td>admin/prof, COL, ONT, 460-2019</td>
<td></td>
</tr>
<tr>
<td>Janice Pilgreen</td>
<td>faculty, CEOL, Lit Clinic, ext. 4624</td>
<td></td>
</tr>
<tr>
<td>Barbara Poling</td>
<td>admin/prof, CEOL, BB, ext. 4380</td>
<td></td>
</tr>
<tr>
<td>Loretta Rahmani</td>
<td>Dean, SA, CC-137, ext. 4053</td>
<td></td>
</tr>
<tr>
<td>Mike Ramos</td>
<td>faculty, CEOL, OL, ext. 4382</td>
<td></td>
</tr>
<tr>
<td>Donna Redman</td>
<td>faculty, CEOL, LH-201, ext. 4728</td>
<td></td>
</tr>
<tr>
<td>Peggy Redman</td>
<td>faculty, CEOL, BB-6, ext. 4636</td>
<td></td>
</tr>
</tbody>
</table>
Jonathan Reed (faculty & Dean, CAS, HVR-101, ext. 4366)*
Laura Rich (classified, SA, CC-136, ext. 4050)*
Susel Robledo (admin/prof, RCA, EMB, ext. 5320)*
Lisa Rodriguez (admin/prof, CTL, CTL, ext. 4065)*
Richard Rogers (faculty, CAS, HVR 223, ext. 4832)*
Rocio Rosales (faculty, CAS, HVR-214, ext. 4043)*
John Roseman (faculty, CEOL, BB-16, ext. 4634)*
Jeff Rouss (admin/prof, UA, UA, ext. 4695)*
Justi Saldaña (faculty, CEOL, BB-6, ext. 4656)*
Carol Sawyer (faculty, CBPM, LH-215, ext. 4945)*
Laurie Schroeder (faculty, CEOL, BB-14, ext. 4653)*
Lynn Stanton-Riggs (faculty, CEOL, BB-15, ext. 4625)*
Allen Stout (admin/prof, RCA, IEC, 484-3858)*
Patricia Taylor (faculty, CEOL, BB-11, ext. 4637)*
Joan Twohey-Jacobs (faculty, CAS, HVR-215, ext. 4413)*
Mary Townsend (admin/prof, CEOL, OL, ext. 4378)*
Janet Trotter (faculty, CEOL, RCA, ext. 5435)*
Zandra Wagoner (admin/prof, CEOL, MH-108, ext. 4446)*
Doug Waite (admin/prof, CC, CC-112B, ext. 4911)*
Deborah Walden (admin/prof, EM, EMB, ext. 5121)*
Pablo Weaver (admin/prof, CAS, MB-250A, ext. 4443)*
Leatha Webster (admin/prof, FAO, WH, ext. 4180)*
Michael Welch (admin/prof, UA, UA, ext. 4692)*
Julia Wheeler (admin/prof, UA, UA, ext. 4686)*
Ebony Williams (admin/prof, CAS, LEC, ext. 4045)*
Adam Wu (admin/prof, AO, CC-214, ext. 4032)*

*Attended Safe Zone training

This list will remain available at laverne.edu/ear/safelist
Faculty/staff wishing to be added to this list should contact John Bartelt at jbartelt@laverne.edu
Resources for Hispanic Serving Institutes

“New Adventuring into Writing Assessment at an HSI"
University of La Verne, La Verne (Los Angeles Co.) CA
Contact Info: Jolivette Mecenas, Writing Program Director
jmecenas@laverne.edu

Works Cited


Dear Colleagues:

This fall, the Writing Program will introduce what is intended as a yearly common reading program: La Verne’s *One Book, One University*. All students in Writing courses (Composition and Rhetoric) – most of whom are first-year freshmen – will read, discuss, and write about a common text within the first six weeks of the semester.

*The Soloist*, by *Los Angeles Times* columnist Steve Lopez, has been chosen as our inaugural text. Mr. Lopez will visit our main campus on Thursday, October 7, conducting meetings with students, and culminating in an evening public lecture.

Although several colleges across the country also feature common reading programs, they are usually organized as part of freshman orientation. Our program stands out because we have integrated academic writing and a values approach, reflecting the unique experience at La Verne. *One Book, One University* seeks to:

1. Promote reading and the discussion of diverse perspectives as a common intellectual experience amongst students.
2. Promote writing as a way of learning: students reflect upon or research questions inspired by reading and discussion. Students learn to write for academic and civic communication – a way to actively engage with the world.
3. Integrate La Verne’s four core values into student learning, namely a values orientation that encourages students to reflect upon personal, professional, and societal values; a respect for diverse communities and the biodiversity of the planet; active lifelong learning; and engaged community service. The core values provide one framework, among many possible frameworks, for discussing the book.

We hope some in the wider university community will share their related perspectives through co-curricular activities, deepening students’ consideration of the book from multiple disciplines. Here are some ways that faculty and staff have begun to think about participating in *One Book, One University*:

- The student chapter of the Society of Professional Journalists, under faculty advisor George Keeler, has expressed interest in co-hosting a “brown bag” lunch discussion with Steve Lopez.
- Cathy Irwin has invited the author to her *Introduction to Creative Writing* class to talk about the technical and professional aspects of nonfiction writing.
- *The Soloist* is the selection for this year’s first meeting of the College of Arts & Sciences faculty reading group, organized by Jason Neidleman (September 23, 7pm, Hanawalt room).
- Janis Dietz is already planning to list the Lopez lecture on her BUS 360 (Marketing) course syllabus.
• And in the spirit of lifelong learning, Beth Elmore and Malissa Hernandez of Alumni Relations are organizing a book signing with the author after his talk.

Furthermore, Jeff Rous in University Advancement was able to secure 60 tickets to see the LA Philharmonic perform at Disney Hall on October 1! If you have yet to read the book or see the film, the LA Phil is featured prominently in this story of a dream deferred for a gifted musician. Troubled with mental illness, Nathaniel Ayers is forced to drop out of the prestigious Julliard School of Music. Years later, Ayers ends up a homeless man in downtown Los Angeles, where journalist Steve Lopez meets him playing a three-stringed violin in front of the Beethoven statue in Pershing Square. Through his persistent and self-reflective reporting, Lopez confronts the city’s mental health and homeless services, as well as his own personal limitations, in his desire to help Ayers. But the book is also about the connective power of music, about friendship, the challenges of racial and class tensions, and much more.

Which brings me to the main purpose of this letter – to invite you to read the enclosed copy of The Soloist, courtesy of Jonathan Reed, Dean of the College of Arts & Sciences, who has been one of the main proponents and supporters of a common reading program from the get-go. Wherever you are this summer, we hope the book ends up on your reading list. I’m re-reading my copy as I camp out on June Lake in the Eastern Sierras this week.

And if you are inspired to organize a lecture, workshop, talk, or activity that you see as related in some way, please let me know, and I’ll list it on a calendar of events that will soon appear on the Writing Program web page: http://www.laverne.edu/academics/arts-sciences/writing/

Many thanks in advance for your interest, support, participation, and inspiration that contributes to the La Verne community experience for our students. In his poetry, St. Thomas Aquinas writes about the human need to create community, which I think is related to our own endeavors:

Our hearts irrigate this earth/We are fields before each other.

Sincerely,

Jolivette Mecenas
Assistant Professor and Director
Writing Program, Dept. of Modern Languages
jmecenas@laverne.edu
Section Five:
Additional Information for Part-Time Faculty

Technology Services For Faculty and Staff

Service Desk Information
Phone: 909.593.3511 ext. 4130
Email: help@laverne.edu
Mon -- Thu: 7:00 am - 7:00 pm
Friday: 7:00 am - 5:00 pm
Saturday: 8:00 am - 5:00 pm

New faculty and staff

Getting started
Find out how to get your accounts such as email, Blackboard, and MyLaVerne; how to get connected to the university network; and more...

Current faculty and staff

Technology Services
- Computer labs on campus
- Requesting a mass voicemail to La Verne community (online form)
- Requesting a technology project (online form)
- Reserving multimedia equipment (online form)
- Sending mass emails (online form)
- Smart classrooms
- Training opportunities
- Troubleshooting technology problems
- Using the phone system
- Wireless internet access

Requesting Accounts
- Requesting a Banner account
- Requesting a BiTech account
- Requesting a Citrix account (pdf form)
- Requesting an FME account (pdf form)
- Requesting web server space (online form)

Hardware and Software Deals
- Microsoft Educational Discount
- Apple Education Discount
- Pre-owned Computers For Sale
- Discount Toner & Ink

Go to the Information and FAQs to find out technology policies, wireless connection FAQ, network login FAQs, and more...

For any other technical information or problems, please contact the Help Desk.
Blackboard Account For A New Faculty Member
Blackboard is a learning management system which allows faculty to develop and manage online or web assisted classes. This learning environment provides online assessment, discussion boards and course specific materials (i.e. syllabus, assignments) providing students and faculty with the tools necessary to complete an online class successfully.
For any new full-time or part-time faculty member who teaches at University of La Verne, a Blackboard account will be automatically generated at the beginning of the semester.

How to Access Blackboard
Web Address/URL: http://bb.laverne.edu
User name: Your Blackboard username is your 8 digit La Verne ID number
Password: Your initial password is either your La Verne ID or your La Verne ID plus the last 4 digits of your social security number. (Do not use spaces.)
Note: Please change your password the first time you log into your account.

Graphics
Services Offered
• 4 Color Copying
• Graphic Design
• Desktop Publishing
• Quality Offset Printing
• High Speed Copying
• Bindery Services
• Typesetting

Contact Information
University of La Verne Graphics
2284 First Street
La Verne, California 91750
Tel: (909) 593-3511, ext. 4525
Fax: (909) 593-2639
Email: graphics@ulv.edu
Submit your message for "This & That", email graphics@ulv.edu

Graduation Announcements
• Graduation Announcement Order Form (pdf)

Requisition Form
• Download the ULV Graphics Requisition Form (pdf)

Staff Phone & Email Directory

<table>
<thead>
<tr>
<th>Name</th>
<th>Extension</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raffi Zinzalian</td>
<td>x4529</td>
<td><a href="mailto:zinzalia@ulv.edu">zinzalia@ulv.edu</a></td>
</tr>
<tr>
<td>Kathy Elmore</td>
<td>x4527</td>
<td><a href="mailto:kelmore@ulv.edu">kelmore@ulv.edu</a></td>
</tr>
<tr>
<td>Sean Carlson</td>
<td>x4526</td>
<td><a href="mailto:graphics@ulv.edu">graphics@ulv.edu</a></td>
</tr>
<tr>
<td>Front Desk</td>
<td>x4525</td>
<td></td>
</tr>
<tr>
<td>Presses</td>
<td>x4528</td>
<td>Vartan Reihanabad</td>
</tr>
</tbody>
</table>
Learning Enhancement Center
Campus Center, Second Floor
909/593-3511 ext. 4342

Message from the Director
The Learning Enhancement Center (LEC) at the University of La Verne is here to help you succeed in college. We offer free academic support of all kinds, including tutoring, academic workshops, and individual assistance. At the LEC you can:

• Improve your math skills
• Receive help with writing
• Practice language skills - English, Spanish, German, French, Japanese
• Use the computer lab for papers and special projects
• Pick up hints on study skills, time management, and effective test taking
• Take required placement tests for mathematics, English, or foreign languages

Tutoring, individual guidance, educational software, and resource books and materials are available for your use. Visit us and see what we have to offer! The LEC is located in the Campus Center. We are generally open all day, Monday through Friday, and some weekend and evening hours. (Tutoring appointments must be scheduled at least 24 hours in advance). Check with the LEC staff at x4342 for exact hours.

Come explore the possibilities!
Date: April 30, 2010

To: Deans, Division Chairs, & Department Heads

From: Melissa Rothmeyer, Associate Director

Subject: 2010-11 Salary Schedule for Part-Time Faculty and AP Employee Courses

Part-time Faculty members play a very valuable role within the academic community by augmenting the teaching effort of the full-time faculty. The Salary Schedule for Part-Time Faculty and AP Employees has been increased for the 2010-2011 fiscal year. Below is the new schedule, effective July 1, 2010. The amounts on each side of the salary schedule have been increased by $200.00 each. Both schedules apply to on and off campus courses. All part-time faculty members teaching on or off campus are paid for their services according to the Salary Schedule below. In addition, this form is to be utilized for all Administrative/Professional employees teaching courses.

Initial part-time faculty appointments should include: a Request for Part-Time Faculty Request letter form; completed and verified employment verification documentation (I9, W4, and DE-4) with copies of items used for verifying employment eligibility (i.e.: Social Security Card, Drivers License, Visa, etc.); and a copy of an official transcript of the highest degree. Note: All prospective employees must have on file a properly completed and verified Form I9, W4 and DE-4 with the Human Resources Department prior to the first day of classes. Employees should be directed to the Human Resources Department for assistance in completing these documents. Off campus locations may verify documentation, however must send original documentation to the Human Resources Department.

You may access the Request for Part-Time Faculty Letters form (page 3) from the Human Resources Department’s website at: [http://www.laverne.edu/hr/assets/ptfacreq0817092.pdf](http://www.laverne.edu/hr/assets/ptfacreq0817092.pdf), by clicking the HR Forms button at the bottom of our home page, or you may contact the Human Resources Department to request additional copies.

The deadline(s) for receipt of the Request for Part-Time Faculty Letters form (with a cover letter) in the Human Resources Department will be:

1st) Documents received by the 15th, or the first working day following the 15th, will be paid on the 10th of the following month,

2nd) Documents received on the last day of the month or the first working day following the last day, will be paid on the 26th of the following month.

Forms that do not include a cover letter; are incomplete or inaccurate, WILL BE RETURNED to the department for correction. A sample cover letter can be found at: [http://www.laverne.edu/hr/assets/cov06.xls](http://www.laverne.edu/hr/assets/cov06.xls) by clicking the HR Forms button at the bottom of our home page, or you may contact the Human Resources Department to request a copy. Any forms received after the 15th (including forms returned for corrections) will not be processed until the next pay period following the original date requested.
### 2010-2011 SALARY SCHEDULE

<table>
<thead>
<tr>
<th>Length of Teaching Service with the ULV</th>
<th>UNDERGRADUATE COURSES</th>
<th>GRADUATE COURSES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Without Terminal Degree Per Course</td>
<td>With Terminal Degree Per Course</td>
</tr>
<tr>
<td>One (1) through four (4) years*</td>
<td>$2,575</td>
<td>$2,800</td>
</tr>
<tr>
<td>Five (5) through eight (8) years*</td>
<td>$2,675</td>
<td>$2,900</td>
</tr>
<tr>
<td>Nine (9) years plus*</td>
<td>$2,775</td>
<td>$3,000</td>
</tr>
</tbody>
</table>

*A year consists of teaching two or more courses per year.

**PAY DATES:** If all appropriate deadlines are met, the schedule of payments will be: All installments will start with the second pay period in which the class starts, and the final installment will be paid the last pay period in which the class ends. Please remember, if deadlines are missed it could delay the processing of the contract and therefore delay the payment.

The Pay Date Schedule can be found at the Human Resources Department’s website at: [http://www.laverne.edu/hr/assets/paysch2.pdf](http://www.laverne.edu/hr/assets/paysch2.pdf). The Installment Grid can be found at the Human Resources website at: [http://www.laverne.edu/hr/assets/paygrid2.pdf](http://www.laverne.edu/hr/assets/paygrid2.pdf). You may also click the HR Forms button at the bottom of our home page, or you may contact the Human Resources Department to request a copy.

In order to receive full salary 7 students must be registered. Below 7 students is at the Directed Study rate. The **Department Chair or the Hiring Dean** is responsible for notifying the Human Resources Department in a timely manner, after the beginning of the semester, of any classes that have less than 7 students enrolled, or any classes that have been canceled to ensure that the correct contract is cancelled and compensation is adjusted accordingly. The Class Cancellation/Change form can be found at the Human Resources Department’s website at: [http://www.laverne.edu/hr/assets/cancel081709.pdf](http://www.laverne.edu/hr/assets/cancel081709.pdf). by clicking the HR Forms button at the bottom of our home page, or you may contact the Human Resources Department to request a copy.

Under certain circumstances a contract may need to be revised. Send a copy of the contract clearly marked as **Revised** to the Human Resources Department with the corrected information. Also, indicate the date of the change so that we know which contract is the most current. Make sure the instructor is aware of any changes that occur.

If an exception in compensation is requested, the Chair must obtain the approval of the **Dean** by the deadlines indicated to avoid delays in processing contracts.

- Undergraduate 2 unit course = 1/2 above rate.
- Undergraduate 1 unit course = 1/4 above rate.
- Graduate 2 unit course = 2/3 of above rate.
- Graduate 2 unit course = 1/3 of above rate.