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English Department Source Book

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COLLIN COLLEGE

**ENGLISH
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**Introduction &
Statement of Philosophy**

2018-19

Acknowledgments

2018-19 Curriculum Review Committee

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Introduction

This guide provides both practical and theoretical resources for teaching college-level writing. The following pages include basic course descriptions, descriptions of state-mandated student learning outcomes, basic administrative logistics and procedures, grade and attendance reporting, Writing Center referrals, and other information that allows you to more fully focus on teaching successfully. Beyond these basics, this resource also provides a larger discussion of the theoretical foundations and approaches for how we teach. We have added an annotated bibliography as well as sample assignments that spotlight a variety of approaches to teaching composition, argument, research, literature, technical writing, and creative writing.

To associate faculty, we invite you to share your teaching experiences and resources with the entire English faculty. Such exchanges and discussions guide and strengthen the future growth of the department.

As we are all writers, authors, and scholars who appreciate the importance of revision, please let us know what we need to add to future editions of this resource.

– The Curriculum Review Committee, 2018-19

1301 and 1302 Statement of Philosophy

In Collin's first-year writing courses, students learn and gain experience writing in conversation with current composition and rhetoric pedagogical and theoretical practices. We believe that college writers benefit from:

- Working through multiple steps on major writing projects, including invention, drafting, peer review, and revision.
- Understanding the rhetorical purpose for their writing.
- Writing in multiple genres and to different audiences.
- Understanding how social, textual, and historical circumstances inform texts.
- Feedback from peers and instructor.

Along with our focus on writing, we also recognize the solid role reading plays in composition classrooms. English 1301 and 1302 together form the most comprehensive introduction to reading and writing in the academy. It is our classrooms where students must become familiar with and focused on working with the types of texts that organize academia.

Our goal in every course is to help students understand that they are producers, not just receivers, of knowledge. We accomplish this goal through student-driven, inquiry-based activities throughout the semester that help students develop their reading, writing, and research skills. Classroom activities should invite active student engagement.

We describe the transferrable skills that students will develop while working on projects for our courses, connecting the work to other projects in the same course, academic work for other courses, work in their future careers, and writing for their own civic and personal purposes. We help students see the value and use of interrogating assumptions, examining evidence, asking questions, reading thoughtfully, and writing clearly are skills crucial to being successful scholars as well as responsible citizens. Our utmost goal is to teach students that the benefit of a liberal arts education is not only to collect a body of knowledge, but also to gain the skills necessary to create their own knowledge—to find it, analyze it, and apply it independently and responsibly, whatever discipline they pursue.

Students at Collin College

As a two-year school in a major metropolitan area, Collin College serves many students with a diverse range of learning goals: from two-year degrees to medical and graduate school programs. Our classrooms reflect this diversity. While a majority of our students fit into the “traditional” college student age-range, that still only accounts for less than half of the students at Collin. Many of our students are returning to college after being laid off from careers, while others are returning to school to pursue new interests. Some are coming to Collin from brief experiences at other four-year colleges. Classrooms provide a rich ground of varied professional, cultural, and generational differences that surface in productive ways in writing and literature classroom discussions.

This diversity of backgrounds often puts pressure on introductory courses because not all students have had the same training and education. Some student writers have not written a paper in over twenty years while others are directly out of high school with more recent writing practice. Other students may have had negative experiences with writing and need encouragement and support to feel confident in the classroom. The great diversity in student writing and critical reading abilities makes the composition and literature classroom a challenging place. This sourcebook will address some of these challenges.

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Best Practices

2018-19

Collin College's English Department Best Practices Guidelines

E-mail

Professors are required to only use Collin e-mail addresses **or Canvas** when communicating with students. In addition, student grade information may only be released to students through these accounts. Strict adherence to this guideline helps the faculty to abide by FERPA and not release information incorrectly or to the wrong person.

Additionally, professors should regularly check Collin e-mail to stay current on important information, student concerns, and official business. This is particularly important during the weeks prior to the start of the semester and at the close of the semester. Associate faculty who do not check their e-mail may not be added to the following semester's schedule.

Both Microsoft Outlook and Canvas provide smartphone apps that enable professors to safely communicate with students and keep up to date on important email communication.

Photocopying

Photocopying should be used sparingly. Canvas is a great tool to use to post class materials, so students always have access to them.

Photocopying guidelines are campus-specific. Please check with your division office for the current information on copying.

Syllabi

Each course section must have a syllabus, and it must be formatted according to CAB's requirements. Make sure your course syllabus provides all of the information in the template, in the order it appears. Templates change frequently; be sure to use the most up-to-date version available. Syllabus templates are in the Syllabus Depot on CougarWeb: select the Faculty tab, then "Syllabi" in the "Faculty Links" channel.

Professors must include course policies (late work, attendance, grounds for failing the course, etc.) and calendar of assignments in the syllabus. Syllabi constitute an agreement between faculty and students, and any deviation from the calendar must not require students to purchase additional materials, change

any common assignments that are asked to be taught by all, or make it any more difficult for a student to pass a course.

All faculty must submit their syllabi as directed by the Associate Dean to comply with HB 2504.

The Discipline Lead and/or the Associate Dean will provide a shared syllabus for associate faculty. Associate faculty may revise the syllabus to fit their preferences.

Lab Requirement

The lab requirement is an integral part of first-year composition courses; it consists of additional writing-related activities and assignments that students complete outside of regularly-scheduled class time.

Over the course of the semester, students will need to complete lab assignments and activities to meet the lab requirement. This lab work is not the same as regular daily coursework that students must complete to stay on track in class; instead, it is designed as additional critical thinking and writing-focused activities that will help students improve their writing throughout the term. The equivalent of one credit hour is required to complete the course successfully. This is a college-wide requirement specific to all English 1301 and 1302 courses.

During the semester, each student will need to track and provide evidence of completing these lab requirements outside of class. Faculty are required to maintain records of lab completion. Individual professors may design and assign lab activities and assignments. Some lab options include writing center workshops, writing center tutoring sessions, professor conferences, on-campus events, written lab assignments, out-of-class peer edits, audience analysis activities, professional letters, and grammar/writing exercises. Faculty are free to interpret labs as they see fit, keeping in mind these lab activities should be designed to help students develop and refine skills that are transferrable to both academic and professional pursuits.

Access Statement

Faculty are required to include the following statement on Access in their syllabi:

In compliance with applicable law, Collin College provides equal access to education and safeguards against discrimination by offering specialized services and reasonable accommodations to qualified students with a disability.

If you anticipate or experience any barriers to learning based on disability, please contact the ACCESS Office (<https://ranier.accessiblelearning.com/Collin/ApplicationStudent.aspx>)

NOTE: Instructors will provide reasonable accommodations only to students who present a Course Accessibility Letter issued by the ACCESS Office.

Course Repeat Policy

The college has asked that faculty include this statement in each syllabus:

Texas residents attempting a course more than twice at Collin College are subject to regular tuition plus an additional \$50 per semester credit hour. Please see the “Repeating Courses” section of the Registration Guide for more information.

Department Plagiarism Statement

The English Department follows the guidelines and procedures outlined for reporting plagiarism as noted in the current *Collin Student Handbook* (see: <http://www.collin.edu/studentresources/personal/studenthandbook.html>). The common syllabus template only requires the following policy be added to the syllabus: “Collin College Academic Policies: See the current *Collin Student Handbook*.” This approach encourages students to read the handbook to find the most up-to-date version of the plagiarism policy.

Faculty need to add specific language to the syllabus that addresses the consequences of a guilty plagiarism case in the context of the course (grade the assignment as a 0, failing the course, etc.)

Attendance

All course syllabi must contain an attendance policy. Attendance policies are at the discretion of individual faculty members. Additionally, it is important to take attendance each day. On census dates,

faculty must submit the names of students who have not attended. For students who fail the course, faculty must also submit each student's last date of attendance.

Also, if the course policy is that students who miss more than 20% of the course could potentially fail, the syllabus must outline how many missed classes correspond with that percentage. For a course that meets 3 times a week, 20% is equivalent to 9 classes. If the course meets two times a week, then 6 classes would constitute 20%. Students enrolled in a course that meets once a week should miss no more than 3 classes.

Incompletes

The "I" grade is only issued in extenuating circumstances. Emergency situations are considered circumstances that cause a student to miss due dates or exams toward the end of the semester. In order to qualify for an incomplete, the student must have completed **80% of the required coursework and be passing the class**. Therefore, only a maximum of 20% may be left to be made up. If the terms of the incomplete contract are not met, the student is to receive an "F." If less than 80% of the coursework has been completed, VP/P approval is needed. For more information, please see the *Faculty Handbook*.

Textbooks

The Discipline Lead and the District Textbook Review Committee will oversee the selection of authorized textbooks from which associate faculty may choose for their classes. See the Discipline Lead for desk copies.

Full-time faculty will submit orders through Barnes and Noble as directed by the division office.

Associate faculty should check textbook order policies with their Associate Dean.

Room Assignments

Room assignments generally cannot be changed, other than for access reasons. The only way a room assignment can be changed is if there are not enough seats for students or if it does not supply the proper ADA accommodations. Professors are asked not to request a different room for aesthetic reasons or because they desire a different type of room.

Reserving Computer Labs

Each campus has computer labs available for reservation. Please contact the department's administrative assistant to find out how to do so. Make computer lab reservations before the semester starts; however, please note that not all requests can be accommodated, and a request is not a guarantee.

In some cases, composition classes are taught in computer labs. Regular classrooms are available on request when the schedules are being decided.

Canvas

Faculty are required to build a Canvas shell for each course, since end-of-semester student evaluations are tied to the course shells. Faculty should provide a syllabus, course information, course meeting schedule, and are further encouraged to use the Canvas gradebook.

Observations/Evaluations

All English department full and part-time faculty must be evaluated by the Associate Dean. Faculty will be notified by email in advance of their observation. Faculty who do not respond to the email requesting a date will still be observed on the date sent to them, regardless of whether they have answered the email or not.

Student evaluations are conducted via Canvas during the last three weeks of the semester.

Dual Credit Grades

Dual credit grades are submitted periodically throughout the semester, including once at midterm and again for the final. These grades should be numerical (in percentage form) and sent to dualcredit@collin.edu. Dual credit students may also appear in classes on campus. Reminders for Dual Credit numerical midterm grades are emailed to faculty.

FERPA—Per the Faculty Handbook

Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act (also known as the "Buckley Amendment" or FERPA) is a federal law that gives students the right to inspect and review their own education records. Under this

law, students also have other rights, including the right to request amendment of records, and some control over the disclosure of personally identifiable information. Student grades and exam scores constitute confidential information. The Family Educational Rights and Privacy Act prohibits posting grades for public view or giving out grades over the telephone. Information about grades and class attendance cannot be shared with anyone other than the student concerned, including parents, spouses, other students, or other family members. This is true even if the student is a minor. Faculty must be extremely careful not to discuss or comment upon student grades within the hearing of others and to avoid distributing graded assignments in such a way that they can be viewed by anyone except the student receiving the grade. The division office and the Associate Dean both have material regarding FERPA requirements, and a number of workshops are available, in addition to online training. It is vital for every instructor to be familiar with FERPA regulations as the failure to follow them may result in serious sanctions for the college as a whole.

FERPA: <http://www.collin.edu/hr/profdev/ferpa.html>

FERPA Brochure: www.collin.edu/shared/shared_profdev/PD_pdfs/FERPA_brochure.pdf

Federal Government General FERPA Information:

<http://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

Federal Government General FERPA Guidance for Students:

<http://www2.ed.gov/policy/gen/guid/fpco/ferpa/students.html>

For more information about FERPA training, please contact Sheri Eadie at 972.599.3158

or via e-mail at seadie@collin.edu.

Returning Student Work

Responding to and evaluating student writing are the best means of writing instruction. It is thus vitally important that students receive response to and/or evaluation of their work in plenty of time to make use of comments as they work on the next draft of the assignment. A general rule of thumb is to plan to return drafts within 2 weeks of receiving the work (especially if the students require comments for revision). Ideally, graded essays should also be returned in approximately 2 weeks of receipt or prior to submitting the next major assignment.

Grades

Grade everything on an A, B, C, D, or F scale. When final grades are entered in CougarWeb at the end of the semester, there are no plus or minus options. Letter grades calculate to the following grade point values, and many professors use a 100-point or 1000-point scale (see below).

A = 4.0	A = 90-100	A = 900-1000
B = 3.0	B = 80-89	B = 800-899
C = 2.0	C = 70-79	C = 700-799
D = 1.0	D = 60-69	D = 600-699
F = F	F = 59 and below	F = 599 and below

Grades must be entered in CougarWeb at the end of the semester. In addition, all copies of grades and gradebooks may be required to be submitted to the division office following the conclusion of the grading period. Check with the Associate Dean for exact submission procedures.

Definition and description of polished pages

In the sourcebook, the phrase “polished pages” describes course output for a variety of writing assignments. A polished page is one that has been through the writing process—such as draft workshop, peer review, instructor comments, and final revision(s). Thinking about writing in terms of polished pages instead of counting individual assignments offers significant flexibility to professors to tailor writing projects to their course objectives. Rather than designating a number and type of assignments, professors are encouraged to think creatively about the number and variety of assignments to reach the goal of 15-25 polished pages per course. To discuss number and type of assignments, consult with the discipline lead or the Associate Dean.

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Grading

2018-19

English Department Grading Criteria

The following chart shows the English Department's current standard for grading assignments and academic writing in courses. Faculty are encouraged to create assignment-specific rubrics using *relevant portions* of this rubric as a model for grading and offering feedback. Sections of this rubric are in alignment with the Communication and Critical Thinking rubrics created by the Core Objective Assessment Team. For more information, please go to the following page on the Intranet: <http://inside.collin.edu/tl/COAT.html>

Critical Thinking	Exceeds Expectations (Capstone) (A)	Meets Expectations (Milestone) (B)	Meets Expectations (Milestone) (C)	Does Not Meet Expectations (Benchmark) (D/F)
Analysis Identifies, interprets, and summarizes the issue or problem.	Issue or problem is thoroughly described.	Issue or problem is stated or defined but with minimal description.	Issue or problem is stated but undefined or ambiguous.	Issue or problem is not identified.
Inquiry Seeks information using data, ideas, or perspectives pertaining to an issue or problem.	Comprehensive data, ideas, or alternate perspectives have been used accurately.	A significant amount of data, ideas, or perspectives have been studied in some areas.	A minimal amount of data, ideas, or perspectives have been explored.	The exploration of data, ideas or perspectives is nonexistent, inaccurate, or inappropriate.
Evaluation Uses relevant arguments to support a conclusion.	Uses a significant amount of relevant arguments that lead to a conclusion.	Uses a minimal amount of relevant arguments that lead to a conclusion.	Offers relevant information but does not apply arguments.	Uses no relevant arguments.
Synthesis Communicates a cohesive conclusion.	Communicates a complete and well-supported, logical conclusion.	Incorporates an adequate conclusion incorporating some prior arguments.	Communicates a brief conclusion using a minimal amount of information.	Omits a conclusion.
Creativity/Innovation Uses new ideas or approaches that are relevant to the task or problem	Uses new ideas or approaches that transcend the original task or problem.	Uses new ideas or approaches that are relevant to the task or problem.	Uses new ideas or approaches that are not relevant to the task or problem.	Uses no new ideas or approaches.

Communication	Exceeds Expectations (Capstone) (A)	Meets Expectations (Milestone) (B)	Meets Expectations (Milestone) (C)	Does Not Meet Expectations (Benchmark) (D/F)
<p>Development Organizes content in support of a central idea.</p>	<ul style="list-style-type: none"> • Central idea is robust and strongly supported. • Content organization is clear, consistent, observable, and skillful. • Themes and supporting components are obvious and result in a cohesive product that supports central idea. 	<ul style="list-style-type: none"> • Central idea is easily understandable and supported. • Content organization is clear and applicable to central idea. • Themes and supporting components are understandable and support central idea. 	<ul style="list-style-type: none"> <input type="checkbox"/> Central idea can be deduced, but it is not explicit. <input type="checkbox"/> Content organization is partially discernible. <input type="checkbox"/> Themes and supporting components are minimally understandable. 	<ul style="list-style-type: none"> • Central idea is nonexistent. • Content organization is inappropriate. • Themes and supporting components are not understood and/or are not present.
<p>Expression Shows appropriate awareness of an intended audience, adjusting the subject matter, syntax, and mechanics of the product.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Language and/or delivery is proficient, expressive, skillful, clear, free of errors, and appropriate to a targeted, intended audience. <input type="checkbox"/> Grammar, syntax, sentence structure, punctuation, and spelling adhere to the conventions of Standard American English. <input type="checkbox"/> Assignment has been carefully edited. 	<ul style="list-style-type: none"> <input type="checkbox"/> Language and/or delivery is clear and straightforward, expresses meaning with few significant errors, and considers a majority of the targeted, intended audience. <input type="checkbox"/> Grammar, syntax, sentence structure, punctuation, and spelling deviate from Standard American English only slightly, and deviations are not sufficient to interfere with the assignment's overall clarity and effectiveness. <input type="checkbox"/> Assignment has been edited. 	<ul style="list-style-type: none"> <input type="checkbox"/> Language and/or delivery is not easily discernible due to moderate errors in mechanics and organization, in addition to an unclear grasp of the targeted, intended audience. <input type="checkbox"/> Grammar, syntax, sentence structure, punctuation, and spelling deviate from Standard American English enough to distract from the assignment's overall clarity and effectiveness. <input type="checkbox"/> Careless proofreading is evident. 	<ul style="list-style-type: none"> <input type="checkbox"/> Language and/or delivery impedes expression of meaning due to numerous mechanical errors and organizational errors, and does not consider a targeted, intended audience. <input type="checkbox"/> Grammar, syntax, sentence structure, punctuation, and spelling deviate frequently from Standard American English so as to interfere with the assignment's overall clarity and effectiveness. <input type="checkbox"/> Little or no evidence of proofreading.
<p>Interpretation Uses relevant content that conveys understanding of the subject matter.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Content is high quality. <input type="checkbox"/> It is highly relevant, shows exceptional understanding, and demonstrates mastery of subject. 	<ul style="list-style-type: none"> <input type="checkbox"/> Content is acceptable. <input type="checkbox"/> It is relevant and demonstrates general understanding of the subject. 	<ul style="list-style-type: none"> <input type="checkbox"/> Content is minimally acceptable. <input type="checkbox"/> It is marginally relevant and shows minimal understanding of the subject. 	<ul style="list-style-type: none"> <input type="checkbox"/> Content is unacceptable. <input type="checkbox"/> It is not relevant to the subject and demonstrates a lack of understanding the subject.

Organization, Structure, and Process	Exceeds Expectations (Capstone) (A)	Meets Expectations (Milestone) (B)	Meets Expectations (Milestone) (C)	Does Not Meet Expectations (Benchmark) (D/F)
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<p>Writing Process Demonstrates knowledge and application of the writing process</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Student has clearly met and followed requirements and criteria of the writing prompt. <input type="checkbox"/> Obvious use of preliminary explorative writing/planning, rough drafts, and revisions. 	<ul style="list-style-type: none"> <input type="checkbox"/> Student has met and followed the requirements of the writing prompt. <input type="checkbox"/> Apparent use of preliminary writing/planning, rough drafts, and revision. 	<ul style="list-style-type: none"> <input type="checkbox"/> Student has met and followed the basic requirements of the assignment. <input type="checkbox"/> Assignment contains evidence of at least some preliminary writing/planning. 	<ul style="list-style-type: none"> <input type="checkbox"/> Little to no evidence of preliminary writing/planning presents itself. <input type="checkbox"/> Student has not fully met or followed the basic requirements of the assignment.
<p>Formatting Utilizes proper formatting standards</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Proper formatting is clearly illustrated. 	<ul style="list-style-type: none"> <input type="checkbox"/> Assignment is largely formatted correctly, though the text may contain a few minor formatting issues. 	<ul style="list-style-type: none"> <input type="checkbox"/> Text may contain formatting errors. 	<ul style="list-style-type: none"> <input type="checkbox"/> Formatting does not follow course requirements.
<p>Word Choice and Tone Makes appropriate tone, language, and sentence-level choices</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Sentences are unified, coherent, varied, and emphatic. <input type="checkbox"/> Word choice is fresh, precise, economical, and distinctive. <input type="checkbox"/> Tone enhances the subject, conveys the writer's persona, and suits the audience. 	<ul style="list-style-type: none"> <input type="checkbox"/> Sentences are purposeful, varied, and emphatic. <input type="checkbox"/> Word choice is precise and distinctive. <input type="checkbox"/> Tone fits the subject, persona, and audience. 	<ul style="list-style-type: none"> <input type="checkbox"/> Sentences are competent but lacking emphasis and variety. <input type="checkbox"/> Word choice is generally correct and distinctive. <input type="checkbox"/> Tone is acceptable for the subject. 	<ul style="list-style-type: none"> <input type="checkbox"/> Sentences are incoherent, incomplete, fused, monotonous, elementary, or repetitious, thus obscuring meaning. <input type="checkbox"/> Word choice is vague or inappropriate. <input type="checkbox"/> Tone is unclear or inappropriate to the subject.
<p>Organization Establishes a logical order and focused paragraphs.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Assignment establishes a logical order and emphasis, creating a sense of "flow." <input type="checkbox"/> Paragraphs are focused, idea-centered, and transition smoothly. <input type="checkbox"/> Introduction pulls the reader in, and the assignment continues to be engaging, and the conclusion supports and completes the assignment without repeating. 	<ul style="list-style-type: none"> <input type="checkbox"/> Assignment establishes a logical order, indicating emphasis. <input type="checkbox"/> Paragraphs are focused, idea-centered, and include transitions to indicate changes in direction. <input type="checkbox"/> Introduction engages the reader, and the conclusion supports without mere repetition of ideas. 	<ul style="list-style-type: none"> <input type="checkbox"/> Assignment does not follow a consistent, logical order, though some order may be apparent through the discussion. <input type="checkbox"/> Paragraphs are generally focused and idea-centered. Transitions between paragraphs and ideas are obvious and/or dull. <input type="checkbox"/> Introduction and conclusion are formulaic and uninteresting, offering little insight. 	<ul style="list-style-type: none"> <input type="checkbox"/> Assignment seems to lack order and/or emphasis. <input type="checkbox"/> Paragraphs follow a sort of rule-bound structure (i.e., three to five sentences each) rather than thoroughly developing a single idea. Transitions are inappropriate, misleading, or missing. <input type="checkbox"/> Neither the introduction nor the conclusion satisfies any clear rhetorical purpose, or may be missing all together.

COLLIN COLLEGE

**ENGLISH
DEPARTMENT
SOURCE
BOOK**

Writing Center

2018-19

Collin College's Writing Centers

Collin has a Writing Center location at each of the main campuses.

Plano Campus:	D 203	972-881-5843	sccwritingcenter@collin.edu
Frisco Campus:	LH141	972-377-1576	prcwritingcenter@collin.edu
McKinney Campus:	A104	972-548-6857	cpcwritingcenter@collin.edu

The Online Writing Center's Website: www.collin.edu/studentresources/writingcenter/

Writing Center tutors will assist students in learning how to:

- Understand the assignment and professor's expectations.
- Brainstorm, plan, and/or organize ideas for a writing assignment.
- Construct a thesis statement or topic sentence, or determine the focus of the paper.
- Develop and connect supporting ideas to the main idea or thesis statement.
- Apply proper citation methods for MLA, APA, or Chicago.
- Take ownership of the paper and the ideas contained in the paper.
- Develop the ability to revise independently.

Students can visit the writing center for help with:

- Class assignments, research papers, English essays, speeches, lab reports
- Scholarship applications and admissions essays
- Getting started: *I have my assignment, but I don't know how to start...*
- Drafting ideas and brainstorming: *I have some written, but I'm not sure what else to add...*
- Final revision stages: *I think it's almost ready to go, but I still have a few questions...*

FAQs

Who can use the Writing Center? Any student enrolled at Collin College

What can students expect? The Writing Center's goal is to help students become better writers. *The writing tutors will not fix or edit papers, but they will gladly help identify problems and explain how and why to fix them.* Tutors focus first on "higher order" concerns that affect the whole paper:

- Thesis/Main Idea
- Content Development
- Organization
- Unity
- Audience

Then, if time permits, they address “lower order” concerns

- Sentence structure
- Grammar
- MLA, APA or other source citation styles

Do students need an appointment? Students are strongly encouraged to schedule an appointment ahead of time. Walk-ins are taken based on tutor availability.

How are appointments scheduled? Students can schedule their own appointments at each of the campus Writing Centers’ individual scheduling sites. The first time a student visits any of the campus Writing Centers’ scheduling sites, they will need to register for an account with that Writing Center using their Collin email address. A separate account must be created for each Writing Center’s scheduling site, but the same login information may be used to create each account.

Writing Center Scheduling Pages:

Plano Campus: mywco.com/springcreekwc

Frisco Campus: mywco.com/prcwc

Central Park: www.mywco.com/cpc

1. Click here to register.

Frisco Writing Center

You have successfully logged out of the system.

First visit? [Register for an account.](#)
Returning? [Log in below.](#)

EMAIL ADDRESS:

PASSWORD:

CHOOSE A SCHEDULE:

Check box to **stay logged in:** [?](#)

Having trouble logging in? [Reset your password.](#)

Using screen reader software? [Access the text-only scheduler.](#)

Receiving unwanted text messages? [Remove your cell phone number.](#)

2. Click a white rectangle at an open appointment time.

Sep. 19: WEDNESDAY	9:00am	10:00am	11:00am
Nathan			
Melissa			
Tim			
Diane			
Monica K			
Ali			

Secure | <https://collin.mywconline.net/reserve.php?type=r&ts=1537506000&resid=&m>

Jennifer

Fill out the form below in order to save this appointment. Questions marked with a * are required.

Appointment Limits: Appointments must be between 30 minutes and 1 hour in length.

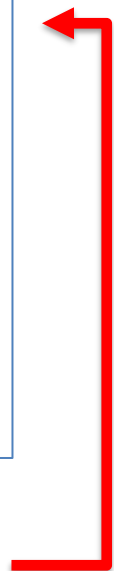
Time: **Friday, September 21:** to

What course is this assignment for? (ex. English 1301, personal, application, etc.): *

What do you want to work on? *

Who is your instructor? (N/A if not applicable): *

If your instructor would like an email about this session, provide their email



3. Fill out the appointment form that opens.

How long is a Writing Center tutoring session? The McKinney Writing Center offers 1-hour appointments. The Plano and Frisco centers offer 30-minute appointments for students bringing in drafts 1-4 pages in length and 1-hour appointments for a) students bringing in drafts 5+ pages long, b) students who are enrolled in INRW or ESL, and c) students who have a documented ACCESS accommodation.

How often can a student have an appointment with a Writing Consultant?

- Students are allowed two appointments/sessions per week.
- Students are allowed only one appointment per day.
- Only one assignment may be reviewed in each session.

What are the Writing Center Hours? Visit

<http://www.collin.edu/studentresources/writingcenter/> for a full list of each center's hours

Is real-time online tutoring available? Yes! Online tutoring is now available at all Collin College Writing Centers.

How do students schedule online appointments? To access the online appointment schedule, students will need to click the “Choose a schedule” dropdown list when logging in and select the online schedule. White rectangles in the online schedule indicate available appointments. When filling out the appointment form to schedule an online appointment, students will be prompted to attach their document to the appointment. Students will need to attach the essay at the time they schedule the appointment; they will have the option to upload a newer version at the beginning of the appointment time.

How do students attend online appointments? The student should log into the schedule a few minutes before their appointment time and click the square for their appointment. When their appointment form opens up, they will click the red link that says "Start or Join Online Consultation."

What are the technology requirements for online appointments? Students must have a webcam and mic or headset.

What about asynchronous online appointments? Can students submit a draft and receive written feedback on it? Asynchronous “Drop-Box” appointments are available through the Plano Campus Writing Center. The DropBox schedule may be accessed by going to the Plano Writing Center scheduling site and selecting “OWL DropBox Essay Upload” from the “Choose a schedule” dropdown list. Instructions for uploading an essay and receiving feedback are provided upon logging in.

What essential documents or information should students bring to the Writing Center?

- CWID# for check-in
- Students MUST have the writing prompt, drafts with notes, feedback from instructors, or application instructions
- Any notes or research
- Comments from the instructor on this or other writing
- A typed, printed copy of your draft (two required at PRC)

Please encourage your students to:

- Visit the Writing Center early
- Come with a clear goal in mind: getting started, developing paper contents, learning how to cite sources, etc.
- Bring all relevant materials: drafts, sources, assignment directions.
- Be aware that it may take more than one session to fully address all areas of the assignment.

Other Services: Writing Center Workshops

Each campus Writing Center offers workshops (also referred to as seminars) about various writing and research topics. These workshops are led by writing consultants and faculty and

staff volunteers and are typically scheduled 2-3 times per week during each long semester. Many English composition instructors choose to award lab credit to students who attend workshops. Students do not need to pre-register for workshops, and they will receive proof of attendance from the presenter. Individual campus workshop schedules can be accessed through the [Collin College Writing Center home page](#).

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Dual Credit

2018-19

Teaching Dual Credit

An important note on Dual Credit Policies and Procedures

Dual Credit faculty should consult the most current copy of “**Dual Credit Guidelines**,” written and distributed by the associate deans, as well as the “**Dual Credit Faculty Procedures and Guidelines Manual**” (www.collin.edu/express/linksandforms.html) as important tools for teaching at dual credit sites. **Important information and current policies are in place for dual credit, and faculty should be aware of the most updated policies in these two guides.**

Definitions:

Dual Credit - college course earns both high school and college credit at the same time.

(High School/Home School official approval is required.)

Concurrent Credit-college course is used to earn college credit only.

(High School/Home School official approval is required.)

College credit will transfer to most colleges or universities.

Visit Collin’s Transfer U for more information. www.collin.edu/transferu/

Admission to the program:

Dual Credit is available for students enrolled in a public high school, private, charter, or home school who are ready to acquire college credit, who have permission from the appropriate high school officials, who have an A/B high school grade point average, who meet Texas Success Initiative standards in reading and writing, and who demonstrate the maturity level needed to be successful in college course work. Students are responsible for tuition, books, and materials.

Enrollment and Course Information:

- Dual Credit/Concurrent Credit is awarded with high school/counselor approval.
- Dual Credit/Concurrent Credit is open to 9th graders and up although some high schools restrict entry.
- Dual Credit/Concurrent Credit students are not limited in the number of credit hours they may take.
- Dual/concurrent credit students are not eligible for Maymester or Wintermester, except for students who are homeschooled (because they have more flexible schedules)
- Dual/concurrent credit students are not eligible for developmental level courses
- Dual/concurrent credit students are not eligible for physical education courses that are not part of the core curriculum. Core classes they can take include PHED 1164, PHED 1304 and PHED 1338.
- All dual/concurrent credit students are eligible for express courses as long as it does not interfere with their high school schedules.
- Dual/concurrent credit students must meet the same standards as all other students and are subject to MAPP when their GPA falls below 2.0.

Teaching Dual Credit Courses

Dual credit courses are the same college courses as those taught on campus; nevertheless, there are some special considerations when teaching dual credit. Each different campus will have specific procedures and concerns, so instructors should keep in touch with staff at the school.

- **Before the semester starts:** faculty teaching dual credit courses need to be fingerprinted. HR will contact those who need to be fingerprinted via email.
- **Before the first day of school:** Faculty should find the current contact person at the assigned location/school. During dual credit faculty orientation, instructors should see their high school contact listed on handouts. One can also locate the contact information for a high school by communicating with one of the four Special Admissions Coordinators:
www.collin.edu/gettingstarted/dualcredit/School%20Districts%20by%20Coordinator.pdf
- **Faculty should call the high school contact** and make an appointment to get a parking permit, classroom assignment, keys, computer log-in information, faculty mailboxes, and anything else that may be needed. Faculty should do this in advance of the first day of class. Instructors should ask

about procedures for making copies and how to schedule library or computer lab sessions if available.

- **Safety Procedures:** Instructors should inquire about safety procedures such as exit routes for fire drills, lockdown drills, evacuation procedures and safe locations for gathering to ensure the safety of students and staff.
- **Wearing a Badge:** When on a high school campus, instructors may find it beneficial (or required) to wear a Collin College name badge so that they are not frequently stopped.
- **Technology:** Faculty will need a username and password to log in to the computers—often one that is different from the standard Collin username/password. Because it may take a while to get this, instructors should be prepared to run the first week or so without technology if necessary. Different campuses have different technology available in the classrooms, and many of them also have internet filters that block many websites. Instructors should consider giving technology a trial run before it is needed.
- **Classroom Space:** Some schools have designated classrooms for dual credit courses, but at many schools, Collin faculty teach in high school classrooms, which means the instructor may have to communicate with the high school teacher if it is difficult to work in that space.
- **Office Hours:** Some schools provide a lounge or other work space for dual credit instructors, but many do not. Students will not usually have time during their school days to work with instructors outside of class, so the usual conferences that take place during office hours are more difficult for these students. Instructors may want to include time for working with individual students while the class completes group activities or peer review workshops.
- **Absences:** In case of illness or absence, instructors should contact both the college and ISD personnel. The contact at Collin is the associate dean.
- **Classroom Management:** Dual credit presents some classroom management challenges that differ from traditional courses. The students may be friends with each other and tend to talk or distract each other. Expect special events like pep rallies or Homecoming week, for which students may be pulled from class or class meeting times may be shortened. Be aware of the following potential disruptions: scheduled fire drills, lockdown/lockout drills, and shelter-in-place drills; PSAT/SAT, AP/IP, and other tests. The high school office staff should inform faculty of events that affect classes, and they should also provide information about whom to contact if a student is disruptive.
- **Student Responsibility:** Dual credit students face many of the same challenges other first-time college students face. One difficulty that stands out among dual credit students is understanding

and accepting personal responsibility for their work. In many of their high school classes, teachers remind them frequently of their assignments and check up on them if they are not getting them done. Many students are not used to reading and following a syllabus with a calendar of assignments, so instructors may need remind them to read that document throughout the semester. Also, their high school classes give them frequent progress reports, so they expect to be informed if they are not performing successfully. Instructors should remind them that they are responsible for completing their own work and keeping up with their own grades in a college course.

- **Speaking to Parents:** Privacy laws forbid instructors from communicating with students' parents unless the student is present and has given the professor written permission in accordance with FERPA. If parents call or email, the instructor should not speak to them, and he or she should remind students that the students, not their parents, should talk to instructors about their concerns.
- **Grade Reports:** In addition to the final Collin grade report, instructors must email midterm and final numeric grades to dualcredit@collin.edu
- **Student Absences:** High school students may be absent for school activities and college visits, in addition to illness and other circumstances. Some high schools require daily attendance reports, while others do not. Many students are not accustomed to being held responsible for keeping up with their own make-up work. They might assume that an instructor will find them and tell them what they missed or that they do not have to make up missed class work. Instructors should clarify the attendance and make-up work policy and stress that the students themselves are responsible for completing all assignments whether they attended class or not.
- **Final Exams:** High schools should follow the Collin final exam schedule, but some ask that instructors make alternative arrangements because students may miss their other high school classes to take a final exam at the scheduled time. Check with the high school's office staff about what to expect during final exam week.

What dual credit students need to know about taking a college course:

- Even though they are in high school, they are being treated *exactly* like college students. Dual credit students are not given an easier version of college. College professors treat students like adults, and thus expect maturity in the classroom (student codes of conduct) and may get upset with texting or chatting during lecture or discussion.
- Missing class may lower grades or result in failure. Additionally, high school activities may not be excused; sports and other activities may pose problems.

- No extra credit in most classes.
- Late work policies differ by professor. Deadlines are important, and students may fail for late or missing work.
- The syllabus is an important document; students should understand what it is and how it works, including course calendars.
- Student ideas and opinions are taken more seriously in the college classroom. Being analytical and insightful in assignments is valued more than memorizing information in classes.

It is important to work students through time management:

- Students are expected to manage multiple projects, exams, and deadlines on their own.
- Take full advantage of any opportunity to get feedback or help in class.
- Take full advantage of time to work on projects in class.
- Homework will likely be longer, take more time, and demand more concentration than students expect.
- Tutoring is only available at main campus locations.

Lab Assignments for the Dual Credit Class:

Because dual credit courses are located in the high school, dual credit students may not have the same resources as those on one of the main Collin campuses. For this reason, instructors should aim to create enough lab options to ensure dual credit students can be successful (besides only assigning Writing Center visits, workshops, or other events on the Collin College campuses).

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English 1301

2018-19

Introduction

This first-year writing course immerses students in the study and practice of writing as a process. Through writing projects that take various forms, students learn to use multiple drafts in their writing process, exchange those drafts with their peers, and work to develop their own sense of voice in academic writing.

Composition

Student writing is at the center of English 1301. Through intensive work on improving reading practices and building skills in note-taking, drafting, revising, and editing, students learn how to work on their own writing and give solid feedback to their classmates. While the effective composition course should introduce students to new strategies for developing essays, the focus should also include work on establishing the importance of the essay as an essential component for learning, communicating, and developing a critical analysis of any range of ideas. Professors may approach the teaching of composition from a variety of ways—using readings from texts, utilizing handbooks for developing stylistic practices and encouraging thoughtful revision, having students collaborate on discussions and peer review projects, and using materials from various cultural outlets. In 1301, basic principles of research should be introduced, with some emphasis placed on beginning to learn MLA formatting. While these last two aspects should not occupy the central focus of the course, early introduction should pave the way for more intensive research work in ENGL 1302. Students in ENGL 1301 should expect to produce 15-25 polished pages by the end of the semester.

Rhetoric

Professors should also use a rhetorical approach when teaching this course. In doing so, students should learn to recognize and use rhetorical concepts such as audience, purpose, context and ethos in order to analyze readings as well as their own work. A rhetorical approach to the teaching of writing prepares students to meet a variety of personal, academic, and professional writing challenges by giving them tools for analyzing and entering into a range of rhetorical situations. An emphasis on rhetorical tools also works to spotlight the student's ability to develop their own voice in relationship to the academic community.

English 1301 Aims and Scope

English 1301 focuses on the study and practice of writing and rhetoric as inquiry—that is, students will use writing and rhetorical concepts such as purpose, audience, and context to pose and investigate problems that are meaningful in their lives or communities, explore open questions, and/or examine complex tensions. The course also emphasizes the importance of the writing process, as well as the conventions of academic writing and documentation style. This course provides students with extended practice in writing and rhetoric as inquiry in a supportive, student-centered environment.

Student Learning Outcomes	Recommended Practices	Assessment Strategies
1. Demonstrate knowledge of individual and collaborative writing processes. (Teamwork, Communication Skills)	Students should be guided through the process of producing multiple drafts involved in the process of developing a work. The process should include the introduction and practice of several strategies to refine those drafts, including peer review. Collaboration on peer texts should be structured in such a way so that students can move beyond finding errors or simply 'liking' drafts.	Professors can assess students' peer review processes through class observation, students' written responses to peers, Canvas exchanges, and/or students' reflective statements about peer work.
2. Develop ideas with appropriate support and attribution. (Communication Skills)	Class time should be spent on how to locate and utilize suitable sources as support for students' writing. Emphasis should also be placed on how to appropriately integrate, attribute, and cite those sources in the context of academic writing.	When assessing their writing, professors should examine students' use of sources as support for their own ideas as well as proper attribution of direct quotes and paraphrases.
3. Write in a style appropriate to audience and purpose. (Communication Skills)		In assessing student writing, professors will pay explicit attention to a student's language, style, and tone with regard to specific rhetorical contexts. Professors should also consider how students enhance their own credibility through their writing and research methods.

Student Learning Outcomes	Recommended Practices	Assessment Strategies
<p>4. Read, reflect, and respond critically to a variety of texts. (Critical Thinking)</p>	<p>Significant class time should be spent discussing, reflecting on, and responding to a variety of texts, both written and visual. Discussions, small groups, and class activities will make explicit connections between students' composing strategies and their analysis of assigned texts. Special attention will be paid to merging the student's ideas and voice with the opinions of others.</p>	<p>Professors will respond to and assess students' attempts at responding to specific texts, as well as making connections with their own writing processes. Canvas assignments/discussions, writers' notebooks, response writings, and in-class assignments allow opportunities to assess the depth of students' critical thinking and reflection skills.</p>
<p>5. Use Edited American English in academic essays.</p>	<p>Students should demonstrate the ability to use language, tone, and style appropriate to academic writing. Time will be spent not only exploring the conventions of academic writing style but also the importance of revising and editing.</p>	<p>Professors should assess students' use of Edited American English in their formal writings, paying particular attention to grammar, punctuation, and style. Moreover, while emphasizing revising and editing, professors should compare the stylistic changes that have taken place over the course of the writing process.</p>
<p>6. Demonstrate personal responsibility through the ethical use of intellectual property. (Personal Responsibility)</p>	<p>Students need to demonstrate fluency in responsible scholarly practices, such as proper use and documentation of sources, and understand that, when using intellectual property, they are scholars entering into conversation with other scholars. Class activities can include discussion of research practices and methods, use of MLA styles and consideration of scholarly responsibility and ethics.</p>	<p>Professors can assess students' successful use of sources and documentation style through informal class activities, as well as formal essays and assignments.</p>

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English 1302

2018-19

Texts

In addition to developing composition skills students have acquired in ENGL 1301, this second semester freshman course has two main focuses—making and evaluating arguments and conducting and applying both primary and secondary research skills. The teaching emphasis should be effective research methods and argumentative writing in an academic environment. The skills learned in ENGL 1302 apply across disciplines and should prepare students for a variety of writing situations that call for argumentation and the ethical use of sources.

Composition and Persuasive Texts

Professors should focus on composing practices through the study of argument. Broadly speaking, writers of argument develop an informed stance on their topic, using argument to share this stance with particular audiences for particular purposes. This course guides students in developing strategies for writing through its focus on how rhetorical concepts such as purpose, audience, genre, cultural context, and style inform written arguments. Students will practice analyzing published texts from a variety of fields. Students will carefully read the texts to examine the expressed and implied purposes of published arguments. Students will evaluate the texts according to their ability to present logical arguments, to avoid fallacious reasoning, to provide substantive evidence, and to formulate rhetorically sound counterarguments. They will integrate and synthesize sources in carefully formulated argumentative papers and projects of their own. **Students in ENGL 1302 should expect to produce 15-25 closely-graded, polished pages by the end of the semester. Professors typically assign 3-4 writing projects including at least one research paper.**

Research

Students will gain experience with conducting primary and secondary research as a means of developing and clarifying their stance toward their topic and/or acquiring a richer understanding of the context and potential purpose for the arguments they develop. As a part of researching their argument, students will identify and follow relevant stylistic conventions with regard to citation and formatting. Students will extensively practice correct and appropriate synthesis of the relevant primary and secondary sources. They will also master using a citation style—MLA is strongly recommended. Students in ENGL 1302 should expect to produce at least

one argumentative research paper with an appropriate number of scholarly and other credible sources.

English 1302 Aims and Scopes

The purpose of English 1302 is to introduce students to the scholarly task of writing an academic research paper. This class combines instruction in argumentative writing with research practices that students can apply to projects across the disciplines. The course builds upon skills learned in English 1301 by requiring students to apply what they have learned to the larger task of producing scholarly research-based, argumentative writing.

English 1302

Goals	Recommended Practices	Assessment Strategies
<p>1. Demonstrate knowledge of individual and collaborative research processes. (Teamwork, Critical Thinking)</p>	<p>Students are given a thorough introduction to library research and discuss sound practices for using the Internet as a research tool. Some class discussions and activities focus on determining the difference between appropriate academic sources and other sources.</p> <p>Students learn the difference between primary and secondary sources in order to determine which writing situations might require them.</p> <p>In addition to an individual argumentative research paper, other assignments may include a research proposal, an annotated bibliography, and/or a detailed outline.</p> <p>Professors may consider assigning research projects that incorporate service learning, ethnographic methods, or other methods of data collection that might introduce students to the way research is conducted in different fields. For these projects, students may engage in collaborative research and share results with classmates. Students may also collaborate on research by working in groups or as a class to analyze and evaluate sources.</p>	<p>Professors assign essays that require students to engage in the research process. Professors assess the students' use of quality sources and research processes. If there are additional research assignments, the instructor assesses the students' ability to follow effective research practices.</p>
Goals	Recommended Practices	Assessment Strategies
<p>2. Analyze, interpret, and evaluate a variety of texts for the ethical and logical use of</p>	<p>Students learn to analyze a variety of arguments, including those used in scholarly, oral</p>	<p>Professors provide written and verbal feedback on students' responses to a variety of challenging and varied texts.</p>

evidence. (Critical Thinking)	and visual texts. Students engage in close reading of challenging and varied texts and use class discussion to foster critical thinking. They strengthen their skills identifying the use of pathos, ethos, and logos and learn to apply these strategies in their own writing. Students learn and improve identification of logical fallacies in the arguments of others. Class discussions and activities may focus on helping students formulate rhetorically sound counterarguments in response.	These responses may be in the form of Canvas assignments/discussions, writers' notebooks, response writings, and/or in-class assignments. Professors assess responses according to the student's ability to analyze, interpret, and evaluate the ideas of others.
3. Develop ideas and synthesize primary and secondary sources within focused academic arguments, including one or more research-based essays. (Communication Skills)	Students write essays that incorporate the ideas/evidence of others but emphasize the student's own critical thinking on the issue. They learn to synthesize the ideas of others in order to establish a context for their own arguments. Students practice summarizing, paraphrasing, and quoting in the course and determine which is most appropriate for the writing situation. They learn the necessity of providing substantive evidence appropriate for different audiences and contexts to support their arguments.	Professors assign at least one major research essay that requires a reasonable number of appropriate academic sources. The grade depends in part on how well students use appropriate research in support of their argument.

Goals	Recommended Practices	Assessment Strategies
4. Write in a style that clearly communicates meaning, builds credibility, and inspires belief or action. (Communication Skills)	Students work on assignments that require them to form an opinion and support it using argumentative strategies, as well as effective scholarly and other credible sources. Professors provide a variety of texts that deal with a particular issue so that students can see how different authors use argumentative strategies, including counterargument, to defend a position. Through revision, students learn to make	Major assignments include argumentative essays that require an explicit thesis, with the argument/thesis taking precedence in the grading. These assignments should also require reasoning and evidence to support claims, as well as responses to relevant counterarguments. Professors should provide written and/or verbal feedback on the strength of students' arguments and counterarguments with a critical eye toward fallacious reasoning. Professors evaluate final drafts to determine if the writing meets the

	their writing more effective in achieving its purpose.	conventions of the genre and if the student has demonstrated control of grammar and punctuation.
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5. Apply the conventions of style manuals for specific academic disciplines (e.g., APA, CMS, MLA, etc.) (Personal Responsibility)	<p>Students learn to appropriately document sources in their major writing projects for English 1302 with an understanding that this is a required part of all scholarly research. Professors provide workshops and activities on MLA style, both in-text and Works Cited documentation, which students must use in their assignments throughout the semester.</p> <p>Students learn the conventions associated with the writing of research papers, with an emphasis on strategies that can be applied across the disciplines. Students learn that other disciplines use other styles and that understanding the conventions of MLA will help them to understand how to use any of the other styles that they may need in their other courses.</p>	All major essays require MLA format and are assessed accordingly. Professors may also wish to give quizzes and/or an exam that tests students' knowledge of MLA formatting and citations.
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Goals	Recommended Practices	Assessment Strategies
6. Demonstrate personal responsibility through the ethical use of intellectual property. (Personal Responsibility)	<p>Students learn to take personal responsibility by properly documenting source material for an academic essay that requires the use of scholarly sources as evidence.</p> <p>Plagiarism is thoroughly discussed in class.</p>	<p>Review college policies about plagiarism, collusion, etc. at the beginning of each semester, including textbook and/or handbook descriptions and discussions.</p> <p>All suspected cases of plagiarism should be fully documented and filed as a "Student Incident Report" (available on CougarWeb) with the Dean of Student Development, and professors must wait until receiving the Dean's report before any grade is given to the submission.</p> <p>Professors should have a clear policy that states the potential consequences for plagiarism.</p>

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Lab Requirement

2018-19

Lab Requirement

The lab requirement is an integral part of first-year composition courses; it consists of additional writing-related activities and assignments that students complete outside of regularly-scheduled class time.

Over the course of the semester, students will need to complete lab assignments and activities to meet the lab requirement. This lab work is not the same as regular daily coursework that students must complete to stay on track in class; it is, instead, designed as additional critical thinking and writing-focused activities that will help students improve their writing throughout the term. Sixteen (16) lab units are required to complete the course successfully. This is a college-wide requirement specific to all English 1301 and 1302 courses.

During the semester, each student will need to track and provide evidence of completing these lab requirements outside of class. Faculty are required to maintain records of lab completion. Individual professors may design and assign lab activities and assignments. Some lab options include writing center workshops, writing center tutoring sessions, professor conferences, on-campus events, written lab assignments, out-of-class peer edits, audience analysis activities, professional letters, and grammar/writing exercises. These lab activities should be designed to help students develop and refine skills that are transferrable to both academic and professional pursuits.

For sample lab assignments, see the English Department Assignment Exchange on DigitalCommons@Collin.

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Invention

2018-19

Introduction

Invention activities—often referred to as prewriting—serve as useful starting points for student writing in the classroom. Focused invention activities allow students to develop one or more starting points for an assignment. Instructors should at this stage allow writers to explore the topic widely, letting students think imaginatively and creatively on the topic. Usually even if writers think they know what their approach might be for a given assignment, this kind of prewriting helps them explore the topic further and allows early insights into directions within that basic topic.

There are two basic types of invention students can work on: in-class activities and homework assignments. In-class invention strategies guarantee that students will leave with writing accomplished. Invention activities also showcase for students the process of writing—that is, taking a rough sketch from an in-class writing and turning into a polished essay.

Out-of-Class Invention Strategies

All class writing assignments begin with a reading assignment. Students are responsible for posting their response to the reading assignment on their edublog account. Students are also responsible for reading and commenting on their team members' blogs. I suggest four areas for critical reflection: Practical content, characters, artistic qualities, and ideas.

Students are also instructed in the use of comparison/contrast and journalistic inquiry (who, what, when, why, where, and how) as methods of exposition. In addition to text, students are encouraged to post images and links to relevant articles and information on their blogs. After reviewing the blogs, I suggest exemplary posts to the class via Canvas.

- You have a tape recorder, talk to the tape recorder for 15 minutes on the subject of your choice and see what kind of topic you come up with.
- Take a walk in nature! After fifteen minutes, free write on topic.
- Meditate—think about your breath—present moment, etc. Find someplace relatively quiet and away from distractions. After ten or fifteen minutes, free write. (can also be done in class)

In-Class Invention Strategies

Team Tactics

In the classroom, the teams form small circles to discuss their posts and comments with one another and identify a topic they would like to lead the class in discussing. On other occasions, I will pose a question for the teams to discuss. For example, after reading Pericles' *Funeral Oration*, I ask the teams to identify the democratic core values articulated in the speech and rank them in order of importance.

Class Tactics

Begin class with a writing prompt that requires an analysis or an evaluation of a reading assignment. Students write for approximately 10-15 minutes and then discuss their responses with their teams. After students have shared their written responses with their team members (10 minutes), the class forms a large circle where the teams share their refined ideas, comments, questions, and conclusions with the class (sometimes the class simply forms a large circle to discuss their responses—it depends on the complexity of the writing prompt).

I find that these out-of-class and in-class invention strategies provide abundant material and ideas for students to use when composing their formal essays.

Writing prompts

Begin class with writing prompts to get students to write on topic/technique related to an upcoming essay. Students write for the first ten minutes of class. They may choose to use material generated in this manner in their essays or to rework/add to material they are already working on in their essays. Some of these may work better for 1301; they are first the first five. The others may work better for 1302.

- To get students to consider writing more interesting description, come up with an analogy/comparison using “like”—the more outlandish, the better—to develop

idea/topic and ask them to either explore the simile or to come up with their own. For example: Narcissism is like a seesaw.

- For an essay requiring description, try the “synesthesia” exercise: Use your sense of sight to describe a sound, your sense of touch to describe what you see, your sense of hearing to describe a smell, etc. For example: The pain in her stomach was not a dull, throbbing purple, but a sharp, searing yellow.
- Use music. To get students to think about the relationship between form and function (or style and content), put on a song that has lyrics related to a topic students are working on. After the students listen, have them write a response, paying attention to the ways the lyrics and music augment each other (or not). This can also be done at home. Another possibility is to play music that creates a particular emotional feeling/story (best not to have lyrics) and have students write what they feel or create a story using descriptive details and metaphors. A good example would be one or two of the movements from Mussorgsky’s *Pictures at an Exhibition* (these are fairly short).
- Have students describe something in their draft without telling what it is. Have them read out their descriptions to see if others can guess what they are describing.
- Ask direct questions about a topic to help students come up with their own ideas. For example, if students are writing an essay answering the question “Who are the Millennials?” use the following topics: If you had to choose one quality that is commonly shared by Millennials, what would it be and why? Or, what is a stereotype about Millennials that you think is unfair and why?
- Use the idea of the reporter’s questions (who, what, when, why, where) but with a twist: Pretend you are being interviewed by someone (from the past, the future, another country, another planet) about a topic you are considering or already writing about for your essay. What kind of questions would this being ask? How would you communicate with them?
- To get students to go beyond standard solutions to an issue, come up with “What if questions” (can be somewhat wacky hypotheticals) related to a topic and have students respond. For example, if your topic is violence on campus: What if specially-trained dogs were used to protect students and faculty from violence on campus?

Drafting

Diagram major points—trees, matrices, columns, traditional outlines, or something more creative, such as a story board of your essay (similar to a graphic novel).

Lifeline (Ideal for 1301 literacy narratives)

1. Draw a life-line. Mark off the important years or segments of your life. On a piece of paper turned sideways, draw a horizontal line across the page—this line symbolizes your lifetime. Put your birth at one end, and “today” at the other. Mark the big events that had an impact on you and your education—such as movements through school and other milestones that have to do with reading/writing/education.
2. Note the people who were involved in those situations. Draw lines to the major eras of your life and note the people you associate with each.
3. Note the places involved in the milestones. Where were you? (school, home, other family, friends, etc.)
4. Think about the specific activities involved in each milestone.
5. Note the stories that are involved with each milestone.

Think about objects involved with each milestone. Do you have an award, a text, or a book that is associated with these educational/literacy moments? Have students choose a few of these milestones and use them as places to write from in class. Students should leave the class with one to three ideas for the literacy narrative.

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Peer Review

2018-19

Introduction

Peer review is one of the most important tools for students to learn more about their own work through reviewing the writing of their peers. While useful, instituting effective peer review strategies may be sometimes difficult, as students need to learn and then employ effective framework language for peer review to be successful. There are several ways to approach peer review in the classroom, and students often benefit from trying out new kinds, and then over the semester, helping the instructor decide which kind works best.

Here are some helpful tips:

- Keep in mind that each class has its own personality, and some classes work better with some types of peer review over other types.
- Keep a conversation open with students over the course term about what is working and what is not working in peer review via group discussion and/or private conversation.
- Talk to students about your own positive and negative experiences working with others on your writing.
- Some studies suggest that what many instructors may see as idle chit chat is actually a critical tool in the early weeks of peer review. Because writing and peer review are social acts, students often feel uncomfortable sharing their writing with others. Keep students on track, but also keep in mind that writing and our discussion of writing can be improved when students get to know one another and feel more comfortable in the classroom during the first weeks of the course. Many students at Collin have never shared writing before, and many feel self-conscious and nervous about their writing abilities.

Types of Peer Review

Small Groups

- o Most groups work well with 3-4 students, depending on the length of the class.
- o Some instructors provide worksheets with specific questions that can help groups stay focused
- o Some instructors let the group set the agenda and manage time/work
- o Some instructors work closely inside a group, while others walk around and manage work. Working closely with a group helps model best practices for group dynamics.
- o Novelty peer review: Some instructors use creative spins on the peer review process to engage students. For example, the *American Idol* peer review asks for students in groups to take on the roles of a cynic, a cheerleader, and an expert. You can play a YouTube clip from the early seasons of the show to model this.

Switching drafts

- o Anonymous drafts swaps with no names: Have students bring in drafts with no name. Mix up drafts and pass around.
- o Round Robin: Students swap drafts, comment (using specific questions), and switch out new drafts as other classmates finish. This takes up a 50 or 75 minute class period. If time permits (especially in a 75-minute or longer class), ask students to write down trends they saw with essays on the board as they finish up. You can have a helpful conversation about general issues the class is seeing in the final minutes of class.

All-Class Workshop

- o One or two students read his/her work for the class. Students are required to fill out review sheets and hand them back to the writer. Writer and instructor can ask specific questions and facilitate a conversation about the essay. The instructor can help students see the connections to their own essays.

Homework peer review

- Assign peer review as homework. The value of this approach is that students often give the essay more time and effort. Require hand-written notes and an overall evaluation of the essay, or a specific worksheet in conjunction with the assignment.

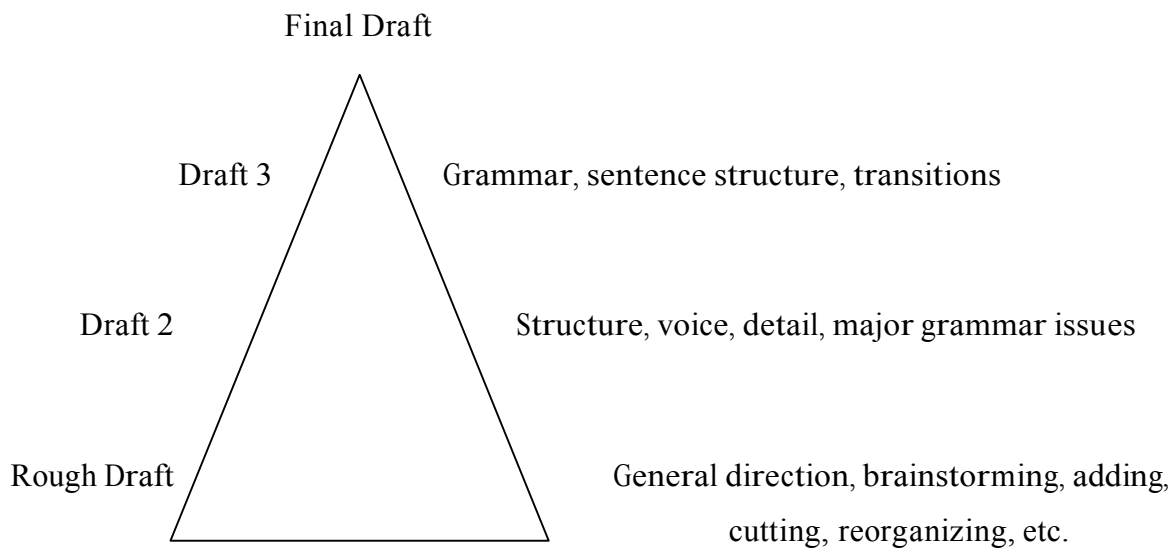
Technology and peer review

- If you are teaching in online or in a computer classroom, you may have even more room to experiment with peer review. Computer labs offer the chance for students to use highlighting, track changes, and other strategies to comment on a writer's work.
- Online instructors commonly use Turnitin's PeerMark function, Canvas email, the Journal tool, or the Wiki tool as a platform for sharing writing and commenting on writing.

Peer Workshops: An Example Handout for Students

On a first draft, there are certain kinds of features of the writing that are more important than others. That is, grammar issues in a first draft are less important than larger issues such as:

- Does the writing adhere to the assignment?
- Does the writer provide a logical organization to the material?
- Are there confusing aspects to the writing?
- What is working well in the draft?
- What direction would you suggest the writer take?
- Focus on specific questions/problems the writer brings up in the author's note.



Useful feedback is the key here. *What is not useful?*

- "This is great!"
- "I think you did a nice job. Good luck,"
- "Wow, I wish my essay was as good as yours."
- "I'm not a good writer, so I can't offer you any advice."

I've seen variations of these kinds of responses over the years and they leave writers frustrated because they are empty comments. Nice, yes, but not very helpful. These kinds of responses do not reflect an active, thoughtful engagement with the text.

Do not over generalize a response. Here is a particularly bad example --and yes, it's real: "**Over all it's not too shabby, but I think your meat and potatoes are looking a little scanty. You could definitely use a lot more material!!**" This response fails on a number of levels, but certainly begs questions and needs a lot more specifics to be useful to a writer. Don't try to be overly cute or amusing in your responses...again, it can come off wrong.

Useful strategies for responding to writers & being a critical reader/responder:

- **Summarize/Say back:** Here is what I see this saying... [This is useful because sometimes the overall point of an essay maybe lost, and the writer may not see this.]
- **Responding:** As I read this paragraph, I...
- **Pointing:** What seems most important here is...What seems to be missing here is...
- **Extending:** You could also apply this to... What would happen if you added...
- **Encouraging:** This section works for me because....
- **Suggesting:** If I were you, I would add.... You could move this paragraph....
- **Soliciting:** Could you say more here about ?
- **Connecting:** In my experience, this When I read an article about this, the author
 - made the point that...
- **Evaluating:** The opening is well done..... The conclusion seems weak to me because it does not extend all of the point that you make in the essay...
- **Counter-arguing:** Some may arguethat...
- **Questioning:** What do you mean here? This (point, idea, phrase, etc.) is confusing to me, could you do more to explain or rephrase for clarity?

Helpful advice:

- As you listen to a draft being read, take notes so you remember what to comment on later.
- Pay attention to details, always refer to the writer's text—discuss what's in the essay: sentences, paragraphs or pages.
- Be specific as you discuss the draft, especially as we move from draft 1 to draft 2.
- Respond to your peers as you want them to respond to you.

- Be selfish: ask the questions you want answers to as you work on your essay.
- *You make the final decision.* The point of workshops is not to force you into any particular decision about your work, but rather to give you a lot of ideas...to “test drive” your essay. You own the decisions and the ultimate “fate” of your work.

Notes on Creating Peer Review Handouts:

- Use open questions that ask students to write in full sentences. Use “yes” or “no” questions sparingly with a specific purpose. For example, if a student does not have a thesis, a “no, there is no thesis” can be powerful feedback. Follow-up questions are ideal here.
- Ask questions that focus students on specific goals for the draft workshop, depending on which stage of the writing process you are at. Having specific, focused goals for the peer review allows the class to pay particular attention to rhetorical concepts that are important to the project at that particular phase of the drafting process.
- Keep the questions limited to the time-at-hand and for the size of the groups.
- Ask students to refer to page/paragraphs and to quote from the student draft.
- Ask students to make connections to their own writing.
- Make students sign their names and be responsible for their comments.
- Optional: have writers review the feedback on worksheets.

Workshop Essay 1:

Reviewer: _____ Title: _____ Author _____

1. Record the author's thesis here:
2. Discuss the strength and weakness of the thesis.
3. Does the author introduce the topic and briefly define the topic in the beginning of the paper? If so, what could be improved in this area?
4. Examine the examples given. Select one to analyze. Why is this example a good example? Or, why was this example not completely effective?
5. Does the author discuss the significance of the topic within the broader concerns of society? If not, what should the author do to add to this work?
6. Look at the organization. Seriously consider what might need to be MOVED around or EXPANDED to improve the essay. Make at least two substantial suggestions for organization. What would you like to know more about?
7. How could the author make the evidence provided more sufficient? (EX. For films, use quotes. EX. For paintings, use research about the author. EX. For cartoons, use the five stages. EX. For the Symbol, Cite the research more appropriately.
8. Did the author fully cite the sources? IF you have any questions about this area at all, point them out to the author. Highlight areas that are probably from a source.
9. Does the conclusion seem to have an argumentative edge. In other words, the paper should not just be informative. The paper should argue something. Discuss three ways the paper could be changed to be more of an argument. Discuss ways that MLA Style and editing should be improved

Author's notes

This type of fill-in sheet is ideal for essays in-process. Instructors can fit the templates to specific assignments and your goals for the class period. This activity can give you the freedom to let students work out a verbal, interactive peer review without having to be as tied to writing down specific responses on a worksheet. Writers work from what they write to focus attention to problem areas in the peer review.

Before starting today's workshop, write a note to your group that follows this pattern:

At the last workshop I _____

So after that, I _____

When I started reading secondary research I found _____

So then I _____

Now that I have a rough draft I am pleased with _____

But I am still frustrated with _____

I really hope my group can help with _____

And I may need to ask my professor about _____

Once in your groups, listen to the author read his or her note to the group and the rough draft.

Directive and Facilitative Comments

Copied in part and adapted with the permission of the original author, Dr. Carlton Clark

Below are lists of possible directive and facilitative comments. When peer-reviewing, your job is to avoid making directive comments. Facilitative comments tend to be far more valuable for the writer, as they are more likely to encourage substantive revision. Facilitative comments are all about your experience as a *reader*, as opposed to a critic, teacher, or copy editor. Most writers want *readers*, not copy editors. Directive comments tend to transfer authority from writer to reader; but facilitative comments are designed to preserve your control as a writer. Remember that facilitative comments must contain clear reference points for the reader. **QUOTE** the writer's words in your facilitative comments to give the writer specific feedback. Comments that do not clearly reflect the work are useless for the writer.

Directive Comments	Facilitative Comments
<p><u>Directive Statements:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Change this word <input type="checkbox"/> Move this sentence to paragraph one. <input type="checkbox"/> Check your spelling 	<p><u>Facilitative First Person Comments:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> I'm confused by this word (indicate which word and then explain why it confuses you) <input type="checkbox"/> I feel lost here because_____. <input type="checkbox"/> I get confused in this section. When you say _____, I lose track of what you're saying, because_____. <input type="checkbox"/> I don't know what this sentence means. <input type="checkbox"/> It doesn't fit with the rest of the sentence because_____.
<p><u>Directive Questions (Actually indirect directive statements):</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Can you find a better word? <input type="checkbox"/> Can you move this to the conclusion? <input type="checkbox"/> Shouldn't this word be _____? <input type="checkbox"/> Don't you really mean _____? <input type="checkbox"/> Have you tried spelling and grammar check? 	<p><u>Facilitative Questions:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> What is the purpose of this paragraph? I think you might mean_ , but I'm not sure, because . <input type="checkbox"/> What does this word mean? (indicate the word in your comment) <input type="checkbox"/> How did you arrive at this conclusion? <input type="checkbox"/> I'm confused by your writing here because _____. <input type="checkbox"/> Do you really believe this claim? I'm having trouble believing you because_____.
<p><u>Teacherly comments of praise that don't lead the writer anywhere:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Great paper! <input type="checkbox"/> This is excellent! <p><u>Meaningless one-word comments that don't</u></p>	<p><u>Comments that open up the paper or lead the writer in new directions:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> I find your paper fascinating. It makes me think of_____. <input type="checkbox"/> This image reminds me of_____. <input type="checkbox"/> Have you considered applying your theory

help anyone:

- Confusing
- Interesting
- Explain
- Excellent
- Elaborate

to_____.

- Why do you believe this claim you're making? What's the background here?

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Annotated Bibliography

2018-19

Annotated Bibliography: Rhetoric and Composition Studies

Allitt, Patrick. *I'm the Teacher, You're the Student*. Philadelphia: U of Pennsylvania P, 2005. Print.

At the recent 2012 Texas Community College Teachers Association annual conference, I attended an outstanding session by the keynote speaker Dr. Patrick Allitt on "Teaching for Student Success." His presentation provided practical tips for improving the classroom setting both to challenge students and to expedite the most learning possible. His use of humor and insights into teaching clearly delighted the audience.

During the presentation Dr. Allitt referenced his book *I'm the Teacher, You're the Student*. Many books and presentations have influenced me over the years and have helped inform my teaching, but I don't recall one as enjoyable, as practical, and as accurate to the college classroom setting as that of Dr. Allitt. He deals with both the thriving student as well as the underprepared student. I would have loved to hear Dr. Allitt and read his book before I ever stepped into a college classroom as the teacher so many years ago. I recommend it especially to all new faculty.

Contributed by Shirley McBride

Bailey, Richard W. *Speaking American: A History of English in the United States*. New York: Oxford UP, 2012. Print.

A wide-ranging account of American English, Richard Bailey's *Speaking American* investigates the history and continuing evolution of our language from the sixteenth century to the present. The book is organized in half-century segments around influential centers: Chesapeake Bay (1600-1650), Boston (1650-1700), Charleston (1700-1750), Philadelphia (1750-1800), New Orleans (1800-1850), New York (1850-1900), Chicago (1900-1950), Los Angeles (1950-2000), and Cyberspace (2000-present). Each of these places has added new words, new inflections, new ways of speaking to the elusive, boisterous, ever-changing linguistic experiment that is American English.

Barry, John A. *Technobabble*. Cambridge: MIT Press, 1991. Print.

The computer revolution, like many of the technologies that preceded, is producing an abundance of new terms and catchphrases that are making their way into the English language. In this lively account, computerese expert John A. Barry chronicles an important linguistic development which he has termed technobabble: the pervasive and indiscriminate use of computer terminology, especially as it is applied to situations that have nothing at all to do with

technology. Technobabble examines the new computer lexicon from an etymological, historical, and anecdotal perspective.

Barthes, Roland. *Critical Essays*. Trans. Richard Howard. Chicago: Northwestern UP, 1972. Print.

Most of the work in *Critical Essays* marks and apparently decisive conversion to structuralism understood in its strictest sense, whereby literature and social life are regarded as 'no more than' languages, to be studied not in their content but in their structure, as pure relational systems.

---. ***Writing Degree Zero*. New York: MacMillan, 1977. Print.**

In his first book, French critic Roland Barthes defines the complex nature of writing, as well as the social, historical, political, and personal forces responsible for the formal changes in writing from the classical period to recent times.

Birkets, Sven. *The Gutenberg Elegies, The Fate of Reading in an Electronic Age*. New York: Fawcett Columbine, 1994. Print.

Sven Birkerts adds to the growing body of literature and experience regarding a non-reading culture. When we do not read, we also lose our ability to learn deeply. And we lose our ability to converse. A must-read... for a society that appears to be reading less and less (though some evidence exists that say American is changing some).

Booth, Wayne C. *Modern Dogma and the Rhetoric of Assent*. Chicago and London: Chicago UP, 1974. Print.

So here we can see Booth indicating how the rhetoric of assent can and should be used. In this example he does not imply that assent is an end in itself, rather, "That doesn't mean everyone is going to come out agreeing when they attempt reconciliation, but it does mean, for me, that this is a supreme value...it really requires talk, and effective talk requires rhetorical communication" (Emory Report). For Booth, the rhetoric of assent is what allows us to set the stage for this "rhetorical communication," thereby (arguably) highlighting the relevancy and necessity of his argument.

Bryson, Bill. *The Mother Tongue-English And How It Got That Way*. New York: Williams Morrow, 1991. Print.

Bryson displays an encyclopedic knowledge of his topic, and this inevitably encourages a light tone; the more you know about a subject, the more absurd it becomes. No jokes are necessary, the facts do well enough by themselves, and Bryson supplies tens per page. As well as tossing off gems of fractured English (from a Japanese eraser: "This product will self-destruct in Mother Earth."), Bryson frequently takes time to compare the idiosyncratic tongue with other languages. Not only does this give a laugh (one word: Welsh), and always shed considerable light, it

also makes the reader feel fortunate to speak English.

Carr, Nicholas. *The Shallows: What the Internet is Doing to Our Brains*. New York: W.W. Norton, 2010. Print.

One of the major issues dividing the critics was whether Carr's claim that the Internet has shortchanged our brain power is, essentially, correct. Many bought into his argument about the neurological effects of the Internet, but the more expert among them (Jonah Lehrer, for one) cited scientific evidence that such technologies actually benefit the mind. Still, as Lehrer, in the New York Times Book Review, points out, Carr is no Luddite, and he fully recognizes the usefulness of the Internet. Other criticism was more trivial, such as the value of Carr's historical and cultural digressions--from Plato to HAL. In the end, Carr offers a thought-provoking investigation into our relationship with technology--even if he offers no easy answers.

Carruthers, Mary J. *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200*. Cambridge: Cambridge UP, 2000. Print.

A companion to Mary Carruthers' earlier study of memory in medieval culture, *The Book of Memory*, her new book, *The Craft of Thought*, examines medieval monastic meditation as a discipline for making thoughts, and discusses its influence on literature, art, and architecture, deriving examples from a variety of late antique and medieval sources, with excursions into modern architectural memorials. The study emphasizes meditation as an act of literary composition or invention, the techniques of which notably involved both words and making mental 'pictures' for thinking and composing.

Clark, Roy Peter. *The Glamour of Grammar: A Guide to the Magic and Mystery of Practical English*. New York: Little, Brown, and Company, 2010. Print.

Early in the history of English, the words "grammar" and "glamour" meant the same thing: the power to charm. Roy Peter Clark, author of *Writing Tools* and the forthcoming *Help! For Writers*, aims to put the glamour back in grammar with this fun, engaging alternative to stuffy instructionals. Now in paperback, this widely praised practical guide demonstrates everything from the different parts of speech to why effective writers prefer concrete nouns and active verbs. Above all, Clark teaches readers how to master grammar to perfect their use of English, to instill meaning, and to charm through their writing.

Crider, Scott. *The Office of Assertion: An Art of Rhetoric for the Academic Essay*. Wilmington: Intercollegiate Studies Institute, 2005. Print.

Crider's text begins with an introduction to "rhetoric as the liberal art of soul-leading in writing." Crider differentiates between rhetoric, which is interested in discovering and communicating truth, from sophistry, which is interested in manipulation and lies. He defines rhetoric more specifically as "the power or capacity of the mind to

discover, the actualization of a human intellectual potential that, when actualized, releases energy” (7). The rest of the chapters provide an in-depth look at rhetoric at

work in the academic essay in all its stages, from the discovery of arguments to the revision stage.

While this text might not be accessible to basic writers, my more advanced students enjoyed Crider's philosophical and practical explanations of organization, style, and grammar as meaningful components of the academic essay and its rhetorical purpose. Regarding outlines, Crider explains "The designer of the whole ought to know the design of the parts. Why? Because, when a reader discovers that the leader of his or her soul has the cosmic comprehension of design, he or she is more likely to yield to that soul-leadership. An outline tells the reader explicitly what the essay will do" (56). Even if teachers decide not to use this in class, it can still be useful in informing their pedagogy and practices.

Derrida, Jacques, *Dissemination*. Chicago: U of Chicago P, 1983. Print.

As many other have said, this is worth it for "Plato's Pharmacy" alone. Derrida follows the various translations that translators have used for translating the Greek word to *pharmakon*: the Greek word conveys senses of remedy, poison, drug, narcotic, magic potion, love philtre, and cure. Derrida shows how the various translations point towards the whole metaphysical situation of the binary. The *pharmakon*, however, is a trace which is both absent and present. Derrida sees writing as a constant joker, always referring outward, and yet a site of context within itself. Derrida also brings Plato to his knees in a brilliant critique that turns Sophocles into a magician and a Stoic -- his biggest foes.

Elbow, Peter. *Vernacular Eloquence: What Speech Can Bring to Writing*. New York: Oxford UP, 2012. Print.

Since the publication of his groundbreaking books *Writing Without Teachers* and *Writing with Power*, Peter Elbow has revolutionized how people think about writing. Now, in *Vernacular Eloquence*, he makes a vital new contribution to both practice and theory. The core idea is simple: we can enlist virtues from the language activity most people find easiest-speaking-for the language activity most people find hardest- writing. Speech, with its spontaneity, naturalness of expression, and fluidity of thought, has many overlooked linguistic and rhetorical merits. Through several easy to employ techniques, writers can marshal this "wisdom of the tongue" to produce stronger, clearer, more natural writing.

Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*. Pittsburgh: U of Pittsburgh P, 1992. Print.

In Faigley's 1992 book, he addresses the lack of attention to postmodern theory in composition studies, with particular attention to composition studies' "belief in the writer as an autonomous self" (15). While composition studies has developed

as a discipline concurrently with the development of postmodernity, postmodern theory (as of 1992) had little influence on the development of composition theory, with the exception of process theory.

Feyerabend, Paul. *Against Method: Outline of an Anarchistic Theory of Knowledge*. New York: Verso, 1993. Print.

The invention of the transistor certainly has made life easier, but science can do as much harm as good: some of the most talented and intellectually persistent individuals are drawn into an institution where they are likely to spend their energy on publishing papers in obscure journals (of which millions of pages are published weekly), and their talent geared at solving questions important only to a tiny part of the community (mainly other academics). (To some extent they become like medieval monks, only that medieval monks did not hold their annual conferences at the most expensive vacation resorts of the Mediterranean.) Thus science, even in ideal circumstances (that is neglecting the possibility of corruption, nepotism, etc.), can be a major obstacle to the spontaneous flow of human creativity.

Fish, Stanley. *How to Write a Sentence: And How to Read One*. New York: Harper, 2011. Print.

Author Annie Dillard ("The Writing Life," 1989) was asked by a student, "Do you think I could be a writer?" Dillard's response: "Do you like sentences?" According to Stanley Fish, author of "How to Write a Sentence," it's as important for writers to genuinely like sentences as it is for great painters to like paint. For those who enjoy an effective sentence and all that it involves, this short (160 page) book is insightful, interesting and entertaining. For those who consider reading or writing a chore, perhaps this book can help one's interest level and motivation regarding sentences, though the author's intended audience is clearly those with a genuine interest in writing.

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1970, 1993. Print.

So why invest so much time and effort in studying and lauding Freire? To simply disregard Freire's fundamental argument because its ultimate goal is currently infeasible on a large scale in America would be tragically fallacious. His banking concept of education is a call for all educators to think critically about what they do and say (and, just as importantly, what their students do and say) in the classroom. To ignore this is to ignore our vocation.

---. *Teachers as Cultural Workers: Letters to Those Who Dare To Teach*. Boulder: Westview P, 1998. Print.

Freire speaks directly to teachers about the lessons learned from a lifetime of experience as an educator and social theorist. Freire's words challenge all who teach to reflect critically on the meaning of the act of teaching as well as the meaning of learning. He shows why a teacher's success depends on a permanent commitment to learning and training, as part of an ongoing appraisal of

classroom practice. By opening themselves to recognition of the different roads students take in order to learn, teachers will become involved in a continual reconstruction of their own paths

of curiosity, opening the doors to habits of learning that will benefit everyone in the classroom.

Garber, Marjorie. *The Use and Abuse of Literature*. New York: Pantheon Books, 2011. Print.

Even as the decline of the reading of literature, as argued by the National Endowment for the Arts, proceeds in our culture, Garber (“One of the most powerful women in the academic world” —The New York Times) gives us a deep and engaging meditation on the usefulness and uselessness of literature in the digital age. What is literature, anyway? How has it been understood over time, and what is its relevance for us today? Who are its gatekeepers? Is its canonicity fixed? Why has literature been on the defensive since Plato? Does it have any use at all, or does it merely serve as an aristocratic or bourgeois accoutrement attesting to worldly sophistication and refinement of spirit? Is it, as most of us assume, good to read literature, much less study it—and what does either mean?

Grendler, Paul F. *Schooling in Renaissance Italy: Literacy and Learning, 1300-1600*. Baltimore: John Hopkins UP, 1989. Print.

Before 1400, as every student of the Renaissance has been told, logic and Christianity were the staples of the classroom and lecture hall; after 1400, initially in Italy and gradually throughout the rest of Western Europe, rhetoric became the basic intellectual discipline, and the Latin authors of republican and imperial Rome its seminal texts. As in the case of almost every other revolution, the break with the immediate past was, as we now know, neither as sharp nor as complete as some of the followers of Jacob Burckhardt would have had us believe.

Hitchins, Henry. *The Language Wars: A History of Proper English*. New York: Farrar, Straus and Giroux, 2011. Print.

The Language Wars examines grammar rules, regional accents, swearing, spelling, dictionaries, political correctness, and the role of electronic media in reshaping language. It also takes a look at such de-tails as the split infinitive, elocution, and text messaging. Peopled with intriguing characters such as Jonathan Swift, Lewis Carroll, and Lenny Bruce, *The Language Wars* is an essential volume for anyone interested in the state of the English language today or its future.

hooks, bell. *Teaching Community: A Pedagogy of Hope*. New York: Routledge, 2003. Print.

bell hooks seeks to theorize from the place of the positive, looking at what works. Writing about struggles to end racism and white supremacy, she makes the useful point that "No one is born a racist. Everyone makes a choice." *Teaching Community* tells us how we can choose to end racism and create a beloved community. hooks looks at many issues—among them, spirituality in the classroom, white people looking to end racism, and erotic relationships between professors

and students. Spirit,

struggle, service, love, the ideals of shared knowledge and shared learning - these values motivate progressive social change.

---. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994. Print.

Cultural theorist hooks means to challenge preconceptions, and it is a rare reader who will be able to walk away from her without considerable thought. Despite the frequent appearance of the dry word "pedagogy," this collection of essays about teaching is anything but dull or detached. hooks begins her meditations on class, gender and race in the classroom with the confession that she never wanted to teach. By combining personal narrative, essay, critical theory, dialogue and a fantasy interview with herself (the latter artificial construct being the least successful), hooks declares that education today is failing students by refusing to acknowledge their particular histories.

Houston, R A. *Literacy in Early Modern Europe: Culture & Education 1500-1800*. London: Longman, 1988. Print.

This study presents an analysis of that momentous change in European society from widespread illiteracy in 1500 to mass literacy by 1800. The book explores the importance of education, literacy and popular culture in Europe during this critical transitional period and reveals their relationship to political, economic and social structures as both more complex and revealing than is usually believed. The value of the book lies in Dr Houston's use of material in all European languages; and his concentration on the experiences of ordinary men and women. What emerges is social history of early modern Europe itself.

Illich, Ivan. *In the Vineyard of the Text: A Commentary to Hugh's Didascalicon*. Chicago: Chicago UP, 1993. Print.

In a work with profound implications for the electronic age, Ivan Illich explores how revolutions in technology affect the way we read and understand text. Examining the "Didascalicon" of Hugh of St. Victor, Illich celebrates the culture of the book from the twelfth century to the present. Hugh's work, at once an encyclopedia and guide to the art of reading, reveals a twelfth-century revolution as sweeping as that brought about by the invention of the printing press and equal in magnitude only to the changes of the computer age--the transition from reading as a vocal activity done in the monastery to reading as a predominantly silent activity performed by and for individuals.

Jackson, Kevin. *Invisible Forms: A Guide to Literary Curiosities*. New York: Thomas Dunne, 1999. Print.

In these postmodern times, a book about footnotes, indexes, acknowledgments, and

so forth - was bound to be written. We should be grateful that such a book was written by Kevin Jackson. This book is hilarious, and should find an audience amongst

graduate students, and more generally, bibliophiles. Jackson's book is a study (the better word is 'celebration') of 'paratexts', those matters which are an essential part of any book - footnotes, epigraphs, stage directions, indexes, and so forth. One can only hint at the humor in this book.

Jackendoff, Ray. *Foundations of Language: Brain, Meaning, Grammar, Evolution*. New York: Oxford UP, 2003. Print.

Jackendoff (linguistics, Brandeis Univ.) tackles the substantial tasks of assessing where Noam Chomsky's foundation of research has led linguistics and reinterpreting his theory of universal grammar. While embracing many of Chomsky's ideas, Jackendoff proposes his own overall theory of language.

Jacob, Alan. *The Pleasures of Reading in an Age of Distraction*. New York: Oxford UP, 2011. Print.

For one who has been drawn to lists of great books, various reading plans, and Mortimer Adler and Charles Van Doren's *How To Read a Book* in the past, Alan Jacobs' new book is a fun and challenging read. As a sort of rejoinder to *How to Read a Book*, Jacobs extols reading by Whim and serendipity, while at the same time offering some practical approaches to the practice of reading.

Jarratt, Susan C. *Rereading the Sophists: Classical Rhetoric Refigured*. Carbondale: Southern Illinois UP, 1991. Print.

This book is a critically informed challenge to the traditional histories of rhetoric and to the current emphasis on Aristotle and Plato as the most significant classical voices in rhetoric. In it, Susan C. Jarratt argues that the first sophists—a diverse group of traveling intellectuals in the fifth century B.C.—should be given a more prominent place in the study of rhetoric and composition. Rereading the ancient sophists, she creates a new lens through which to see contemporary social issues, including the orality/literacy debate, feminist writing, deconstruction, and writing pedagogy.

Johnson, Christopher. *Microstyle: The Art of Writing Little*. New York: W.W. Norton, 2012. Print.

Some of the most important verbal messages we craft are also the shortest: headlines, titles, sound bites, brand names, domain names, slogans, taglines, company mantras, email signatures, bullet points. These miniature messages depend not on the elements of style but rather on the atoms of style. They require microstyle. Branding consultant Christopher Johnson here reveals the once-secret knowledge of poets, copywriters, brand namers, political speechwriters, and other professional verbal miniaturists.

Each chapter discusses one tool that helps miniature messages grab attention,

communicate instantly, stick in the mind, and roll off the tongue. As he highlights examples of those tools used well, Johnson also examines messages that miss the mark, either by failing to use a tool or by using it badly. Microstyle shows readers how

to say the most with the least, while offering a lively romp through the historic transformation of mass media into the media of the personal.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1994. Print.

In this collection of essays on writing, Lamott provides a frank account of her own experiences as a writer. Along the way, she offers sage and realistic advice about the writing process, dealing with writer's block, and the value of having someone read your drafts. I don't usually assign the whole book to students, but I have given them the chapters "Shitty First Drafts" and "Perfectionism" to help students overcome two of the biggest problems I see in my first-year composition courses. First, students want to produce perfect papers in one sitting. They are convinced that this is what good writers do. Lamott debunks this myth by saying "people tend to look at successful writers, writers who are getting their books published and maybe even doing well financially, and think that they sit down at their desks every morning feeling like a million dollars, feeling great about who they are and how much talent they have...But this is just the fantasy of the uninitiated.... Very few writers really what they are doing until they've done it" (21-22). Her chapter on perfectionism deals with the second issue that I often encounter in comp classes, particularly from older students and over-achievers. Students think their writing has to be perfect, so they pick it at it and pick it until it no longer resembles the assignment they were supposed to complete. The chapter on perfectionism starts out with the claim that "Perfectionism is the voice of the oppressor, the enemy of the people. It will keep you cramped and insane your whole life, and it is the main obstacle between you and a shitty first draft" (28). Reading the words of a published author who struggles in the same way that they struggle has allowed many of my students to let go of their desire to write perfect, single drafts and to embrace the process.

Lanham, Richard A. *A Handlist of Rhetorical Terms*. Berkeley: University of California P. [1962] 1992. Print.

The great thing about this book is that it gives name to a great many devices we already use in everyday speech, and for a writer this information is invaluable. The better facility a writer has with these devices the better he or she can express our endless human emotions.

Leitch, Vincent B. *Deconstructive Criticism: An Advanced Introduction*. New York: Columbia UP, 1983. Print.

The ideal prelude to the study of deconstructive theory for the as-yet-uninitiated reader. Leitch uses in-depth analyses, surveys of historical background, and helpful overviews to address the questions posed by the major figures -- Saussure, Lacan, Levi-Strauss, Heidegger, Derrida, Barthes Foucault -- then penetrates and displays the subtle intricacies of their answers.

Manguel, Alberto. *A History of Reading*. New York: Penguin, 1997. Print.

Writer, translator, and editor Manguel (*In Another Part of the Forest*, LJ 6/15/94) has produced a personal and original book on reading. In 22 chapters, we find out such things as how scientists, beginning in ancient Greece, explain reading; how Walt Whitman viewed reading; how Princess Enheduanna, around 2300 B.C., was one of the few women in Mesopotamia to read and write; and how Manguel read to Jorge Luis Borges when he became blind. Manguel selects whatever subject piques his interest, jumping backward and forward in time and place. Readers might be wary of such a miscellaneous, erudite book, but it manages to be invariably interesting, intriguing, and entertaining. Over 140 illustrations show, among other things, anatomical drawings from 11th-century Egypt, painting of readers, cathedral sculptures, and stone tables of Sumerian students. The result is a fascinating book to dip into or read cover to cover.

---. ***The Library at Night*. Princeton: Yale UP, 2009. Print.**

Inspired by the process of creating a library for his fifteenth-century home near the Loire, in France, Alberto Manguel, the acclaimed writer on books and reading, has taken up the subject of libraries. "Libraries," he says, "have always seemed to me pleasantly mad places, and for as long as I can remember I've been seduced by their labyrinthine logic." In this personal, deliberately unsystematic, and wide-ranging book, he offers a captivating meditation on the meaning of libraries.

---. ***A Reader on Reading*. Princeton: Yale UP, 2011. Print.**

In this major collection of his essays, Alberto Manguel, whom George Steiner has called "the Casanova of reading," argues that the activity of reading, in its broadest sense, defines our species. "We come into the world intent on finding narrative in everything," writes Manguel, "landscape, the skies, the faces of others, the images and words that our species create." Reading our own lives and those of others, reading the societies we live in and those that lie beyond our borders, reading the worlds that lie between the covers of a book are the essence of *A Reader on Reading*.

Martin, Henri-Jean. *The History and Power of Writing*. Trans. Lydia C Cochrane. Chicago: University of Chicago P, 1994. Print.

Cultural history on a grand scale, this immensely readable book—the summation of decades of study by one of the world's great scholars of the book—is the story of writing from its very beginnings to its recent transformations through technology. Traversing four millennia, Martin offers a chronicle of writing as a cultural system, a means of communication, and a history of technologies. He shows how the written word originated, how it spread, and how it figured in the evolution of civilization.

Using as his center the role of printing in making the written way of thinking dominant, Martin examines the interactions of individuals and cultures to

produce new forms of "writing" in the many senses of authorship, language rendition, and script.

McWhorter, John. *Our Magnificent Bastard Tongue: The Untold History of English*. New York: Gotham, 2009. Print.

This evolutionary history of the English language from author and editor McWhorter (*The Power of Babel: A Natural History of Language*) isn't an easy read, but those fascinated by words and grammar will find it informative, provocative and even invigorating. McWhorter's history takes on some old mysteries and widely-believed theories, mounting a solid argument for the Celtic influence on English language that literary research has for years dismissed; he also patiently explains such drastic changes as the shift from Old English to Middle English (the differences between written and spoken language explain a lot).

Morton, Herbert C. *The Story of Webster's Third: Philip Gove's Controversial Dictionary and its Critics*. Cambridge: Cambridge UP, 1995. Print.

If you're one of those people who consider a well done dictionary to be good early- morning reading material (and really, who isn't?) then this book is for you. Seriously, the Merriam-Webster Third Edition created a huge controversy when it was first released in 1961, being the first major U.S. dictionary that took a mainly DESCRIPTIVE rather than PRESCRIPTIVE approach to the English language. Never mind that European dictionaries had been doing much the same for a hundred years or more, to many Americans this was heresy. The ripples from this storm are still bouncing about today. Too bad that Philip Gove, the editor and virtual godfather of the Third, was such a poor defender of it. Also, too bad he didn't live long enough to see his editorial philosophy largely vindicated.

Murphy, James J. *Rhetoric in the Middle Ages: A History of Rhetorical Theory from St. Augustine to the Renaissance*. Berkeley: University of California P, 1974. Print.

Murphy has read and synthesized a vast amount of source material, published and unpublished. He appears to know intimately the contents of many of the libraries of western Europe. He has integrated a great deal of international scholarship. He usually writes simply and clearly. He has a good perspective and values his subject. And he has advanced the history of rhetoric a thousand years.

Ong, Walter J. *The Presence of the Word, Some Prolegomena for Cultural and Religious History*. Minneapolis: University of Minnesota P, [1967] 1981. Print.

A religious philosopher's exploration of the nature and history of the word argues that the word is initially and always sound, that it cannot be reduced to any other category, and that sound is essentially an event manifesting power and personal presence. His analysis of the development of verbal expression, from oral sources through the transfer to the visual world and to contemporary means of electronic communication, shows that the predicament of the human word is the predicament of man himself.

O'Reilly, Karen. *Ethnographic Methods*. New York: Routledge, 2012. Print.

In this very accessible text, O'Reilly provides detailed explanations for how to go about conducting and writing about ethnographic research. For teachers who are looking to move beyond the basic academic research paper, asking students to do ethnographic research can be a fun and fascinating way for students to produce original texts and to learn something new about a culture. When I used this in my class, I asked students to do ethnographies on cultures to which they already belonged. This promoted critical thinking and reflection about their lives and practices. The students sometimes struggled with trying to look at their data objectively, but it was a very profound exercise for many of them.

Parkes, M. B. *Pause and Effect: An Introduction to the History of Punctuation in the West*. Berkeley: U of California P, 1993. Print.

We often take punctuation for granted, but its evolution has been largely responsible for our ability to communicate meaning and convey emphasis with the written word. Believing that the best way to understand usage is to study it historically, Parkes focuses on how marks have actually been used. He cites examples from a wide range of literary texts from different periods and languages; the examples and plates also provide the reader with an opportunity to test Parkes's observations.

Pennebaker, James W. *The Secret Life of Pronouns: What Our Words Say About Us*. New York: Bloomsbury Press, 2011. Print.

James Pennebaker studies words. Originally interested in the beneficial effect of writing about personal trauma, he and his students developed software to analyze this writing. Their investigation soon expanded to include spoken conversations, emails, political speeches, and other language samples. They discovered that much can be learned from the short "stealth words" that we barely notice, but that make up more than half of our speech. "Pronouns (such as I, you, we, and they), articles (a, an, the), prepositions (e.g., to, for, over), and other stealth words broadcast the kind of people we are."

Petrucci, Armando. *Writers and Readers in Medieval Italy: Studies in the History of Written Culture*. Ed. and Trans. Charles M. Radding. New Haven: Princeton UP, 1995. Print.

Armando Petrucci's collection of ten essays on medieval Italy, ably translated by Charles Radding, ranges from types of books, the various ways in which books were conceived, the problems of literacy in states conquered by illiterates, to sundry schools and the beginning of a university system. Petrucci also discusses paleography, scribes, written evidence as symbol, authors and autographs, the vulgar tongue, book production and reading.

Pinker, Stephen. *The Stuff of Thought: Language as a Window into Human Nature*. New York: Penguin, 2008. Print.

Is there a difference between the meanings of these two sentences? (1) "Hal loaded hay into the wagon," and, (2) "Hal loaded the wagon with hay." Steven Pinker claims there is a difference and it's a difference that reveals something about the way the mind conceptualizes experience. That is "the stuff of thought" with which Pinker's latest book is concerned, and this "stuff," as he convincingly demonstrates, can be made accessible through a careful analysis of "the stuff of language," i.e., word categories and their syntactic habitats.

Piper, Andrew. *Book Was There: Reading in Electronic Times*. Chicago: U of Chicago, P, 2011. Print.

Much ink has been spilled lamenting or championing the decline of printed books, but Piper shows that the rich history of reading itself offers unexpected clues to what lies in store for books, print or digital. From medieval manuscript books to today's playable media and interactive urban fictions, Piper explores the manifold ways that physical media have shaped how we read, while also observing his own children as they face the struggles and triumphs of learning to read. In doing so, he uncovers the intimate connections we develop with our reading materials—how we hold them, look at them, share them, play with them, and even where we read them—and shows how reading is interwoven with our experiences in life. Piper reveals that reading's many identities, past and present, on page and on screen, are the key to helping us understand the kind of reading we care about and how new technologies will—and will not—change old habits.

Rasaula, Jed, and Terry McCafferty, *Imaging Language: An Anthology*. Boston: MIT Press, 1998. Print.

The texts in this anthology play with language and its evolution into modern times, more hypermediated times. Works are not merely about words any longer. Rather, such literary works must involve all the senses, paying close attention to the visual and auditory appeal of language. Placing such a wide array of hypermediated, philosophically challenging works into this anthology proves to be a trial for the reader, who must take time after each work to consider its meaning and the author's purpose.

Saenger, Paul. *Space Between Words: The Origins of Silent Reading* (Series: *Figurae: Reading Medieval Culture*). Palo Alto: Stanford UP, 2000. Print.

Reading, like any human activity, has a history. Modern reading is a silent and solitary activity. Ancient reading was usually oral, either aloud, in groups, or individually, in a muffled voice. The text format in which thought has been presented to readers has undergone many changes in order to reach the form that the modern Western reader now views as immutable and nearly universal. This book explains how a change in

writing—the introduction of word separation—led to the development of silent reading during the period from late antiquity to the fifteenth century.

Scholes, Robert. *English After the Fall--From Literature to Textuality*. Des Moines: U of Iowa P, 2011. Print.

Robert Scholes's now classic *Rise and Fall of English* was a stinging indictment of the discipline of English literature in the United States. In *English after the Fall*, Scholes moves from identifying where the discipline has failed to providing concrete solutions that will help restore vitality and relevance to the discipline. With the self-assurance of a master essayist, Scholes explores the reasons for the fallen status of English and suggests a way forward. Arguing that the fall of English as a field of study is due, at least in part, to the narrow view of "literature" that prevails in English departments, Scholes charts how the historical rise of English as a field of study during the early twentieth century led to the domination of modernist notions of verbal art, ultimately restricting English studies to a narrow canon of approved texts.

Small, Jocelyn Penny. *Wax Tablets of the Mind: Cognitive Studies of Memory and Literacy in Classical Antiquity*. New York: Routledge, 1997. Print.

In this volume, the author argues that literacy is a complex combination of various skills, not just the ability to read and write: the technology of writing, the encoding and decoding of text symbols, the interpretation of meaning, the retrieval and display systems which organize how meaning is stored and memory. The book explores the relationship between literacy, orality and memory in classical antiquity, not only from the point of view of antiquity, but also from that of modern cognitive psychology. It examines the contemporary as well as the ancient debate about how the writing tools we possess interact and affect the product, why they should do so and how the tasks required of memory change and develop with literacy's increasing output and evoking technologies.

Stock, Brian. *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*. Princeton: Princeton UP, 1983. Print.

This book explores the influence of literacy on eleventh and twelfth-century life and though on social organization, on the criticism of ritual and symbol, on the rise of empirical attitudes, on the relationship between language and reality, and on the broad interaction between ideas and society. Medieval and early modern literacy, Brian Stock argues, did not simply supersede oral discourse but created a new type of interdependence between the oral and the written.

Strunk, Williams, Jr., and E. B. White. *The Elements of Style*. New York: Longman, 1999. Print.

There are a handful of reference tools: dictionary, thesaurus, Gregg's Reference Handbook, Writers Market, and the Elements of Style. Strunk and White is a wonderfully-written, extraordinarily concise tool that pays homage to classic high-end English. It takes language insight to make this prediction in 1979: "By the time this paragraph makes print, uptight... rap, dude, vibes, copout, and funky will be the words of yesteryear." The book begins with eleven "Elementary Rules of Usage," and then continues with eleven more "Elementary Rules of Composition," and eleven "Matters of Form." This amazing compilation fills only thirty-eight pages, yet covers ninety percent of good writing fundamentals.

Taylor, Mark C. *Hiding*. Chicago: Chicago UP, 1998. Print.

A philosopher of religion and technology, Mark C. Taylor means to disabuse us of our archaic notion that what lies beneath the surface is any more significant or real than what rides on the skin of things. With occasional pages entirely blank or black, text interrupted by drifting quotations and fonts commingled, the book wears its heart on its sleeve, but its sleeves are unhappily short, especially in this era of a thinning ozone layer when we must all cover up.

---, and Esa Saarinen. *Imagologies: Media Philosophy*. London: Routledge, 1994. Print.

Provocative, irritating and stimulating, this is a work to be engaged, questioned and pondered. As the web of telecommunications technology spreads across the globe, the site of economic development, social change, and political struggle shifts to the realm of media and communications. In this remarkable book, Mark Taylor and Esa Saarinen challenge readers to rethink politics, economics, education, religion, architecture, and even thinking itself. When the world is wired, nothing remains the same. To explore the new electronic frontier with Taylor and Saarinen is to see the world anew. A revolutionary period needs a revolutionary book

Truss, Lynne. *Eats, Shoots, and Leaves: The Zero Tolerance Approach to Punctuation*. New York: Gotham, 2006. Print.

This impassioned manifesto on punctuation made the best-seller lists in Britain and has followed suit here. Journalist Truss gives full rein to her "inner stickler" in lambasting common grammatical mistakes. Asserting that punctuation "directs you how to read in the way musical notation directs a musician how to play," Truss argues wittily and with gusto for the merits of preserving the apostrophe, using commas correctly, and resurrecting the proper use of the lowly semicolon.

Winchester, Simon. *The Meaning of Everything: The Story of the Oxford English Dictionary*. New York: Oxford UP, 2004. Print.

The story of the making of the *Oxford English Dictionary* has been burnished into legend over the years, at least among librarians and linguists. In *The Professor and the Madman* (1998), Winchester examined the strange case of one of the most prolific contributors to the first edition of the OED - one W. C. Minor, an American who sent most of his quotation slips from an insane asylum. Now, Winchester takes on the dictionary's whole history, from the first attempts to document the English language in the seventeenth century, the founding of the Philological Society in Oxford in 1842, and the start of work on the dictionary in 1860; to the completion of the first edition nearly 70 years, 414,825 words, and 1,827,306 illustrative quotations later.