

HANDBOOK FOR

Composition FACULTY

Orientation, Policies, Procedures, Materials

3RD EDITION



Composition Program - English Department

STATE UNIVERSITY OF NEW YORK COLLEGE AT CORTLAND

2009

THE COMPOSITION PROGRAM

Find course descriptions, outcome expectations, information on the computer component, and grades.

PAGE 5

PERSONNEL POLICIES AND PROCEDURES

Peruse descriptions of policies and procedures for both Part-time and Full-time Lecturers.

PAGE 31

AVAILABLE RESOURCES

Familiarize yourself with links for academic calendars, textbook requisition, campus map, Human Resources, and more.

PAGE 36

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Acknowledgements

I WOULD LIKE TO THANK EVERYONE WHO HELPED ME WITH THIS PROJECT. I AM GRATEFUL TO CHRISTINE LEMCHAK WHO CO-AUTHORED AN EARLIER VERSION OF THE BOOK. I AM INDEBTED TO DAVID FAULKNER AND TIM EMERSON FOR THEIR ANALYSIS OF THE STUDENT ESSAYS IN THE APPENDIX. AS ALWAYS, KAREN KNAPP AND PRISCILLA HARVEY PROVIDED ME WITH GENEROUS ASSISTANCE. FINALLY, I OWE A SPECIAL WORD OF APPRECIATION TO JOYCE HANSEN WHOSE SHARP EYE, SMART IDEAS, AND TECHNOLOGICAL SAVVY TRANSFORMED AN ORDINARY MANUSCRIPT INTO A STUNNING HANDBOOK.

-M. L. Kennedy



Dear Composition Instructors,

The English Department deeply appreciates all you do to prepare SUNY Cortland students for academic and workplace success. We are especially grateful to those of you who are rehired year after year to teach regularly offered courses but still consigned to permanent part-time status. A core value of the English Department is mutual respect and human dignity, including a just wage and improved working conditions to support all faculty in their mission for teaching writing. We will continue to press the administration to increase incrementally the number of full-time lectureships until every long-term member of the part-time faculty who so wishes has been appointed to one.

The *Handbook for Composition Faculty* contains information for which you are responsible. Please familiarize yourself with the composition course requirements and the Department policies and procedures. To keep abreast of other important announcements and deadlines for which you will be responsible, please check your Cortland e-mail account on a daily basis. Official college business is conducted over e-mail, and all communication from the English Department will come to you via e-mail.

You are a valuable asset to the College. We applaud your generosity.

Cordially,

Mary

Mary Lynch Kennedy

Director of Composition & Campus Writing Coordinator

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SUNY CORTLAND

Words are things; and a small drop of ink,

Falling like dew upon a thought, produces

That which makes thousands, perhaps millions think.

– Lord Byron

WHAT YOU NEED TO KNOW ABOUT OUR PROGRAM AND COURSES

Part 1

THE COMPOSITION PROGRAM

Mission

Our primary mission is to help students acquire the knowledge of writing and the writing skills they will need in college, the workplace, and the community.

Core Values

We have five core values:

1. Mutual respect and human dignity, including a just wage and improved working conditions to support all faculty in their mission for teaching writing
2. Competency in writing, including rhetorical knowledge, critical thinking, reading and writing processes, and knowledge of conventions
3. Commitment to high quality, informed teaching
4. Accuracy, fairness, and honesty
5. Celebration of student writing



COMPOSITION PROGRAM *Outcomes*

WE HAVE ADOPTED THE
OUTCOMES STATEMENT OF
THE COUNCIL OF WRITING
PROGRAM ADMINISTRATORS
(WPA) AS A BASIS FOR OUR
OVERALL PROGRAM GOALS.

The Council of Writing Program
Administrators is a national association of
college and university faculty with
professional responsibilities for directing
writing programs. Members include directors

of freshman composition, undergraduate
writing, writing across the curriculum
programs, writing in the disciplines
programs, and writing centers, as well as
department chairs, division heads, deans, and
so on. The WPA Council Outcomes
Statement outlines fundamental, widely held
goals for first-year composition programs in
the areas of *rhetorical knowledge, critical
thinking, reading and writing processes, and
knowledge of conventions*. The statement
appears on the next page.

WPA OUTCOMES STATEMENT FOR FIRST-YEAR COMPOSITION

Introduction

This statement describes the common knowledge, skills, and attitudes sought by first-year composition programs in American postsecondary education. To some extent, we seek to regularize what can be expected to be taught in first-year composition; to this end the document is not merely a compilation or summary of what currently takes place. Rather, the following statement articulates what composition teachers nationwide have learned from practice, research, and theory. This document intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards should be left to specific institutions or specific groups of institutions.

Learning to write is a complex process, both individual and social, that takes place over time with continued practice

and informed guidance. Therefore, it is important that teachers, administrators, and a concerned public do not imagine that these outcomes can be taught in reduced or simple ways. Helping students demonstrate these outcomes requires expert understanding of how students actually learn to write. For this reason we expect the primary audience for this document to be well-prepared college writing teachers and college writing program administrators. In some places, we have chosen to write in their professional language. Among such readers, terms such as "rhetorical" and "genre" convey a rich meaning that is not easily simplified. While we have also aimed at writing a document that the general public can understand, in limited cases we have aimed first at communicating effectively with expert writing teachers and writing program administrators.

These statements describe only what we expect to find at the end of first-year composition, at most schools a required general education

course or sequence of courses. As writers move beyond first-year composition, their writing abilities do not merely improve. Rather, students' abilities not only diversify along disciplinary and professional lines but also move into whole new levels where expected outcomes expand, multiply, and diverge. For this reason, each statement of outcomes for first-year composition is followed by suggestions for further work that builds on these outcomes.

Rhetorical KNOWLEDGE

BY THE END OF FIRST-YEAR COMPOSITION,
STUDENTS SHOULD

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

Faculty



IN ALL PROGRAMS AND DEPARTMENTS

CAN BUILD ON THIS

PREPARATION BY HELPING STUDENTS LEARN

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

Critical THINKING, READING, AND WRITING

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

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

PROCESSES

BY THE END OF FIRST-YEAR COMPOSITION,
STUDENTS SHOULD

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



IN ALL PROGRAMS AND DEPARTMENTS

CAN BUILD ON THIS

PREPARATION BY HELPING STUDENTS LEARN

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

KNOWLEDGE OF *Conventions*

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

- The conventions of usage, specialized vocabulary, format, and documentation in their fields
- Strategies through which better control of conventions can be achieved

The above outcomes statement is also available at

<http://wpacouncil.org/positions/outcomes.html>.

Outcomes RECEIVING EMPHASIS

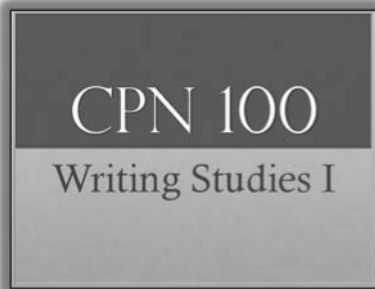
We pay special attention to two sets of outcomes: (1) the WPA outcomes related to genre, writing as a social-cultural practice, and writing with technology and (2) the SUNY General Education outcomes for Category 10: Basic Communication. Since our composition courses fulfill GE 10, we must list the GE outcomes on our course syllabi and clearly indicate how they are being met.



1. Students should “understand how genres shape reading and writing,” “write in several genres,” and “develop knowledge of genre conventions.” Contemporary students are asked to compose in a variety of genres that reflect the different disciplinary, professional, and technological contexts in which we work. While we cannot prepare students for *every* genre, we can ask them to write in multiple genres, understand how different genres require different writing practices, and offer them methods for investigating the features of the various genres in which they will write. An article on genre theory appears in Appendix A, and guidelines for analyzing genres are included in Appendix B.
2. Students should “understand the relationships among language, knowledge, and power.” We see writing ability and rhetorical skill as cornerstones of critical thinking practices. It is essential for students to understand that writing is not an individual practice or a private communication between a student and teacher but rather a social-cultural practice undertaken within the context of a broader community of expectations. Our program asks students to reflect upon the formation of their own writing and reading practices and to consider the role writing practices play in the formation of knowledge and the establishment of power relationships within discourse communities.
3. Students should “use a variety of technologies to address a range of audiences.” Contemporary rhetoric and composition includes the study and practice of networked writing (e.g., writing for the Web, e-mail, blogs, etc.) and multimodal composition (the production of compositions that include a variety of media). For sample student essays, see Appendix C.
4. Students should be able to produce coherent texts within common college-level written formats.
5. Students should be able to demonstrate the ability to revise and improve their written texts.
6. Students should be able to demonstrate the ability to research a topic, develop an argument, and organize supporting details.

Outcomes

The first course in the composition sequence, offers students introductory rhetorical skills in the study of how genres and rhetorical situations shape composition practices.



CPN 100 Writing Studies I (A)

Introduction to the study and practice of writing with an emphasis on critical reading and thinking skills. Not open to students with credit for CPN 102.

Fulfills: GE10;
LASR (3 cr. hrs.)

FOR CPN 100 AND CPN 102

The outcomes for CPN 100 and CPN 102 are in the areas of (1) rhetorical knowledge, (2) critical thinking, reading, and writing, (3) process, (4) conventions, and (5) technology.

Rhetorical knowledge: Students will

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres
- Produce coherent texts within common college-level written formats (GE-10)

Critical Thinking, Reading, and Writing: Students will

- Use writing and reading for inquiry, learning, thinking, and communicating
- Identify purpose and rhetorical strategies employed in texts
- Explore concepts of visual rhetoric
- Integrate their own ideas with those of others
- Investigate how writing and rhetoric shape and are shaped by social, cultural, technological and material contexts
- Demonstrate the ability to research a topic, develop an argument, and organize supporting details (GE-10)

Process: Students will

- Investigate their own writing practices and processes
- Understand how genres and rhetorical situations inform writing processes
- Be aware that it usually takes multiple drafts to create and complete a successful text
- Demonstrate the ability to revise and improve their written texts (GE-10)
- Develop flexible strategies for generating, revising, editing, and proofreading

Continued...

Outcomes

CPN 102

Writing Studies in
the Community I

CPN 102: Writing Studies in the Community I (A)

Introduction to the study and practice of writing with an emphasis on critical reading and thinking skills. Includes 30 hours of service learning work in the community. Not open to students with credit for CPN 100. Fulfills: GE10; LASR (4 cr. hrs.)

FOR CPN 100 AND CPN 102

Process (continued): Students will

- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Conventions: Students will

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

Technology: Students will

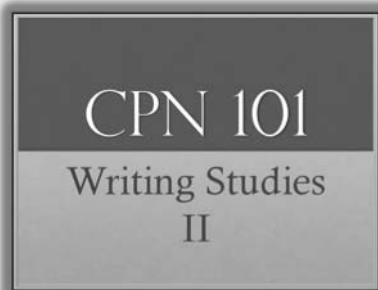
- Use available electronic environments for drafting, revising, reviewing, editing and submitting texts
- Use available networking environments to practice online communication and collaborative writing projects
- Practice multimodal composition strategies

SERVICE-LEARNING OUTCOMES FOR CPN 102

Students will apply course lessons to real-life situations from community engagement activities and draw on community engagement activities to help expand on class lessons.

Outcomes

The second course in the composition sequence gives students the opportunity to refine their writing skills in a course that stresses theme-based critical inquiry and research into topics and issues of public import. Students will explore the theme from different angles.



CPN 101 Writing Studies II (A)

Theme-based critical inquiry and research into topics and issues of public import. Not open to students with credit for CPN 103.

Prerequisite: A grade of C- or better in CPN 100 or CPN 102. Fulfills: GE10; LASR (3 cr. hrs.)

FOR CPN 101 AND CPN 103

The outcomes for CPN 101 and CPN 103 are in the areas of (1) rhetorical knowledge, (2) critical thinking, reading, and writing, (3) process, (4) conventions, and (5) technology.

Rhetorical Knowledge: Students will

- Study and use genres to write about course theme
- Respond to different audiences and rhetorical situations
- Adopt appropriate voice, tone, and level of formality
- Use conventions and format appropriate to genres
- Write in several genres
- Produce coherent texts within common college-level written formats (GE-10)

Critical Thinking, Reading, and Writing: Students will

- Investigate genre- and theme-appropriate research and writing practices
- Learn to find, evaluate, analyze, and synthesize appropriate primary and secondary sources
- Incorporate their own ideas with those of others
- Study the cultural and social roles of genres
- Study how cultural, social, technological, and material contexts shape and are shaped by writing practices
- Demonstrate the ability to research a topic, develop an argument, and organize supporting details (GE-10)

Processes: Students will

- Study writing processes at work in specific genres
- Investigate the relationship between their own writing practices and those of professionals
- Understand the collaborative and social aspects of composition
- Use technologies to produce genres for a variety of audiences
- Demonstrate the ability to revise and improve their written texts (GE-10)

Outcomes

CPN 103

Writing Studies in
the Community II

CPN 103 Writing Studies in the Community II (A)

Theme-based critical inquiry and research into topics and issues of public import.

Includes 30 hours of service learning work in the community.

Not open to students with credit for CPN 101. Prerequisite: A grade of C- or better in CPN 100 or CPN 102. Fulfills: GE10; LASR (4 cr. hrs.)

FOR CPN 101 AND CPN 103

Conventions: Students will

- Learn common formats for genres
- Learn appropriate documentation styles
- Develop knowledge of genre conventions
- Control such surface features as syntax, grammar, punctuation, and spelling

Technology: Students will

- Learn appropriate use of databases and other information resources
- Produce multimodal compositions
- Study the use of networked environments and genres

SERVICE-LEARNING OUTCOMES FOR CPN 103

Students will apply course lessons to real-life situations from community engagement activities and draw on community engagement activities to help expand on class lessons.

Writing STUDIES

As the course title, “Writing Studies,” suggests, we teach academic writing--reading academic prose and making arguments in a variety of genres--but we place academic writing in the context of the study of writing, i.e., teaching students about writing and how writing works. Our goal is to lead students to new understandings of what they are doing when they write and how to achieve what they want from their writing. Topics covered may include the roles writing plays in producing and maintaining social systems and relations; writing across the life span; writing in academia, professions, workplace, and public sphere; historical and comparative studies of writing; and examination of how technology is shaping writing.

THEMED SECTIONS OF

CPN 101

Writing Studies
II

CPN 103

Writing Studies in
the Community II

Sections of CPN 101 and CPN 103 give students the opportunity to explore a variety of writing and reading assignments connected with an announced theme. Theme-based instruction deepens students’ understanding of the readings and gives them a firm grasp of complex topics and arguments.

SERVICE LEARNING

CPN 102

Writing Studies in
the Community I

CPN 103

Writing Studies in
the Community II

CPN 102 and CPN 103 are 4-credit service learning courses. In these courses, students perform 30 hours of service learning work in the community. If you are interested in offering a service learning course, contact John Suarez, Coordinator of Service Learning, john.suarez@cortland.edu; 753-4391.



COMPOSITION COURSE *Requirements*

AMOUNT OF WRITING

In each of the composition courses, we require students to write at least three multiple-draft essays and one in-class essay.

In addition, students write shorter pieces such as responses to readings, blog or journal entries, and short informal papers.

Teach your students how to plan, draft, revise, and edit their major essays. Make sure you are not the only one providing feedback.

Give your students opportunities to peer review each other's work, and twice each semester schedule conferences to go over

drafts of their papers.

IN-CLASS ESSAY

The purpose of the in-class essay is to prepare students for in-class examinations.

Therefore, a certain amount of instruction and preparation should precede the in-class

writing. Students will do preparatory work

(for example, analyzing reading sources, prewriting, outlining, etc.) ahead of time, but

the actual drafting of the essay should occur

during a class period. You may assign as

many in-class essays as you wish.

Required TEXTS

The required texts for the composition courses are

1. readings (your choice of text)
2. the online *Cortland Composition Handbook*
3. a handbook selected from the following list:



- Troyka, Lynn Quitman, and Douglas Hesse. *Simon & Schuster Handbook for Writers*
- Rosen, Leonard J., and Laurence Behrens. *Allyn & Bacon Handbook*
- Raimes, Anne, and Maria Jerskey. *Universal Keys for Writers*
- Hairston, Maxine, Ruszkiewicz John J., and Christy Friend. *Scott Foresman Handbook for Writers*

You may order your books with pre-printed requisition forms, available from the department secretary, or you may use online forms. For details see <http://www.cortlandasc.com/faculty-staff-frequently-asked-questions.cfm>



COMPOSITION *Computer Component*

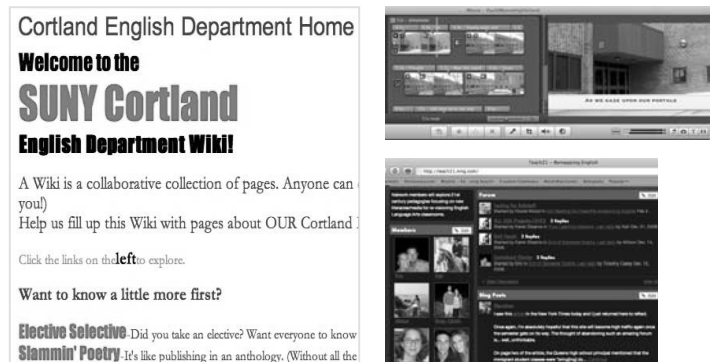
IN 2009, THE COMPOSITION PROGRAM MOVED AWAY FROM TEACHING WRITING EXCLUSIVELY FROM A PRINT PERSPECTIVE. For over a decade, the field of Rhetoric and Composition has explored multimodal composition, first in the form of Web page design and more recently in audio and video production. The investigation of networked writing practices has been part of Rhetoric and Composition for two decades. Students in the field engage in a range of

multimodal and networked composition practices from PowerPoint presentations and Blackboard threaded discussions to iTunes University audio and video podcasts, blog and wiki projects, and Second Life installations. Though the Composition Program is not the appropriate place for technical instruction in the use of all of these myriad technologies, composition can and should offer students rhetorical methods for investigating the compositional and communication strategies at work in these spaces.

In your CPN courses, please give attention to the creation and analysis of texts that employ words, together with images, sound, and video. Engage your students in

- Digital Writing and Digital Rhetoric, e.g., selecting and using online images, online video, and online audio
- Writing Using Blogs and Online Discussion Sites
- Collaborative Writing Using Wikis
- Generating Information Using Digital Prewriting Tools
- Using Digital Writing Tools: collecting, connecting, and organizing information
- Generating Information Using WebQuests
- Evaluating Web Sites
- Digital Literature: digital storytelling, remixing texts
- Creating Podcasts and Podcast Resources
- Designing and Editing Digital Writing
- Evaluating Digital Writing
- Commenting Online: tools for providing peer feedback
- Editing and Formatting: tools to create appealing texts
- Using E-portfolios to Reflect on Growth in Writing

Teaching Writing Using Blogs, Wikis, and Other Digital Tools by Richard Beach, Chris Anson, Lee-Ann Kastman Breuch, and Thom Swiss and the accompanying Digital Writing Wiki: <http://digitalwriting.pbworks.com/> are excellent resources.



In Writing Studies I and Writing Studies II, we set aside time for digital writing. Each section of Writing Studies (CPN 100, 101, 102, and 103) must meet a minimum of two weeks in a campus computer lab. The English Department maintains two computer labs in Old Main, G-16 (PC) and G-17 (Mac). The Mac lab has a number of courses meeting there regularly, so most CPN classes will need to meet in G-16, the PC lab. Tim Emerson, the English Department's technology consultant, schedules composition courses in these labs on a first-come, first-served basis. Instructors may request more than two weeks, but only after all the required sessions are scheduled. Please request your required time no later than two weeks before the start of the semester. Requesting time much earlier is strongly recommended.

If you are unable to reserve G-16 or G-17, you will have to use another lab on campus and you will have to schedule your classes yourself. To do so, first check the online calendar:

http://www.cortland.edu/acs/lab_schedule.asp. The calendar will give you an idea of what rooms may be available and the types of software that are installed. The fall schedule is generally added to the calendar around the end of July, beginning of August. Then fill out the "Academic Computing Services Lab Request Form," available at <http://www.cortland.edu/english/technology.html>

for each of your CPN sections and submit the forms to Academic Computing Services well in advance of the first day of classes.



PROCEDURE FOR SCHEDULING COMPUTER LAB TIME IN OLD MAIN G-16 AND G-17

Begin by checking online lab schedules posted on the English Department Web page.

Go to <http://www.cortland.edu/english>.

Under “College Resources,” click on click on “Technology Assisted Instruction.”

Click on either “PC Lab (G-16)” or “MAC Lab (G-17).”

[PC Lab \(G-16\)](#)

[MAC Lab \(G-17\)](#)

Or, you could start directly from the technology page (you may wish to bookmark this page):

Got to <http://www.cortland.edu/english/technology.html>.

Click on either “PC Lab G-16)” or “MAC Lab (G-17).”

Please request time in one-week blocks during regular class periods. Requests will be honored in the order they are received, so please choose alternative times as well. Please specify your name, the dates, the times, and the lab(s) you choose as follows:

CPN 100-099 (Tues/Thurs 10:05-11:20)

1st choice—PC Lab, 9/15 & 17

2nd choice—MAC Lab, 9/15 & 17

3rd choice—PC Lab, 9/29 & 30

COMPUTER COMPONENT (continued)

If you have multiple sections and wish to keep them on the same day (i.e., would prefer your second or third choice if it means you can schedule the sections in the labs on the same days), please indicate that also.

Send your request by e-mail to Tim Emerson at timothy.emerson@cortland.edu.

Beginning in Fall 2009, G-16 will be equipped with the state-of-the-art software programs already installed in G-17:

Photoshop CS4, a graphics editing and digital photo manipulation program	InDesign CS4, a desktop publishing (DTP) software application
Illustrator CS4, a comprehensive vector graphics/computer drawing environment	Acrobat 9 Pro, a program for viewing, creating, manipulating, and managing files in PDF format

For more information about these programs:

<http://www.adobe.com/products/indesign>

<http://www.adobe.com/products/photoshop/photoshop>

<http://www.adobe.com/products/illustrator>

<http://www.adobe.com/products/acrobatpro>

COMPOSITION *Library* INSTRUCTION PROGRAM

STUDENTS IN CPN 101 AND CPN 103 ARE REQUIRED TO PARTICIPATE IN THE COMPOSITION LIBRARY INSTRUCTION PROGRAM (CLIP) AND ATTAIN A PASSING GRADE ON THE CLIP QUIZ. Early in the semester, contact the Coordinator of Instruction, Dan Harms, harmsd@cortland.edu, with several possible dates and times for your sections to come to the Interactive Reference Area (IRA), or use the online form:

<http://library.cortland.edu/clip/clip.asp>.

Students who miss their CLIP session should attend a make-up CLIP session. A schedule of the CLIP sessions is available on the library's Web site:

http://library.cortland.edu/clip/clip_schedule.asp.

If students are unable to attend a make up session, they must notify the Coordinator of Instruction, Dan Harms, harmsd@cortland.edu, before the last session is conducted.

If you wish to schedule a CLIP presentation geared to theme of your course or tailored to an assignment, contact Dan Harms at least two weeks before your CLIP session.

ACADEMIC

Integrity

Put your expectations for academic integrity on your syllabus. At the beginning of the semester, discuss academic honesty in class. Make students aware of the nature of academic writing, i.e., the fact that it engages other writers' ideas and follows certain conventions and customs. Point out that knowledge of these conventions (paraphrase, quotation, summary, documentation of sources, etc.) is not tacit. The conventions have to be learned. Explain the concepts of intellectual property, copyright, and fair use. Point out that plagiarism is a legal issue as well as an ethical and moral one. Give students a list of examples of different types of plagiarism. Tell them about penalties and discuss some past cases. Make sure they are aware of the SUNY Cortland Academic Integrity Policy, including disciplinary action, outlined in Chapter 340 of official *SUNY Cortland College Handbook*. The handbook is available at

http://www.cortland.edu/handbook/hb08_10/part3.html.

Writing Resource Center

The Writing Resource Center gives you information Writing-Intensive (WI) Course requirements. It tells annual writing contest, and it provides links to usef documentation guides, and reference books.

We hope the Online Writing Resource Center helps questions about writing. We're always looking for w to send us your feedback.

The Writing Resource Center is published by the ST

If you have questions or comments about the Writin

CHECK OUT THE WRITING RESOURCE CENTER, <http://www.cortland.edu/wrc>, for detailed information for students and faculty. The resources for students (<http://www.cortland.edu/wrc/academicIntegrity.html>) answer the following questions:

- What is Academic Integrity?
- Does SUNY Cortland have a policy?
- What are some examples of academic dishonesty?
- What is plagiarism?
- How can I avoid plagiarism?
- How do I cite my sources?
- What's the bottom line?
- Are there other Web sites that can help me?

The site also offers faculty tips for designing assignments that will reduce the likelihood of plagiarism (<http://www.cortland.edu/wrc/forFaculty.html#plagiarism>)

Responding

TO STUDENT WRITING

In addition to giving written comments on papers and oral feedback in conferences, we provide students with analytical rating scales. By far, the most popular form of analytical scoring is the rubric. You may develop your own analytic scales for each of your assignments with the exception of the CPN 101/103 assignment used for the SUNY General Education Assessment Review (GEAR). In order to comply with GEAR, students in CPN 101 and CPN 103 must produce a multiple-draft essay that demonstrates the following GE-10 outcomes:

1. Students will be able to produce coherent texts within common college-level written formats
2. Students will be able to demonstrate the ability to revise and improve their written texts.
3. Students will be able to demonstrate the ability to research a topic, develop an argument, and organize supporting details.

WHEN THE ESSAY IS SUBMITTED FOR THE GEAR, it is assessed using the rubrics and standards developed by the SUNY discipline-based faculty panel. Please use these SUNY rubrics when you rate your students' papers. The links for the rubrics and standards are at <http://www.cortland.edu/gear/writingpanel.html>. The SUNY writing rubrics are also included in Appendix D.

In 2006 the English Department's GEAR Committee created a set of six anchor essays that demonstrate the traits of the SUNY writing rubrics and the various levels of performance. These essays are included in Appendix E. We accompany each essay with a detailed analysis. These concrete examples will help your students to understand what an exemplar essay achieves, what a mediocre essay delivers, and what a poor essay fails to accomplish. Each essay is preceded by the course assignment and followed by a detailed analysis of the essay's traits.

For additional tips on constructing rubrics, see

<http://Web.njit.edu/~ronkowitz/teaching/rubrics/guidelines.htm>

<http://school.discoveryeducation.com/schrockguide/assess.html>

http://edWeb.sdsu.edu/triton/july/rubrics/Rubric_Guidelines.html

http://edWeb.sdsu.edu/triton/july/rubrics/Rubric_Template.html

THE FOLLOWING
ITALICIZED STATEMENTS
APPEAR IN THE COLLEGE
CATALOG.

SUNY Cortland employs a plus and minus grading system ranging from A plus to D minus. The lowest grade for which college credit is awarded is a D minus. Failure of a course is indicated by the grade of E.

...

Students must complete both writing courses, except for those who are exempted through an accepted qualifying examination. Students must pass these courses with grades of C- or better. D grades are passing grades and will count in overall credit hours; however, D grades in CPN do not satisfy the College's bachelor's degree requirements. Students must retake CPN courses in which their grade falls below C-, especially before registering for any course for which successful completion of CPN is a prerequisite. Courses in which students receive D grades must be retaken at SUNY Cortland.

GRADES

Students are sometimes perplexed by the grading policy for composition courses. In order to avoid confusion, we require all students enrolled in composition courses to sign a CPN Grading Signature Form that lists the following policies:

- Students must complete both CPN 100 or CPN 102 and CPN 101 or CPN 103.
- Students must pass these courses with grades of C- or better.
- D grades are passing grades and will count in students' overall credit hours; however, D grades in CPN do not satisfy the College's bachelor's degree requirements.
- Students must retake CPN courses in which their grade falls below C-, especially before registering for any course for which successful completion of CPN is a prerequisite, including Writing-Intensive courses and any English course above the 200-level.
- Students receiving grades below C- in composition courses must retake the course in which they received the grade. In other words, students in CPN 100 must retake CPN 100; students in CPN 102 must retake CPN 102; students in CPN 101 must retake CPN 101; students in CPN 103 must retake CPN 103.
- Courses in which students receive D grades must be retaken at SUNY Cortland.
- Students who have not completed the requirements for clearing an Incomplete in CPN 100 or CPN 102 by the first day of the CPN 101 or CPN 103 class for which they have registered will not be allowed to remain in that class.

At the beginning of each semester, you will receive copies of the CPN Grading Signature Form for all your students. Please explain the policies to them and have them sign the form. Keep the forms for your records. A copy of the form is included in the Appendix F.

Submitting GRADES

Please Login To myRedDragon

Secure Access Login

User Name

Password

LOGIN CANCEL

Popular myRedDragon Topics

how do i login? | i am having trouble logging in | i am a parent and need to login | password reset form | i'm not registered and can't login | i graduated and can't login | reset password | elearning | bannerweb | myreddragon | username | myreddragon password profile |

Mid-semester and final grades are submitted electronically on RedDragon. Be sure to save each page before moving to the next page. At the end of the process, you will receive the following statement: “You have successfully saved and submitted your grades.” Students who have not attended your class should receive a grade of “E.” At mid-semester we assign grades of S/U.

myRedDragon: The username/password is the same account you use to log on to your Webmail account, office machine, classroom computer and e-mail. If you have problems logging in, contact the technology help

center: Technology Help Center, Winchell Hall, P: 607.753.2500, F: 607.753.5599; helpdesk@cortland.edu; Hours: M-Th, 8:00-6:00; F, 8:00-4:30; Summer Hours: M-F, 8:00-4:30.

If you are unreachable during the Winter and/or Summer Breaks, please leave your grade book with the department secretary.

CHANGE OF GRADE

The following information is taken from the Cortland catalog:

Change of Grade Time Line

A change of grade due to instructor error or student appeal must be submitted by the end of the following semester, i.e., a grade submitted in the fall semester must be changed by the end of the spring semester. Grade changes submitted more than one semester after the initial semester in which the grade was issued will not be accepted. Once a student's degree is conferred, the academic record is frozen and no further grade adjustments will be made.

Student status decisions that are pending due to academic tribunal action, grievance or appeal activity, will supersede any time line.

<http://catalog.cortland.edu/content.php?catoid=10&navoid=537#evaluation>

CHECKING *Prerequisites*

FOR CPN 101 AND CPN 103

If you are teaching CPN 101 or CPN 103, at the beginning of the semester check that your students have either received a *passing grade in CPN 100 or CPN 102* or a comparable course at another college or exempted from the first composition course because of their scores on a qualifying exam. Tell students who have not fulfilled the prerequisites that they must drop the course.



FACULTY MEETINGS

At the end of each semester, the composition instructors meet to discuss program curriculum, requirements, policies, and instruction. You are strongly encouraged to attend these meetings.

SYLLABUS REQUIREMENTS

Each semester give copies of your course syllabi to the department secretaries and post copies on your office door.

Your syllabus should contain the following information:

- course number, section, title, and semester
- name of instructor, location of office, e-mail address and phone number, and office hours
- course catalog description
- statement about course theme (for CPN 101 and CPN 103)
- GE-10 learning outcomes
- statement of course objectives consistent with the catalog description and the objectives specified in this handbook
- required and optional texts
- course requirements regarding essays, other writing, and student performances evaluated in the course, including the relative weight assigned to each requirement and the required length of each essay
- requirement of CPN Grading Signature Form
- requirement of successful completion of CLIP (for CPN 101 and CPN 103)
- statement of your course policies, e.g., policy for late papers
- statement of your attendance policy. The College Attendance Policy (which you may follow or not, as long as your policy is not more strict than the College policy) is explained in Section 410.12 of the *College Handbook*:
http://www.cortland.edu/handbook/hb08_10/part4.html#Anchor-410.12-47383
- a statement on academic integrity (Refer to the *College Handbook*:
http://www.cortland.edu/handbook/hb08_10/part3.html#Anchor-CHAPTER-55306)
- the college's boilerplate statement on services available for students with disabilities:
If you are a student with a disability and wish to request accommodations, please contact the Office of Student Disability Services located in B-40 Van Hoesen Hall or call (607) 753-2066 for an appointment. Information regarding your disability will be treated in a confidential manner. Because many accommodations require early planning, requests for accommodations should be made as early as possible.
- course calendar of readings, activities, assignments, deadlines, and dates your classes are meeting in the computer lab

Sample syllabi for CPN 100 and CPN 101 are available in the Appendix G.

Over-enrolling COMPOSITION COURSES

In order to maintain high educational quality, we cap composition courses at 22 students. If students ask you to add them to your class roster, tell them you are unable to do so because we have a strict policy against over-enrolling composition courses.

3:00 P.M. to 3:50 P.M. on Mon, Wed, Fri 1 available seats
08:30 A.M. to 09:45 A.M. on Tue, Thu 2 available seats
11:30 A.M. to 12:20 P.M. on Mon, Wed, Fri 1 available seats
10:05 A.M. to 11:20 A.M. on Tue, Thu CLOSED
1:15 P.M. to 2:30 P.M. on Tue, Thu CLOSED
11:40 A.M. to 12:55 P.M. on Tue, Thu CLOSED
11:40 A.M. to 12:55 P.M. on Tue, Thu CLOSED
1:50 P.M. to 2:40 P.M. on Mon, Wed, Fri CLOSED
1:50 P.M. to 2:40 P.M. on Mon, Wed, Fri 1 available seats
11:40 A.M. to 12:55 P.M. on Tue, Thu 1 available seats
2:50 P.M. to 4:05 P.M. on Tue, Thu CLOSED

SAFEASSIGN



SafeAssign is a plagiarism detection service offered within Blackboard. For an explanation of how Safe Assign works, see <http://wiki.safeassign.com/display/SAFE/Home>.

For training, contact Hailey Ruoff ,753-2231; hailey.ruoff@cutland.edu.

FINAL EXAMS

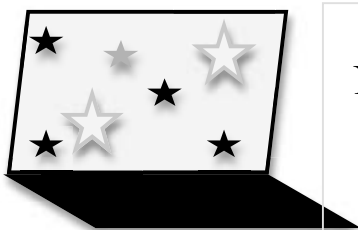
Exam Time	Day 1 FRI (5/8)	Day 2 SAT (5/9)	Day 3 MON (5/11)	Day 4 TUE (5/12)	Day 5 WED (5/13)
A 8-10 a.m.	Special	11:40 TR	2:30 TR	8:30 TR	10:05 TR
B 10:30 a.m.-12:30 p.m.	9:10 MWF	12:40 MWF	Special	8:00 MWF	1:50 MWF
C 1-3 p.m.	3:00 MWF	10:20 MWF	11:30 MWF	1:15 TR	Special
D 4-6 p.m.	Final Exams for ALL classes that begin at 4:00 and after, will be held in the regularly scheduled classroom at the usual start time during the final exam week.				
E 7-9 p.m.	Evening classes have final exams in the regularly scheduled classroom at the usual start time .				

If you wish to give a final exam, you must give it during the final exam period. No quizzes, in-class exams or tests of any type (except lab exams) are permitted during the last week of classes, unless special permission is granted by the Associate Dean. No exams, tests or projects are to be scheduled or given on Study Days.

ACADEMIC SUPPORT AND *Achievement* PROGRAM

Academic Support and Achievement Program (ASAP) tutors are available to assist students with their writing. Students may stop by the ASAP office at Van Hoesen, Room B-205, or call 753-4309 for an appointment. You may refer your students to ASAP. Please use the ASAP referral form, available in the English office. You may also request follow-up reports on your students' progress. If you wish to take this approach, here is ASAP's procedure:

1. Briefly discuss the paper and its deficiencies with the student in order to clarify the reasons the assignment did not meet your standards for college writing.
2. Advise the student that a written referral has been sent to ASAP in B 205 Van Hoesen, (ext. 4309) and that he/she should make an appointment to begin rewriting the paper.
3. Attach the faculty referral to the paper, checking areas of weakness, and forward to ASAP, B 205 Van Hoesen, by campus mail.
4. With the guidance of an ASAP staff member, the student will begin the revision process according to the instructor's suggestions. Following the first or second meeting with the student, the tutor will forward a brief written report to the instructor. If after this initial report an instructor needs additional information about a referred student's progress, effort or attitude, he/she should contact ASAP.
5. When the student has developed an understanding for needed changes and completed the revision, the new draft will be submitted to the instructor.



PLEASE TELL YOUR STUDENTS THAT
NightOWL Online Tutoring

IS ALSO AVAILABLE:
<http://cortland.edu/asap/online/>.

WRITING RESOURCE CENTER:
<http://www.cortland.edu/wrc>.

The **Writing Resource Center** explains the College's Composition and Writing-Intensive (WI) Course requirements and gives you detailed information about writing across the curriculum (WAC), WI courses, and other writing initiatives at Cortland. You will find the form for requesting WI designation for a course, a sample WI form and syllabus, and the online version of the faculty WAC writing guide, including its discipline-specific bibliographies for teaching and assigning writing. The site also has links to Web sites with useful tips for teaching writing and preventing and detecting plagiarism.

Refer your students to the Cortland Online Writing Resource Center's "Resources for Students" for valuable help with writing assignments. The site offers student essays written in CPN 100 and CPN 101, tells students how to submit work to the College's annual writing contest, offers a detailed explanation of academic honesty and advice on avoiding plagiarism, and gives links to handbooks for writers, documentation guides, reference books, online writing labs, and resources for writing in virtually every department in the College.

ACADEMIC GRIEVANCES

The following information is taken from the college handbook:

A. The Department Level

1. In the case of grievance a student has with an instructor, the student should attempt an informal settlement with the instructor. There may be instances when the student feels s/he needs to involve his or her advisor or department chair in a specific case.

2. If no mutually satisfactory informal settlement can be reached with the instructor, then the student may file a written statement of his or her grievance with the chair of the department in which the grievance occurred. The chair shall hold an informal meeting with the student and the instructor, and make a decision within one week after that meeting.

3. If either party is dissatisfied with the decision made by the department chair, it is the responsibility of the department chair to inform both parties of the next possible recourse, namely to appeal the decision to the dean of the school in which the department is located. Intent to appeal is to be filed, in writing, in the office of the school dean within 10 days after receipt of the department chair's decision.

4. If the grievance is initially with a department chair, then the student is to attempt informal settlement with the chair. If no mutually satisfactory decision can be reached, then the grievance is to be filed with the school dean as outlined above.

http://www.cortland.edu/handbook/hb08_10/part3.html#Anchor-CHAPTER-47833

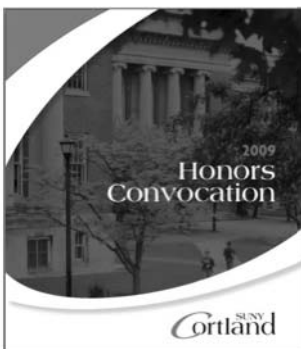
STUDENT CONSENT TO RELEASE INFORMATION

Please comply with the Family Educational Rights and Privacy Act (FERPA).

Do not disclose information about students, including grades, unless you have their written permission. If students wish to grant access to student academic information to a particular party (e.g., parent or legal guardian), they must complete the Consent for Access form in the Registrar's Office.

WITHDRAWAL FROM A COURSE

Withdrawal From Course forms are available at <http://www.cortland.edu/registrar/forms.html>. Please note that the deadline for withdrawing is November 15 in the fall and April 15 in the spring. Appropriate signatures must be obtained from the Associate Dean before submitting this form for approval.



COMPOSITION AWARD

Each year at the Honors Convocation in April, we present an award for an outstanding essay written in one of the composition courses. Please make copies of student essays that earned A grades and place give them to the secretaries in the English office.



Part II

PERSONNEL

POLICIES AND PROCEDURES

SUNY CORTLAND

WHAT YOU NEED TO KNOW ABOUT PERSONNEL POLICIES AND PROCEDURES

A substantial portion of the material in Part II is taken from the English Department Organizational Plan. The complete plan is available on the English Department homepage at <http://www.cortland.edu/english/>.

Part-time Lecturers

- Classroom Observations
- Classroom Observation-Report Form
- Course Teacher Evaluations
- Term Appointments
- Mentors
- Policy for Retrenchment of Part-Time Faculty

Full-time Lecturers

- Renewal of Term Appointment for Non-Tenure Track Full-time Lecturers
- Advancement of Non-Tenure Track Full-time Lecturers
- Discretionary Salary Increase Criteria

PART-TIME LECTURERS

In light of Department needs, the Personnel Committee evaluates part-time lecturers for reappointment on the best available evidence of effective teaching, particularly as indicated by classroom observations and student course-teacher evaluations (CTEs). The Personnel Committee may recommend against rehiring an instructor if the committee receives two unsatisfactory observation reports about the instructor from two different observers during one semester, along with other substantiating information.

Of the evaluation instruments, the following are required for part-time lecturers:

- a classroom observation during the second semester of employment and, in cases of continued reappointment, another during the second and third years of employment
- course teacher evaluations for the first time the part-time lecturer teaches a course and every subsequent third time.

CLASS OBSERVATIONS

According to English Department policy, all part-

time faculty members who wish to be reappointed and are not on term appointments have to be evaluated once a year. This evaluation will be based primarily on colleague appraisals of classroom teaching and student evaluations of all courses.

A member of the Personnel Committee will observe one of your classes. Your assigned observer will contact you to make arrangements for the observation and a pre-visit conference. At the pre-visit conference, please give the observer the following materials:

- Your syllabus
- Copies of readings, papers, or handouts that will be discussed in class
- A copy of your analytical grading scale
- Three or four graded papers (please include the students' preliminary drafts along with their final copy)

The section on class observations from the Department's Organizational Plan, Chapter Two, Personnel Policies and Procedures, Personnel Committee Classroom Observations, is reprinted in the column to the right.

10. The observer and the staff member will meet before class time in order to discuss what the instructor plans for that particular class, what background the class has already had relevant to that day's lesson, and what purpose the instructor is hoping to accomplish.

11. After the observation, the observer will not discuss the class with the instructor. The instructor will not press the observer for an opinion about the class before the observer has written an observation report, using the Departmentally-adopted Classroom Observation Report form, a copy of which is attached in the Appendix, below.

12. The observer will give a copy of her report to the instructor and arrange a time to discuss that report. After the discussion, the observer has the option to revise the report if such revision seems warranted. The final observation report will be forwarded to the Chair of the Personnel Committee with a copy going to the instructor and to the instructor's department personnel file.

13. If the observation report is largely unfavorable the observer will say so explicitly in her report, so that the Personnel Committee can arrange a second observation by a different observer.

14. If the staff member being observed is dissatisfied with the results of a classroom observation, he may request a second observation by a different observer regardless of the judgment of the first observer.

PART-TIME LECTURERS

(continued)

CLASSROOM OBSERVATION-REPORT FORM

The Department's Classroom Observation-Report Form includes the following items:

- a. Describe the quality of the instructor's teaching as it relates to the mastery of the subject matter and the achievement of the objectives for this particular class period.
- b. Describe the method of instruction.
- c. How clear and well organized is the presentation?
- d. How does the lesson relate to the course objectives as spelled out in the department's and the instructor's course outline?
- e. Do you consider the instruction to be of an appropriate level?
- f. Describe the form and extent of student participation.
- g. What specific suggestions would you make to improve the instruction in this particular class?
- h. After examining several graded papers, do you find that the grading is thorough and that it is based on a clear statement of grading principles?

Pre-visit conference:

Post-visit conference:

Instructor has read this report:

On balance, this class was satisfactory/unsatisfactory.

COURSE TEACHER EVALUATIONS (CTES)

The Department recommends, for all teaching staff, course-teacher evaluations for every class every semester. The CTE form used for writing courses appears in the Appendix H. The form used for all other courses appears in Appendix I.

TERM APPOINTMENTS

Reappointments after the eighth consecutive semester of employment are term appointments. Term appointments ensure (1) that the appointees have the right to a notice of forty-five days before any termination of employment, and (2) that, provided performance evaluations remain satisfactory, the appointees who wish to be re-hired will be given priority over all other candidates for subsequent part-time lectureships.

MENTORS

To assist faculty in the first semester of employment, the Department will assign to each new faculty member a mentor from among the full-time faculty. The mentor shall assist to the degree mutually agreed upon by both persons. It is the mentor's responsibility to arrange orientation meetings with his or her mentee early in the mentee's first semester at Cortland. The mentor may observe the new faculty member during the first semester of employment and, based on that observation, offer advice on teaching techniques. That observation and other matters discussed between mentor and mentee shall be completely confidential so that the new person shall be free from evaluative pressure during the first semester of employment.

POLICY FOR RETRENCHMENT OF PART-TIME FACULTY

The following statement is taken from the Department's Organizational Plan, Chapter Two, Personnel Policies and Procedures, Section D.

Policy for Retrenchment of Part-Time Faculty: When class sections are reduced and reduction in part-time faculty is suddenly required, those hired last will be released first. That is, the order of release will be the inverse of the order of hiring.

FULL-TIME LECTURERS

RENEWAL OF TERM APPOINTMENT FOR NON-TENURE TRACK FULL-TIME LECTURERS

The section on Procedures for Renewal of Term Appointment for Non-Tenure Track Full-time Lecturers is taken from the Department's Organizational Plan, Chapter Two, Personnel Policies and Procedures, Section D.

Section D: Procedures for Renewal of Term Appointment for Non-Tenure Track Full-time Lecturers

It is the responsibility of the Chair of the English Department to inform the Department members of the period, set by the Dean of the School, when consideration of person seeking renewal of term appointments is impending.

1. It is the responsibility of persons seeking renewal of term appointment to prepare a personnel dossier for consideration of personnel action. The department requires the "Information Form for Full-time Lecturers" as the form for presentation of data. Supporting materials may be submitted in the blue binders provided for each department member, which establishes a standard organization of materials. In addition to the mandatory submission of Course-Teacher Evaluations (CTEs) and Classroom Observation Reports (observations must be arranged at least once per academic year as a requirement for renewal of contract), individuals may include in the binder any supporting materials (letters and notes from students, "Congratulation" cards from Career Services, evidence of innovative teaching methods or materials, syllabi and course materials, evidence of activities related to teaching, etc.) that the candidate deems appropriate. These materials will be deposited in the X drawer in the English Department office so that Personnel Committee members may familiarize themselves with the materials.
2. The Personnel Committee will inform the candidate in writing at least a week in advance of the day and time for discussion of that candidate's application for personnel action. The candidate will have the right to meet with the Committee to discuss his or her candidacy. The candidate will not feel in any way coerced to meet or not to meet with the Committee. The Committee will deliberate and discuss each candidate's possible nomination for personnel action. The discussion will be confined to the candidate's teaching record. A candidate will not be judged in competition with other candidates for personnel action, either at the time of, or prior to, the candidate's application.
3. The Personnel Committee will recommend or fail to recommend an individual for appropriate personnel action. Once a recommendation is made and seconded, a written ballot will be prepared for each candidate for the appropriate action. After twenty-four (24) hours, the Personnel Committee members will vote.
4. The Chair of the Personnel Committee, accompanied by at least one other member of the Personnel Committee, will open the ballot box and count the ballots for recommendation. In the event of a positive vote, the Personnel Committee Chair will recommend to the Chair of the Department, in writing, the appropriate personnel action determined by the Committee, accompanied by a brief statement of support. In the event of a negative vote, the Personnel Committee will authorize the Chair of the Personnel Committee to speak for the Committee in explaining in writing to the candidate the reasons for the Committee's failure to recommend. The Committee has no further responsibility for that nomination, though the individual may go on to self-recommend for personnel action, as provided in Section A of Chapter Two of the Department's Organizational Plan.
5. The Chair of the Department, after receiving the Personnel Committee's recommendation, will make an independent judgment as to the candidate's qualifications for personnel action. The Chair will make a recommendation in writing, either supporting or failing to support the nomination for personnel action. The candidate will have the right during the review process to respond in writing to the

Continued...

FULL-TIME LECTURERS

(continued)

recommendation of the Personnel Committee or the Chair and to include such response in the dossier (blue binder). The Chair will forward the candidate's materials, the Personnel Committee's recommendation, and the Chair's recommendation to the Full-time Lecturers' Peer Review Group, who will in turn make a recommendation to the Dean of the School of Arts and Sciences for the Dean's consideration and recommendation. A copy of the Chair's recommendation will be provided to consideration and recommendation. A copy of the Chair's recommendation will be provided to the candidate concurrent with sending the nomination forward. The Dean will make a recommendation to the Provost, who will make a recommendation to the President. The date stated in the College Handbook for notification by the President to the candidate is May 1.

7. Full-time Lecturers will be subject to the criteria described in the Department's Organizational Plan under Section A, "Personnel Committee Evaluations," nos. 15-24, except that under nos. 25, 26, and 27, recommendations will be forwarded to the Full-Time Lecturers' Peer Review Group, rather than to the School Personnel Committee.

ADVANCEMENT OF NON-TENURE TRACK FULL-TIME LECTURERS

The policy for promotion of Full-time Lecturers is available on the Human Resources Web site: <http://www.cortland.edu/hr/policies.html>

See Full-time Lecturers

- * Personnel Actions Calendar (PDF)
- * Full-time Lecturer Agreement (rev. 6/2004) (PDF)
- Application Checklist (PDF)

In those years when a candidate is applying both for promotion and for reappointment, the English Department will allow an application for promotion to double as an application for reappointment. Keep in mind that the Department's procedures for reappointment require a classroom observation and that the College's procedures for promotion do not.

DISCRETIONARY SALARY INCREASE CRITERIA

See Chapter Three of the English Department Organizational Plan:

<http://www.cortland.edu/english/>.



Part III

RESOURCES

SUNY CORTLAND

WHAT YOU NEED TO KNOW ABOUT AVAILABLE RESOURCES

Resources for Writing Teachers

- Writing Resource Center
- NCTE
- University pages
- Grammar
- Academic Integrity

Resources for SUNY Cortland Faculty

- Academic calendars
- Campus map
- College Catalog
- Course Schedule
- Employee Assistance Program
- Employee benefits
- English Department
- Faculty and staff directories
- Final exam schedule
- Fitness
- Human Resources
- ID card
- Library
- Parking
- Payroll
- Technology help center
- Textbook requisitions
- Union, United University Professors

WRITING TEACHERS

BEGIN BY CHECKING OUT THE RESOURCES AT OUR OWN



Writing RESOURCE CENTER:

<http://www.cortland.edu/wrc>

CompPile, 1939-Current, an inventory of publications in college composition:

http://comppile.org/search/comppile_main_search.php

Teaching Composition: <http://www.mhhe.com/socscience/english/tc/>

National Council of Teachers of English (NCTE): <http://www.ncte.org/college>

Journals in Rhetoric and Composition: <http://wpacouncil.org/rcjournals>

The Web of Language: <http://illinois.edu/blog/view?blogId=25>

Purdue Writing Lab: <http://owl.english.purdue.edu/>

Bedford Bibliography for Teachers of Writing: <http://www.bedfordstmartins.com/bb/>

Cornell University Guides

Critically Analyzing Information Sources:

<http://www.library.cornell.edu/olinuris/ref/research/skill26.htm>

The Seven Steps of the Research Process:

<http://www.library.cornell.edu/olinuris/ref/research/skill1.htm>

RESOURCES FOR WRITING TEACHERS

(continued)

Distinguishing Scholarly Journals from Other Periodicals:

<http://www.library.cornell.edu/olinuris/ref/research/skill20.html>

How to Prepare an Annotated Bibliography:

<http://www.library.cornell.edu/olinuris/ref/research/skill28.htm>

Effective Assignments Using Library and Internet Resources (UC Berkeley):

<http://www.lib.berkeley.edu/TeachingLib/assignments.html>

Creating Effective Research Assignments (U Maryland):

<http://www.lib.umd.edu/guides/assignment.html>

Designing Assignments (U Washington):

<http://www.lib.washington.edu/help/guides/design.html>

Materials for Faculty, Institute for Writing & Rhetoric (Dartmouth):

<http://www.dartmouth.edu/~writing/materials/faculty/index.html>

Grammar:

The Assembly for the Teaching of English Grammar:

<http://www.ateg.org/>

Guide to Grammar and Style (Jack Lynch, Rutgers):

<http://andromeda.rutgers.edu/~jlynch/Writing/index.html>

Grammar Girl:

<http://grammar.quickanddirtytips.com/>

Academic Integrity: Interactive Tutorials:

Acadia U:

<http://library.acadiau.ca/tutorials/plagiarism/>

Rutgers:

<http://www.scc.rutgers.edu/douglass/sal/plagiarism/intro.html>

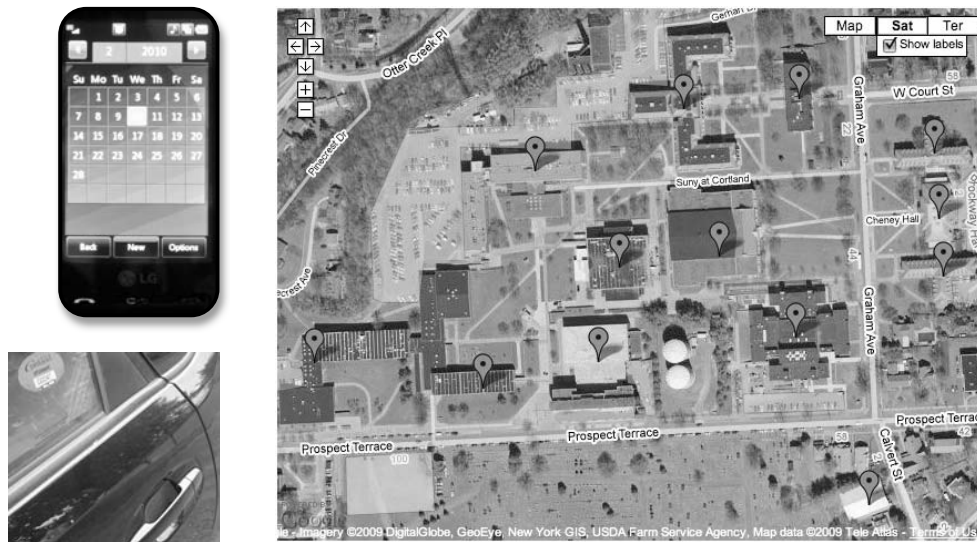
UCLA:

<http://www.library.ucla.edu/b Bruinsuccess/>

Eastern Kentucky:

<http://www.library.eku.edu/tutorials/honesty/>

SUNY CORTLAND FACULTY



Academic calendars: <http://www.cortland.edu/resources/calendars.html>

Affirmative Action: <http://www.cortland.edu/hr/aaction.html>

ASAP, the Academic Support and Achievement Program: www.cortland.edu/asap/

Auxiliary Services Corporation ASC:

<http://www.cortlandasc.com/>

For information about ordering textbooks, setting up a Privileges (discount) dining account, and obtaining an ID card.

Campus map <http://www2.cortland.edu/about/maps-and-directions/>

Classroom media services: <http://www.cortland.edu/cms/>

College catalog: <http://www.cortland.edu/catalog/>

College handbook: <http://www.cortland.edu/handbook/index.html>

College store: <http://www.cortlandasc.com/collegestore/>

Computing services: <http://www.cortland.edu/acs/>

Course schedule: <http://www.cortland.edu/registrar/coursescheduleregistration.html>

Employee Assistance Program: <http://www.cortland.edu/eap/>

RESOURCES FOR SUNY CORTLAND FACULTY

(continued)

Employee benefits: <http://www.cortland.edu/hr/benefits.html>

English Department: <http://www.cortland.edu/english/>

Faculty new to Cortland area: <http://www.cortland.edu/resources/newfaculty.html>

Faculty and staff directories: <http://www.cortland.edu/search/e-mail.asp>

Final exam schedule: <http://www.cortland.edu/registrar/finalexamschedule.html>

Fitness facilities and programs:

<http://www2.cortland.edu/offices/recreational-sports/fitness-facilities-programs/>

Human Resources: <http://www.cortland.edu/hr/>

Payroll, salary, benefits, etc.

ID card: <http://www.cortlandasc.com/idcard/>

Information Resources: <http://www.cortland.edu/ir/>

For assistance with elearning, Red Dragon account, putting your course on Blackboard/WebCT, and using SafeAssignment, the plagiarism detection service. Also contact Hailey M. Ruoff, Instructional Materials Design Specialist

hailey.ruoff@cortland.edu, (607) 753-2231

Library: <http://library.cortland.edu/>

Parking & university police: <http://www.cortland.edu/univpolice/homepage.html>

Parking permit registration: <http://studentinfo.cortland.edu/pls/prod/park.main>

Payroll: <http://www.cortland.edu/business/payroll.html>

Registrar's office: <http://www.cortland.edu/registrar/>

Service learning: <http://www2.cortland.edu/programs/civic-engagement/servicelearning/>

Technology help center: <http://www.cortland.edu/acs/support.asp>; helpdesk@cortland.edu

Textbook requisitions: http://bookstore.cortlandasc.com/buy_premain.asp

Union, United University Professors: <http://www.uupinfo.org/>

Writing Resource Center: <http://www.cortland.edu/wrc>

Additional resources are available at <http://www.cortland.edu/resources/faculty.html>.

ANSWERS TO YOUR QUESTIONS

Questions about the composition program: Mary Lynch Kennedy, mary.kennedy@cortland.edu, OM 115 B

Questions about English Department policies and procedures: Matt Lessig, matthew.lessig@cortland.edu, OM 112

Questions about part-time faculty issues: Anne Wiegard, anne.wiegard@cortland.edu, OM 117 C

Questions about all the nuts and bolts: Karen Knapp, Karen.knapp@cortland.edu, and Priscilla Harvey, Priscilla.Harvey@cortland.edu, OM 112.

APPENDIX A

GENRE THEORY: AUSTRALIAN AND NORTH AMERICAN APPROACHES

Richard M. Coe and Aviva Freedman

FROM *THEORIZING COMPOSITION, A CRITICAL SOURCEBOOK OF THEORY AND SCHOLARSHIP IN CONTEMPORARY COMPOSITION STUDIES*. ED. M.L. KENNEDY (GREENWOOD, 1998), 136-147.

Until the late-1980s, the term *genre* was rarely used in relation to English composition. Although like other rhetorical concepts, it was alive and well in Speech Communications (see Campbell and Jamieson), in English it seemed to be an arhetorical prestige term reserved largely for literature. During the 1980s, however, theorists on several continents, working independently in distinct traditions, seized on the notion of genre as central to understanding the social, functional, and pragmatic dimensions of language use. The beginnings of this movement in relation to non-literary writing can be marked by Michael Halliday's *Language as Social Semiotic* (1978), Carolyn Miller's "Genre as Social Action" (1984), and the publication in English translation of Mikhail Bakhtin's *Speech Genres and Other Late Essays* (1986). Somewhat parallel development of the concept of genre also occurred in other disciplines, e.g., anthropology, linguistics, literary criticism.

The new theories of genre constitute a particularly powerful and promising approach to writing as social process. These theories are stimulating research that begins to specify how particular discourses are socially motivated, generated, and constrained. The theories and consequent research promise, moreover, defined answers to such postmodern questions as what it means to say that an individual (or small group of collaborating individuals) wrote a particular memo, article, or novel—and what it means to say that we not only write but are written. They provide a basis for teaching/learning methods that could prepare students to handle the social constraints they will face in practical writing tasks as workers, citizens, consumers, and in other social roles. As the rebirth of rhetorical conceptions of writing led to an understanding of writing tasks as defined by rhetorical situations (classically stated as purpose, audience, and occasion), so the new genre theories direct our attention to the ways in which those purposes, audiences, and occasions recur, the ways in which writing tasks are neither totally unique nor unprecedented. That is, they direct our attention to precisely those aspects of writing from which Romantically individualistic concepts of writing deflected our attention.

The crux of the new genre theories is this: a genre is a socially standard strategy, embodied in a typical form of discourse, that has evolved for responding to a recurring type of rhetorical situation. Unlike traditional theories of genre, which focused primarily on discursive form, the new theories explain the discursive structures of a genre functionally, as standard responses of a recurring type of rhetorical situation. Although genres still are still usually identified initially by structural/textual regularities (Bakhtin, 60 . . . 63), genre is now understood rather as the functional relationship between that structure and the situation. Thus any complete description of a genre includes at least three aspects:

1. the standard form of the discourse,
2. the type of recurring situation that evokes it,
3. the functional relation, namely, (1) understood as a strategy for responding to (2)

What we may call the new rhetoric of genre inquires about the evolving, situated, motivated relationship among (a) language/style/form, (b) rhetorical situation, contexts of situation and culture, c) function/use/effect/ideology. It helps us understand discourse as socio-cultural process, which we may both shape and be shaped by, which directs and deflects attention, constitutes subject positions, opportunities and constraints, community and hierarchy. For composition teachers and students, the new conception replaces the reductive formalism of traditional composition with a critical rhetoric of genre.

Writing is dialogic not only in the sense that it responds (both to situation and to previous utterances), but also in the sense of being “addressed” (here Bakhtin and Burke share a defining word), of anticipating readers and their responses. To make sense of a genre, we must understand it not merely as a socially standard form, but as a socially standard rhetorical strategy for addressing a type of situation, for attempting to evoke a desired type of response. Although individual practitioners using the genre may have no conscious understanding of the form as strategy (and perhaps only tacit knowledge of the form itself), the genre has evolved (and continues to evolve) by a process of discursive selection; it exists because it works, in some sense or other, as a response to the situation. The individual journalist may or may not understand why a news report organized as an inverted pyramid satisfies her editor; the individual student probably does not understand why a five-paragraph essay leads his English teacher to respond with relatively good grades. If we want to explain a genre—or, as Bakhtin emphasizes (80), to free ourselves from the tyranny of genre—we should describe it as a functional rhetorical strategy.

The new work on genre epitomizes the significance of approaching reading and writing as social processes in which individuals participate (without necessarily being entirely conscious of how social the processes are). Like its antecedents, the new genre theory focuses primarily on *types* of texts and utterances, only secondarily on what individualizes particular texts and utterances. Like the New Rhetoric, with which it shares intellectual roots, the new genre theory focuses primarily on symbolic action—what texts and utterances *do*—only secondarily on what they *say*. Several of the most influential theorists (esp. Halliday and, via Kenneth Burke, Miller) were specifically influenced by Bronislaw Malinowski’s concept of discourse as “symbolic action” in “context of situation” and all the new genre theories approach writing as situated social action. That is to say, writing is understood, first and foremost, as an attempt to *do* something (by saying something), not as mere representation. Like any act, then, writing is situated and motivated (though there are obvious differences between the ways in which novels and memos are situated, motivated, purposive).

Genres are both generative (heuristic) and constraining. They comprise “configurations of semantic resources that the member of the culture associates with a situation type (Halliday, *Language* 111); they are “structuring devices for realizing meaning in specific contexts” (Green in Reid, ed. 86); they can “determine the roles taken up by the participants, and hence the kinds of texts they are required to construct” (Christie 16). Although “genres are subject to free creative reformulation . . . , to use a genre freely and creatively is not the same as to create a genre from the beginning” (Bakhtin 80). Like other aspects of discourse community, genres are neither value-free nor neutral and often imply hierarchical social relationships (cf., e.g., Gilbert and Green and Lee in Freedman and Medway, *Learning*). We should, therefore, ask critical, metarhetorical questions, such as

What sorts of communication does the genre encourage, what sorts does it constrain against?
Who can—and who cannot—use this genre? Does it empower some people while silencing others?

Are its effects dysfunctional beyond their immediate context? (Cf., bureaucratise, which often serves bureaucrats well, works within the bureaucracy, but which also often oppresses those outside the bureaucracy.)

What values and beliefs are instantiated within this set of practices?

What are the political and ethical implications of the rhetorical situation constructed, persona embodied, audience invoked and context of situation assumed by a particular genre?

From a “cultural studies” perspective, one could turn this analysis on its head, take the genre not as an object of study, but rather as a signifier about the community that uses it, and ask what the genre signifies about the discourse community that uses it? (For other useful summaries see Devitt, “Generalizing”; Freedman, “Show and Tell”; and the introductions to Freedman and Medway, eds., *Learning and Teaching Genre* and *Genre and the New Rhetoric*.)

RECEPTION AND SIGNIFICANCE IN COMPOSITION STUDIES

As the theory itself would lead one to suspect the new theories of genre, although based on similar premises, developed differently in different contexts of situation. In Australia, for instance, genre-based approaches to teaching composition developed as an antithesis to a “personal experience” expressionist approach, imported from England, for which “creativity” was the godterm. Certain educators—most prominently Francis Christie, Jim Martin, Joan Rothery, all of whom studied with Halliday¹—believed this approach (like the expressionist “freewriting” approach in the United States) supported the existing social hierarchy and failed disadvantaged students. These educators argued that students whose parents are well educated members of the dominant culture tend to acquire tacit knowledge of the structures underlying culturally dominant discursive strategies. Thus if these strategies and the linguistic structures needed to effect them are not taught, students who don’t arrive at school with the requisite cultural knowledge and abilities are disadvantaged. Because the ability to use such strategies appropriately serves a “gatekeeper” function within the meritocracy, these educators urge teachers to teach the genres of power (including school genres) to disadvantaged children so that they will gain access to distributed power.

Because of their educational goals and because their approach was rooted in Halliday’s systemic-functional linguistics (which locates meaning in language as a system and in text structures), these educators focused their research on textual structures and rather broadly defined genres (e.g., the scientific report). Christie et al. (1990-1992) identified the “generic structures” which appear to be involved in learning “the various school subjects” in terms that resemble traditional rhetoric’s modes of development:

factual genres: procedure, description, report, explanation, and argument.

narrative genres (a.k.a., recounts): personal experience; fantasy; moral tales; myths, spoofs, and serials; and thematic narratives.

Although Martin, Christie, and Rothery insist that texts are produced in contexts of situation and culture (and although Martin [in “Grammaticalizing”] has posited ideology as a level beyond genre), they assert that meaning is carried in the text structure and that individual language users construct reality through discursive structures. They use analytical tools and frames from systemic functional linguistics to identify the grammatical structures needed to produce genres of power, beginning with those used in “Show and Tell” (Christie, “The Morning News Genre”). They perceive genres as “staged, goal oriented social processes”: [as social processes] because members of a culture interact with each other to achieve them; as goal oriented because they have evolved to get things done; and as staged because it usually takes more than one step for participants to achieve their goals. (Martin, et al., 59). They advocate an interventionist role for teachers, who should model the social purpose of the text type, jointly construct with students a model text (using appropriate grammatical structures), and consult with students during their independent construction of texts.

The Australian system-functional school of genre theory has, moreover, provoked useful insights from Australians who are not actually members of the school, such as Anne Freadman (see, e.g., “Anyone for Tennis,” in Reid, ed.), Thibeault, Threadgold, Kress, Hasan, Luke, and Knapp have all challenged the model of genre and language articulated by Martin, Rothery, and Christie. Their critiques focus on a disjuncture between the claim that meaning is encapsulated in textual objects and genres are autonomous systems with a social constructionist functional model of discourse. Thibeault, for instance, argues that the instrumentalist view of genre presumes one-way causality in which genre is a means to an end, but in which the end is not ideologically built into the structure of the genre, i.e., presumes one can readily teach a genre of power without inculcating the ideological ends that shaped the genre. Knapp in 1995 perceived two broadly different interpretations of genre in Australia: the systemic-functional model and the genre as social process model. The latter is closer to the assumptions about language, discourse, rhetoric, and pedagogy of North American genre studies.

A different context of situation has taken North American genre studies along this latter path. Firstly, those developing and applying the theory have been predominantly postsecondary teachers and researchers in composition, rhetoric, and ESL, not educators concerned with school curricula and teacher education. Their work coincides with a more general tendency among North American composition specialists to understand writing as a social process that occurs within heterogeneous (and often hierarchical) discourse communities. Their teaching and research focuses, as one might expect, on academic writing, workplace writing, and ESP (English for Specific Purposes). In part because of their context of situation and in part because of the culture of postmodernism, they are much more concerned with discursive and writing process *differences* that students and graduates meet as they move from discipline to discipline, from college to workplace, and from workplace to workplace, than with finding the *common* structures of broad discourses. That is to say, they are more concerned with how students must discourse differently as they move from English to history to sociology to biology courses than with the structures common to, say, scientific writing in general. They have been especially concerned with the varieties of workplace writing and other worldly writing. Recently, some have focused on the difficulty graduates have making the transition from writing academically at university to writing professionally at work. In the⁴³process, they have problematized and called into

The touchstone text, which almost all North American researchers cite, is Carolyn Miller's 1984 article "Genre as Social Action," which derives from her dissertation on the genre of environmental impact statements and is conceptually based in Kenneth Burke's New Rhetoric, especially his assertion that discourse is primarily action (and only secondarily representation) and that

[c]ritical and imaginative works are answers to questions posed by the situation in which they arose. They are not merely answers, they are strategic answers, stylized answers . . . [adopting] various strategies for the encompassing of situations. These strategies size up the situations, name them in a way that [dances] an attitude toward them." (*Philosophy* 3,9)

This leads to a focus on genres as socially defined strategies for doing, i.e., for achieving particular types of purposes in particular types of situations.

Several important early studies grew from a concern with "writing across the curriculum" and used naturalistic research to discover the range of genres elicited by the various academic disciplines (e.g., Herrington, McCarthy). Such studies were and are animated by a recognition of the extent to which different disciplines evoke and require distinctive discourses that reflect differing ways of thinking, approaching data, and reasoning from evidence. In fact, some early theorizing and research does not use *genre* as its pivotal term, e.g., Bizzell (who writes of "discursive forms"), D'Angelo, Coe ("Rhetoric 2001," "An Apology").

Other research focuses on the initiation of newcomers in academic and workplace discourses (e.g., Berkenkotter, Huckin, and Ackerman; McCarthy and Fishman; Freedman, "Argument"). In differentiating genres, researchers have pointed beyond textual features to issues such as what counts as novelty (Kaufert and Geisler), what can be assumed as background knowledge readers share (Giltrow and Valiquette), what particular communities are prepared to recognize as persuasive (Herrington; Currie), and what is the essential social action of particular genres (Freedman, Adam, and Smart). Studies of workplace genres have examined the discourse of accountants (Devitt, "Intertextuality"), architects (Medway), bankers (Smart), business people (Yates *Control*, Broadhead and Freed), lawyers and tribunes (Harper, reported in Coe, "Eco-Engineering"), scientists (Bazerman *Shaping*, Myers *Writing Biology*) social workers (Paré), veterinarians (Schryer), among many others. A smaller number of studies have looked at worldly writing outside the workplace, e.g., Giltrow's examination of political briefs ("Canadian Contexts").

As this research deconstructs the complex interactive dynamics among writers, texts, and situations, it discovers important implications for teaching. Bazerman, for instance, points to the many political, social, ideological, institutional, and curricular factors at play in the negotiated creation and evolution of classroom genres (in Freedman and Medway, *Learning*). Both Dias and Hunt (in Freedman and Medway, *Learning*) demonstrate how new classroom genres can be created in response to fundamental reorientations in curricular and pedagogical goals as well as by new technologies.

Others use or describe what Coe has called "eco-engineering," i.e., devising or revising discursive forms as a means of motivating writers to write differently in particular situations (cf., "Eco-Engineering Workplace Genres," which summarizes a number of other studies). Thus Paré describes how a hospital social work department responded to doctors who ignored what social workers wrote in patients' charts by reformulating the standard social work format, thereby imposing brevity and propositional discourse on social workers who preferred fullness and narrative. As early as 1974, Coe himself advocated using such formal motivation to help students develop more complex and contextual understandings of process and causality ("Rhetoric 2001"). Davis reports on a new form of introduction designed to actualize and embody a feminist reconception of objectivity.

Much research has demonstrated that genre knowledge is typically tacit (which means that experts cannot be counted upon to articulate their genre knowledge explicitly) and that it is typically acquired *in situ* through models (which serve as prototypes), by observing how experts revise novices' drafts, and by other "apprenticeship" processes. The literature on situated learning and practical cognition has been drawn on in particular to illuminate the processes of acquiring genre knowledge (Berkenkotter and Huckin *Genre Knowledge*, Freedman, "Situating.")

This has led to considerable discussion about the efficacy of explicit teaching of particular genres, especially in isolation from authentic writing situations (cf., e.g., Freedman, "Show and Tell?"; Coe in Freedman and Medway, *Learning*): does explicit teaching of particular genres work (and, if so, under what circumstances)? Should or should not genre knowledge be allowed to remain tacit, and writing instruction work on an apprenticeship model? Is it possible to have students learn particular genres before they enter the relevant situations and have an authentic need to use those genres? Should we recreate in our courses authentic writing situations (e.g., by constituting the class as a collaborative research community), thus leading students to reinvent appropriate text forms?

There does seem to be consensus that students need to understand writing as social action, as situated and strategic, as occurring in significantly different discourses and genres. This assumption challenges the notion that there is any such universal thing as "good writing" except in relation to particular situations and contexts (i.e., it is more Aristotelian or Sophist than Platonic or Pre-Socratic, postmodern rather than modern in its assumptions). Students' attention is thus directed to difference, and they learn to expect that new rhetorical situations will often require new discursive structures and strategies. Thus they develop the rhetorical competence to work out the real expectations underlying various teachers' and supervisors' instructions and responses.

NOTE

¹ Intriguingly enough, this development might have proceeded very differently and/or taken place (albeit differently, of course) in Canada had Canada Immigration had not prevented Halliday from accepting a position at the University of British Columbia, thus deflecting him to Australia.

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APPENDIX B

B

GUIDELINES FOR ANALYZING GENRES

1. COLLECT SAMPLES OF THE GENRE

If you are unsure where to find samples, use our strategies for observing scenes in Chapter 1 to ask a user of that genre for assistance. Try to gather samples from more than one place so that you get a more accurate picture of the complexity of the genre. The more samples of the genre you collect, the more you will be able to notice patterns within the genre.

2. IDENTIFY THE SCENE AND DESCRIBE THE SITUATION IN WHICH THE GENRE IS USED

Try to identify the larger scene in which the genre is used. Seek answers to questions about the genre's situation such as the ones below:

- *Setting:* Where does the genre appear? How and when is it transmitted and used? With what other genres does this genre interact?
- *Subject:* What topics, issues, ideas, questions, etc. does the genre address? When people use this genre, what is it that they are they interacting about?
- *Participants:* Who uses the genre?

Writers: Who writes the texts in this genre? Are multiple writers possible? What roles do they perform? What characteristics must writers of this genre possess? Under what circumstances do writers write the genre (e.g., in teams, on a computer, in a rush)?

Readers: Who reads the texts in this genre? Is there more than one type of reader for this genre? What roles do they perform? What characteristics must readers of this genre possess? Under what circumstances do readers read the genre (e.g., at their leisure, on the run, in waiting rooms)?

- *Purposes:* Why do writers write this genre and why do readers read it? What purposes does the genre fulfill for the people who use it?

3. IDENTIFY AND DESCRIBE PATTERNS IN THE GENRE'S FEATURES

What recurrent features do the samples share? For example:

- What content is typically included? What excluded? How is the content treated? What sorts of examples are used? What counts as evidence (personal testimony, facts, etc.)?
- What rhetorical appeals are used? What appeals to logos, pathos, and ethos appear?
- How are texts in the genres structured? What are their parts, and how are they organized?
- In what format are texts of this genre presented? What layout or appearance is common? How long is a typical text in this genre?
- What types of sentences do texts in the genre typically use? How long are they? Are they simple or complex, passive or active? Are the sentences varied? Do they share a certain style?
- What diction (types of words) is most common? Is a type of jargon used? Is slang used? How would you describe the writer's voice?

4. ANALYZE WHAT THESE PATTERNS REVEAL ABOUT THE SITUATION AND SCENE

What do these rhetorical patterns reveal about the genre, its situation, and the scene in which it is used? Why are these patterns significant? What can you learn about the actions being performed through the genre by observing its language patterns? What arguments can you make about these patterns? As you consider these questions, focus on the following:

- What do participants have to know or believe to understand or appreciate the genre?
- Who is invited into the genre, and who is excluded?
- What roles for writers and readers does it encourage or discourage?
- What values, beliefs, goals, and assumptions are revealed through the genre's patterns?
- How is the subject of the genre treated? What content is considered most important? What content (topics or details) is ignored?
- What actions does the genre help make possible? What actions does the genre make difficult?
- What attitude toward readers is implied in the genre? What attitude toward the world is implied in it?

APPENDIX C

STUDENT ESSAY

Are Cell Phones Messing With Our Heads? by Thomas Toteno

What Do You Believe?

A common belief among many people is that cell phones are a major cause of brain cancer and brain tumors. According to a survey by Ted Gansler, 30 percent of Americans believe this myth. This belief originated from lawsuits that claim the use of a cell phone caused brain cancer in the user. Several news reports came out that supported this belief as well (O'Keefe). It is not surprising that people believe cell phones are the cause of brain cancer and tumors. Once people hear that something may or may not cause cancer, they do not want to take a chance on it. Cancer is an illness that no one wants to go through, and that many people see as an ultimately fatal sickness. This being the case, once there is a threat and it is identifiable, people will avoid the threat and believe it can cause cancer until there is definite proof otherwise. Luckily for the 30 percent of Americans who do believe cell phones cause brain cancer, there appears to be light on the horizon.

The Nitty-Gritty of Cell Phones

A cell phone works similar to a radio. It emits nonionizing electromagnetic radiation in the form of radiofrequencies. The frequencies



Figure 1: Are cell phones a danger? From <http://www.bandcellphone.com/wp-content/uploads/radiation-cell-phone-study.jpg>

range from 824 to 924 megahertz. This is how the cell phone sends and receives information through the air. The concern with this process is that the meninges, the brain parotid gland, and the acoustic nerves are exposed to the radiation given off by cell phones. Numerous scientists have conducted many experiments, and a great deal of research was gathered during the experiments. However, not all the scientists have come up with the same answers (O'Keefe). It appears that even though any given cell phone works relatively the same as another, not all scientists agree on the effects of cell phones.

Conflicting Results

Sharon O'Keefe's article states Klaeboe, Blaasaas, and Tynes believe that "radiofrequency does not have enough energy to break chemical bonds or damage DNA," (qtd. O'Keefe). A human body can tolerate an electromagnetic field of up to about 5 milliigauss, and anything higher than 5 can cause damage to cells. Based on their research and studies, Klaboe, Blaasaas, and Tynes felt that the radiofrequency radiation emissions were not this strong. However, a study by Hardell et al. concluded that there was an increased risk for brain tumors connected to cell phone use. In response to the conflicting results from several tests and scientists, the U.S. Food and Drug Association concluded that many of the studies were subject to flaws in the research (O'Keefe). The list of flaws in the research included too "short duration of cell phone use for risk assessment, exposure to radiofrequency not rigorously determined, little if any data about wave or power density, and controls that were not well defined," (qtd. O'Keefe). It was also found that research on nonionizing radiation is tough to conduct because there is radiation everywhere, so it is hard to test humans and animals effectively (O'Keefe). In an effort to solve the

methodological problems, the FDA suggested combining laboratory and epidemiologic studies to determine what data is actually needed. The FDA is also working with multiple organizations such as the U.S. National Toxicology Program, and the World Health Organization International Electromagnetic Fields to study the effects of cell phone use (O'Keefe).

The INTERPHONE Study

In 1998 and 1999 the International Agency for Research on Cancer conducted a study called the INTERPHONE Study. As the FDA had already suggested, this study gave priority to looking into epidemiological research of the relationship between cell phone use and different illnesses. These illnesses included: brain tumors, salivary gland tumors, acoustic neurinomas and other head and neck tumors, and leukemia and lymphoma. Many countries around the globe participated in the INTERPHONE Study. Australia, Canada, Denmark, Finland, France, Germany, Israel, Italy, Japan, New Zealand, Norway, Sweden, and the United Kingdom all took part in the study. This international study came to a conclusion that the relationship between cell phone use and brain cancer is plausible over a length of around 10 years (IARC).

The study focused on the population of people with the highest cell phone usage. This population was deemed to be those aged between 30 and 59 in 1998 and 1999. The study also focused on the areas within the participating countries that had the longest and highest use of cell phones. IARC obtained most of its information from an in-person computer assisted interview, also known as CAPI, which was conducted by a trained interviewer. To make sure that the data produced by the study was valid, comparisons of questionnaire answers to information from records of cell phone companies and information recorded by software modified phones were conducted. Some countries even used samples of blood and buccal cells to provide analyses of gene-environment interactions (IARC).

The results of the INTERPHONE Study came out between 2004 and 2005. Glioma, meningioma, acoustic nueroma, and tumors of the parotid gland were recorded to show signs that cell phones can cause cancer and tumors.

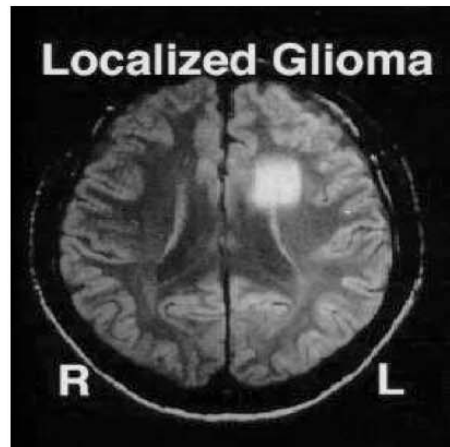


Figure 2: Brain scan showing glioma tumor in left hemisphere. From <http://www.id.yamagata-u.ac.jp/NeuroSurge/Image/glioma-Color.jpg>

So do Cell Phones Cause Cancer?

A total of 2,765 glioma cases, 2,425 meningioma cases, 1,121 acoustic neuroma cases, and 109 malignant parotid gland tumor cases were reported. There was also a control group composed of 7,658 people (RFcom.ca). The occurrence of illness may appear high at first because the numbers reach almost 3,000 in some areas, however the numbers are deceiving. On a large scale these numbers are quite small if compared to the control group, and even smaller when compared to the overall population of the 13 countries the study took place in. Many of the cases were low grade illnesses as well.

The researchers also accounted for participants' recall on how much time they actually spent on their cell phones, and how much time they reported. A substantial correlation between actual cell phone use and recalled use measured by operators who used



software modified phones existed. They found that there was a moderate systematic error, and a substantial random error. The substantial random error accounted for reduced power of the study to detect any increase in brain tumor risk. An investigation between the association of exposure to base

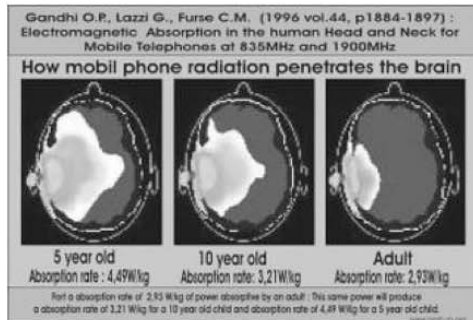


Figure 3: Shows how cell phone radiation is absorbed at different ages. From <http://omega.twoday.net/stories/3030612/>

stations of cordless phones and the risk of brain cancer was also conducted by Shuz of Germany. No increased risk of cancer was found by the research team and no significant association between radiofrequency and microwave electromagnetic fields to brain tumors was found (RFcom.ca).

An article in *America's Network* discussed a survey conducted by the Danish Institute of Cancer Epidemiology. This study was part of the INTERPHONE Study. According to the article, over a research period of two years the Danish researchers found no link between cell phone use and brain cancer or tumors. The team researched almost every Dane with acoustic neuroma. Acoustic neuroma is a very rare type of brain tumor that occurs between the brain and inner ear, so it would give the best measure of harm done by cell phone use. The study used 106 people that had the rare tumor, and compared them to 212 people who did not have the tumor. They matched age and sex as a comparison to get the best read they could. After a comparison of cell

phone usage and medical records, there was no difference between the two groups. The research team also kept track of which side of the head the groups used their phones, and whether or not they were using an analog or digital cell phone. Both areas of research turned up no sign that there was a link between what side of the head and which style cell phone was used (Clark).

A Common Consensus

The Danish team seemed to do a pretty good job with their methodology. They picked a certain illness they wanted to research and accounted for age, sex, which side of the head the cell phone was used, and which style of cell phone was used. The control group is even double the size of the group with the tumor, so the chances of someone getting acoustic neuroma are instantly doubled. The comparison between cell phone usage and medical records turned up no link between the two, so this study looks fairly promising. The other 12 countries who participated in the INTERPHONE Study also came to similar conclusions for other types of brain cancer and tumors, so it appears that this study is legitimate science. The INTERPHONE Study only looked at cell phones that sent and received common waves and frequencies. There are now phones that use wireless internet services and no results or data has been published on the effects of those types of phones. The Radiation and Nuclear Safety Authority in Finland started research in 2004 (Clark). Hopefully the results of the STUK study will be published or reported in the near future.

The Verdict

Based on research done by many scientists, researchers, and the 13 countries who partook in the INTERPHONE Study, it appears that cell phones do not pose a threat to cause brain cancer or tumors. Based on the information given in the article by Sharon O'Keefe, the radiation given off by cell



phones is not strong enough to cause any damage to cells or DNA. The INTERPHONE Study seemed to have proven that notion based on its results. As new technology continues to pour out of the manufacturing plants, more research will be conducted on the different types of signals

and styles of phones to ensure that there is no cause of cancer prevalent. As for now, it appears that cell phones are not messing with our heads as much as people used to think, so it is just fine to continue to jabber away without fear that you will get a tumor in your inner ear.

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APPENDIX D

SUNY WRITING-DISCIPLINE RUBRICS

Assessments of written literacy should be designed and evaluated by well-informed current or future teachers of the students being assessed, for purposes clearly understood by all the participants; should elicit from student writers a variety of pieces, preferably over a period of time; should encourage and reinforce good teaching practices; and should be solidly grounded in the latest research on language learning.

CCCC Position Statement on Writing Assessment

BASIC COMMUNICATION OUTCOMES

- **Students will demonstrate their abilities to produce coherent texts within common college level forms**

EXCEEDING:

Writer presents an easily identifiable, focused, original, and thought provoking controlling purpose or thesis. The paper moves coherently, logically, and even creatively from an engaging introduction to a well-demonstrated conclusion. Paragraphs fit within this structure coherently and present pertinent examples and evidence to support central and subsidiary ideas. Sentence structure displays sophistication and variety; transitions add to the logical development of the topic. The essay exhibits a solid command of word variety and a tone and diction appropriate for the subject and its implied audience. Mechanics (grammar, punctuation, spelling and documentation, if needed) are nearly flawless.

MEETING:

Writer presents an identifiable and focused controlling purpose or thesis. The paper moves coherently and logically from a satisfying introduction to a solid conclusion. Paragraphs fit within this structure and present examples and evidence to support the ideas presented. For the most part, sentences are well constructed and transitions are sound—though the sequence of ideas may occasionally be awkward. The essay exhibits some degree of control over the tone and diction appropriate for the subject and its implied audience. Mechanics (grammar, punctuation, spelling and documentation, if needed) are mostly accurate and paragraph transitions are sound, but the sequence of ⁵⁴ideas may occasionally be awkward.

OUTCOMES: COHERENT TEXT
(continued)

APPROACHING:

Writer presents a wandering, vague, or unfocused controlling purpose or thesis. The paper moves awkwardly from a weak introduction to a conclusion that does not adequately represent the body of the paper. Basic paragraphing exists, but often fails to support or even recognize a central idea, and the use of evidence and examples is inadequate. Sentence and paragraph transitions are often unclear, awkward, indirect, and/or illogical. Tone and diction are often inconsistent and/or inappropriate for the subject and its implied audience. Mechanics (grammar, punctuation, spelling and documentation, if needed) are not well executed and may at times, obscure meaning.

NOT MEETING:

Writer fails to present a controlling purpose or thesis; consequently it is difficult to identify exactly what the thesis is. The essay moves from an unsatisfactory introductory paragraph to an ending that does not serve as a conclusion, thus conveying the sense that much of what has been presented is unresolved. Sentence structure is often awkward and transitions are ineffectual and/or abrupt or simply missing. Diction, tone, and word choice are not appropriate for the subject or for the implied audience. Mechanics (grammar, punctuation, spelling and documentation, if needed) disrupt reading and often obscure meaning.

- **Students will demonstrate the ability to revise and improve such texts**

EXCEEDING:

Writer demonstrates clear evidence of an ability to revise by altering content and approach, by reorganizing material, or by clarifying and strengthening the coherence of ideas. Alterations may include the addition of new material, the deletion of unhelpful material, the substitution of more relevant material for less relevant material, the strengthening of transitions, introductions, and conclusions, and the rewriting of individual sentences. The mechanics (grammar, punctuation, spelling and documentation, if needed) of the final revision are nearly flawless.

MEETING:

Writer demonstrates the ability to revise by refining the content, sharpening the focus, and improving structure, clarity, and coherence. Refining content may include clearer presentation of evidence, shifting of emphasis to foreground the most relevant material, providing improved transitions that keep focus evident, and reworking the introduction or conclusion as well as rewriting individual sentences. The mechanics (grammar, punctuation, spelling and documentation, if needed) are mostly accurate and rarely impede meaning.

D

OUTCOMES: REVISE AND IMPROVE
(continued)

APPROACHING:

Writer demonstrates a lack of ability to revise in any substantial way. Whatever revision has been done has not been sufficient to improve the content, focus, structure, clarity, and coherence of an earlier draft. Such revision may very well be limited to sections of the essay that demonstrate a lack of awareness of how even small changes can affect the entire paper. Mechanics (grammar, punctuation, spelling and documentation, if needed) have either not improved significantly or appear to be the only focus of the revision.

NOT MEETING:

Writer demonstrates a lack of ability to revise at the level of content or structure. Either changes do not improve these features or are focused almost solely on mechanics.

- **Students will research a topic, develop an argument, and organize supporting details.**

EXCEEDING:

Writer indicates/presents a clearly evident, original, and sophisticated controlling purpose, responding creatively to the assignment prompt with evidence drawn from carefully selected sources, documented in accepted style. Conclusions are based on thoughtful integration of the students' own thinking and careful analysis of the outside sources. Mechanics (grammar, punctuation, and spelling) are nearly flawless.

MEETING:

Writer indicates/presents a clear controlling purpose, responding intelligently to the assignment prompt with evidence drawn from appropriately selected sources, documented in accepted style. Conclusions demonstrate the writer's conscious attempts to integrate his or her own thinking with an analysis of outside sources. Mechanics (grammar, punctuation, and spelling) are mostly accurate and rarely impede meaning.

APPROACHING:

Writer indicates/presents either a shifting or unclearly articulated purpose, perhaps failing to focus on the assignment prompt. Outside sources may be inappropriate to the topic, or information from sources may be presented without careful analysis, and it may be inadequately documented. The conclusions may demonstrate little evidence of the students' own thinking, presenting mainly a summary of the sources. Mechanics (grammar, punctuation, and spelling) are not well executed and may, at times, obscure meaning.

D

OUTCOMES: RESEARCH
(continued)

NOT MEETING:

Writer indicates/presents little sense of a controlling purpose, failing to respond to the assignment prompt. There may be adequate reference to the outside sources, selected sources may show little apparent connection to the assignment, or paraphrases may be unclear, quoted material may seem not to relate to the topic, and/or there may be significant problems with documentation. The paper may consist largely of quotations and paraphrases from sources with few connections between and among them. The conclusions may demonstrate no evidence of the students' own responses to the outside sources and may merely restate some of the ideas presented. Mechanics (grammar, punctuation, and spelling) disrupt reading and often obscure meaning.

D

APPENDIX E

ANCHOR ESSAYS AND ESSAY ANALYSIS

In 2006 the English Department's GEAR Committee created a set of six anchor essays that demonstrate the traits of the SUNY rubrics and the various levels of performance. We accompany each essay with a detailed analysis. These concrete examples will help your students to understand what an exemplar essay achieves, what a mediocre essay delivers, and what a poor essay fails to accomplish. Each essay is preceded by the course assignment and followed by a detailed analysis of the essay's traits.

The GEAR Committee was unable to provide individual anchor essays for each of the four categories ("exceeding"= 4, "meeting"= 3, "approaching"= 2, "not meeting"= 1), primarily because the committee found no undisputed 4s or 1s in all three categories.

We decided to present two "close to 'exceeding'" essays (call them 3+/4-) and two "close to 'not meeting'" essays (call them 1+/2-), in lieu of single essays for the "exceeding" (4) and "not meeting" (1) categories. Essentially, we are offering a spectrum of six essays that received scores varying from 4- to 1+, with two essays for each of the extremes and two essays from the middle range. Moreover, to help make the anchor essays as widely useful as possible, this selection, while still representative, was limited to those essays on topics Cortland students commonly address.

The two 3+/4- essays were the two top scorers in the GEAR sample even though neither achieved 4s across the board from all readers. Perhaps essays better than these were submitted for some section of 101/103 without making it into the GEAR sample, but this is not very likely. These examples are about as good as we get in this genre of academic writing. By the same token, the two 1+/2- essays, while perhaps not utterly irredeemable, are about as typically weak as we get.

THE CLOSE TO “*Exceeding*” (3+ 4-) ANCHOR ESSAYS

First Anchor Essay Assignment:

CPN 101 Paper #3: Researched argument using five or more reading sources

Form an argument based on the topic, electronic technology, that is, form a sharp thesis that addresses the issue of whether electronic technology means unity or, on the other hand, alienation, displacement, fragmentation, disunity, etc. Does that unity refer to self, other, family, school, community, world? The more you limit the terms of your argument, the more control you will have over it. You must be specific; do not make the error of generalizing your argument. Your definition of electronic technology will narrow and limit the argument and its choice of terms. To get started, you may or may not want to use as a reference point, one of the readings we analyzed in class; for example, if you took Hayles' argument concerning the validity of virtual reality, you could argue either for or against the notion that computer technology, especially virtual reality, bears a materiality that enhances physical reality, thus connecting the user to physical reality like never before and enhancing learning in educational environments; so in that case, you would necessarily refute the arguments that claim computer technology (virtual reality) disconnects the user from physical reality, thus leaving the user displaced, alienated, isolated, disillusioned, depressed, etc. Use either the classical argument structure or the streamlined problem/solution format we practiced in class. With either structure, you must refute opposing arguments, show a concession, and then favor your argument strongly. Multiple citations from a minimum of five reading sources are required. Concerning your five sources, at least one must be non-electronic, and at one must be from an online database. Moreover, all research arguments must cohere with the GEAR Assessment guidelines. Papers must be at least five to seven pages in length and include a Works Cited page in MLA format.

ANCHOR ESSAY 1: CELL PHONES (UNTITLED)

On any given day, I can walk around the Cortland campus and I am certain to observe dozens of students scurrying about hurriedly chatting, text messaging, or connecting to the Internet via cellular telephone. They are often so absorbed in their little 'technological world', that greetings among peers are diminished to a small, quick nod of recognition. Electronic technology has infiltrated close to every aspect of our modern world. And now, portable electronic technology, such as gaming systems, digital day planners, mp3 players, in addition to cell phones, can be added to the list of fast growing technologies. Of these hand held devices, it can be said (as well as observed) that cell phones are quite popular. One would assume that, with the abundance of these sleek 'go anywhere' phones, communication and connection within today's society would be at an all time high. But is this really the case? Some people believe that cellular telephones have become a staple to society, representing popular status and ever-ready access to the world, increasing communication and togetherness. The reality is, the profusion of cell phones is deteriorating our society, not only by causing people to act self-absorbed and rude, and increasing our general levels of stress, but also by causing people to loose touch with reality and to become isolated.

E

ANCHOR ESSAY 1
(continued)

Have cell phones really become a necessity in our society? Tara Palmquist and Evan Jones seem to believe so. In the article "The Cell Phone-Today's Necessity" by Tara Palmquist, she says that not only have cell phones become more prevalent today, but also that society has become *dependent* on them. "Now, society readily relies on this new technologically advanced cell phone to get quality reception from anywhere that a person could possibly want to go" (Palmquist 2). To this statement, Evan Jones eagerly concurs in his article "The Societal Impact of Cell Phones". He even adds that cell phones have made life easier and more secure, allowing parents (who purchase cell phones for their children) to "track the movements of their children at all times simply by buying them a cell phone" (Jones 1-2). Thus, to some, cell phones have become indispensable. For most parents the peace of mind, the ability to know what and how their children are doing at any given time, is well worth the price of the phone and monthly bills. And it appears that millions of others believe that their cell phones are worth the cost too. In an article in the San Francisco Chronicle by Ryan Kim, Professor Paul Levinson is quoted, saying, "The cell phone is a conduit to things that can make dreams come true" (Kim 2-3). In this same article Heidi Hansen says that she cannot go a single day without her cell phone, and she even brings it with her on vacations to stay connected to friends and clients from work (Kim 3-4). This seems extreme.

Although people love their cell phones, could it be possible that this 'love' has morphed to an unhealthy obsession? The possibility is more than likely. "According to [a] BBDO survey, 15 percent of Americans have interrupted sex to answer a cell phone call" (Kim 3). If cell phones taking precedent over peoples' *sex lives* does not classify as obsessive and unhealthy, I don't know what does. Likewise Andy Rice and Bridget Murray share the opinion that the obsession with cell phones has gone too far, and consequently, by infiltrating every aspect of our lives, is creating more stress within society. Thus, cell phones can be viewed as a nuisance, not a necessity. Andy Rice states, in his article "The Affect of Cell Phones, Pagers, and Other Telecommunications Technology on our Work and Play", that "Cell phones have changed the atmosphere of our workplaces, making them more escapable physically, yet at the same time making them less escapable mentally" (Rice 1-2). This means that our work place is more portable than ever, and that the idea of a strictly 8-hour workday is quickly fading. Even those who love cell phones prove his statement to be true. By taking her cell phone on vacation, Heidi Hansen allows for her clients from work to contact her, taking the relaxation out of the vacation. It's no wonder why our society is so tense and stressed out. In addition, Bridget Murray reports, that according to some psychologists and researchers the excessive bombardment of technology, like cell phones, can interfere with our sleep and sabotage our concentration, in her article "Data Smog: Newest Culprit in Brain Drain". Cell phones overload us with access our social lives as well as access to our work. This can lead to large amounts of stress and other complications. Murray's article also reports, "At worst the overload can lead to indigestion, heart problems and hypertension" (Murray 4). These are serious complications that can stem from a technological overload. Cell phone technology has not become a necessity, but rather a drain on society.

Some people who love cell phones not only view them as a life necessity but a status symbol as well. Dana Thorat and Aaron Brand explore the concept that cell phones are status symbol in their articles, "Social

Priorities Make Cell Phones a Necessity for Back-to-School Teens" and "Cell Phones: The New Status Symbol" respectively. In addition, Aditi Krishnan writes an article, "Cell Phones, a Neoteric Necessity?" and expresses similar ideas. Krishnan explains, "The ardent desire to be considered unique and 'cool' is the reason behind the yearning for these latest innovations by today's youth" (Krishnan 2). This is a common belief, that by possessing the latest trendy cell, you will automatically become 'cool'; the phone makes up for any social shortcoming you might have. To this Thorat adds, "Cell phones have become important social catalysts...phones [are used] as means for gaining social acceptance" (Thorat 1). Aaron Brand mentions that the newest trend for this "status symbol" is the camera cell phone. These phones contain tiny cameras in them that allow the user to take pictures with their cell phone at any given moment. Krishnan add that these pictures are a way of personalizing your camera, "If your phone is equipped with a camera you could even save pictures of loved ones as wall papers" (Krishnan 2). So one can assume that by buying a cell phone with a camera and taking pictures in public, you will automatically become "cool"? Right!

Wrong! The "status boosting" cell phone means absolute nothing if it causes you to forget your manners, and many a time it does, as people are noticing. Three separate articles explain how cell phones do not make people appear "cool", but rather self-centered, arrogant, and rude. "The World's A Cell-Phone Stage: The device is upending social rules and creating a new culture", "Societal Impacts of Cell Phones", and "Cell Phones and Real-World Communication" all notice that the use of cell phones has instigated a cultural shift for the worse. Michael Bugeja recalls his experiences with people using cell phones, in the article "Cell Phones and Real-World Communication". He says that cell phones interrupt times of worship, wakes, births, graduations, weddings and, nowadays, people only show mild annoyance, as if it is to be expected. Bugeja even presents an example of extreme rudeness. At Iowa State, he introduces the dean of the College of Agriculture to a few student editors. As the dean extends her hand to the student editor, the student's cell phone rang. Oblivious to the dean's hand, the student answers the phone, leaving the dean's hand unshaken (Bugeja 2). That was a first impression I am sure was never forgotten. Moreover, Ryan Kim, author of "The World's a Cell-Phone Stage: The device is upending social rules and creating a new culture", says, "That rapidly evolving culture is evident in instances where people think nothing or engaging in a cell phone conversation in a bathroom or restaurant; couples flirt via text messaging and say they have interrupted sex to pick up a phone call" (Kim 2). This shows utmost disrespect for those around us, and that fact that it is met with only *slight* annoyance proves how drastically society is affected. Are we to end up manner less, technology obsessed degenerates? "Societal Impacts of Cell Phones" states that, "One commonly reported problem [with cell phones] was the lack of rules of etiquette such as when to answer ringing phones, when to turn phones off, and how to conduct a private conversation in public without offending bystanders." People have lost all sense of consideration for others when it comes to cell phone conversations. They forget that they are not in private; people around them hear at least one side of the conversation, often whether they want to or not.

Cell phones make those boundaries between public and private very porous. In the past, if you're having a spat with a significant other in a public place, one of you will argue and say, 'Not here' because it's intrusive. But now, with cell phones, there's not 'Not here' anymore. (Kim 5-6)

ANCHOR ESSAY 1
(continued)

Cell phones diminish the existence of courtesy and manners. To assume they would boost ones "status" is absurd; if anything, behavior related to cell phones leaves the offender looking foolish and worse off than if he or she had no phone at all.

Some people feel that the existence of cell phones have brought our society closer together by allowing people to talk to whomever they want, whenever they want. Paul Levinson boasts in Ryan Kim's article that he "can now hear from people [he] want[s] to talk to all the time. That's what makes cell phones irresistible" (Kim 3). Similarly, Jesse Somer states that this form of modern technology "is a medium that can be used for love and friendship as well as business and information", keeping people instantly connected (Somer 3). In Somer's article "Information/Human Age: Bringing Family and Friends Closer Together" it states that "the Information Age is bringing our world closer together...Love and Friendship are now much easier to sustain and obtain as communication links become stronger, faster, and more elaborate" (Somer 2-3). Indeed, cell phones do have their good points, though only when used properly, which most people do not.

Cell phones are handy in case of emergencies, in case your car breaks down, or in case you're stuck in traffic and late for an appointment. Such instances like those show the value of our handheld technology. It is the misuse and abuse of the ability to talk to anyone at anytime that over shadows the positive aspects of cell phones. So really, does being able to talk to anyone at anytime really bring our society closer together?

Giacomo Apadula and David Brooks have come to the conclusion that cell phones cause people to loose touch with the world around them and cause people to isolate themselves from new experiences. Giacomo Apadula, and student at James Madison University, says "I have noticed an increasing amount of students who talk on their cell phones between classes...this limits the amount of interaction among students on the campus." This is not an isolated incident. Being a student at SUNY Cortland, I too have noticed the large numbers of students with cell phone, and am, unfortunately, guilty of it as well; I walk around campus with a cell phone glued to my ear, talking to my fiancé in Kintnersville or my brother in Rochester. Experiencing it firsthand, I do agree that cell phones detract from interactions with my peers. To this observation Apadula adds that "people focused so intensely in their own conversation, shows that people mentally remove themselves from the everyday world in order to indulge in their own individual world centered by technology" and by cell phones (Apadula 3-4). David Brooks discusses something similar to this in this article "Time to Do Everything But Think". He describes how such advancements in technology cause people to speed up, not noticing that there is an entire world around them. Technological gadgets let people forget that they're human and can interact face to face with other humans, not just via cell phone or other technological device. Relating to Apadula's article that similarly introduces the idea that people have stopped interacting with each other that this "technology gives us more of an opportunity to isolate ourselves from those around us" (Apadula 3). When waiting in a waiting room, people more often would rather call on a cell phone and talk to a friend, someone they know, rather than strike up a conversation with a stranger sitting nearby. Goodness knows how difficult *that* is; see how technology is disfiguring society, and what should be social settings? Again, as Apadula states, "By having technology create

ANCHOR ESSAY 1
(continued)

this type of environment was as a society are restricting ourselves from growing. We tend to focus in on our comfort zone and remain there, never venturing outward to experience what else the world has to offer" (Apadula 4). Therefore, cell phone hinder any possible closeness in society, isolating people from new experiences, causing them to regress to less enlightened forms of themselves.

Cellular telephones put limits on society, however you look at their effects, it's true. They can cause us to forget our manners and isolate ourselves from new experiences. Until now, I did not realize that I too was guilty of such rudeness. My cell phone, being one of my prized possessions, has actually hindered my ability to stay in touch with the "real-world". Maybe I can try turning off my phone between classes, try talking to my friends and walking to class *together*, instead of walking to class *next to each other* immersed in our own separate cell conversations.

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ANALYSIS OF ANCHOR ESSAY 1: CELL PHONES (UNTITLED)

This essay offers much to like in its engagement with the topic and its relatively lively sense of language, but it does not yet reach the “exceeding” category. The student incorporates a number of sources, looks critically at herself, and clearly strives to present her material and her argument in an interesting, flowing manner. But herein lies the problem. The essay is predominantly a presentation of material, and so it primarily presents an article-by-article summary of that material (a habit that runs the gamut from the strongest to the weakest essays). Additionally, paragraphs lose focus at times, some information is misplaced, and sentence weaknesses occasionally mar the essay’s effect.

COHERENCE: The student offers an easily identifiable, focused, and somewhat thought-provoking thesis, but hardly an original one. Still, the idea appears fresh to this student, and her conclusion offers her thoughts about changing her own behavior. The paper does strive to be engaging, but this effort is sometimes undermined by vague sentences and paragraphs that shift focus. Phrasing, diction, and grammar are sometimes problematic, but not so as to impede understanding.

RESEARCH/ARGUMENT: The controlling purpose is both clear and evident, if not particularly original or sophisticated. The student works toward responding creatively, but falls short of that goal (for instance, “On any given day at Cortland, I am certain to observe . . .” is a blank that could be filled by anything). Sources are selected with what at first looks like some care; on closer examination, however, many turn out to be mere testimonials from students in college newspapers gleaned from the Web. The question of their appropriateness to the topic and purpose at hand in a serious research paper, then, remains open. To be sure, these sources are carefully and appropriately documented, but are summarized and combined rather than analyzed or synthesized. Paragraphs, sentences, and mechanics are acceptable but far from flawless.

WHY NOT A 4?: This is arguably the better candidate for the “exceeding” category primarily because the student is clearly engaged herself. Readers see her address new sources and new ideas, and while the essay does not rise to original analysis, she is clearly thinking for herself. The slightly glib, uneven, occasionally conversational style echoes this emerging awareness; sophistication, variety, creativity and a solid command of paragraphs, sentences, words and mechanics will have to await her further development. This is a promising but not yet outstanding piece of writing.

Second Anchor Essay Assignment:

Argument/Research Project:

Your earlier draft required you to decide whether or not Big Business has historically and presently relied on the exploitation of labor to maximize profits. This final draft will require you to extend the conclusions you reached earlier. You may take your research in one of three directions. First, if you believe that Big Business has legitimate reasons for making profits at the expense of worker quality of life, you may defend that position. Secondly, if you believe that Big Business exploits labor because of greed, you may present your suggestions about how to remedy the situation. Third, if you think there is a historical precedent for the creation of sweatshops, you may attempt to show the connections. In any event, you will be required to locate information from the library and the internet. You must locate periodical sources (at least 12), both academic and popular, to support your suggestions.

The research paper must be 1250 words long and must synthesize information from at least eight sources. Follow the assigned format from the topic you have chosen. A schedule of due dates will be provided.

Topic two—follow the format below:

PARAGRAPH ONE: Introduction. This paragraph should contain background information and set the context for your paper.

PARAGRAPH TWO: Opposing point of view. This paragraph should end with a thesis that identifies your position, lists the points you intend to cover, and predicts your solution(s) to the problem.

PARAGRAPHS THREE AND FOUR: These paragraphs should discuss the problem. Information must be documented.

PARAGRAPHS FIVE THROUGH ? : These paragraphs should begin with a secondary thesis that identifies more specifically your solution to the problem. They should go on to develop in detail how you propose to eliminate sweatshops. In these paragraphs you may analyze present attempts and how to improve them, or you may introduce completely new solutions. This information must be documented. Or, if you wish, you may introduce several possible solutions, analyze them, and choose one that seems superior to the others. You must, of course, give solid, documented reasons for your choice.

LAST PARAGRAPH: provide closure.

ANCHOR ESSAY 2: IS IT POSSIBLE TO END SWEATSHOPS LABOR ?

A serious issue throughout the world is beginning to get more attention; the exploitation of workers and the use of sweatshops in factories are violating human rights. In these situations employees are paid low wages for long hours of work in unsafe conditions, and workers are not treated as human beings. Sweatshops

are not only threatening third world countries, but exist here in America along with most of the developing world. Many United States businesses and corporations rely on the exploitation of employees and the use of sweatshops in order to increase productivity and profits while at the same time negatively affecting their workforce. "The very word 'Sweatshop' comes from the apparel industry, where products were 'sweated' out of workers by forcing them to work longer and faster at their sewing machines" (Applebaum & Dreier 1). Clearly business, both historically and presently, relies on the exploitation of the labor force in order to maximize profits.

While many argue in support of ending sweatshop labor, Nicholas D. Kristof and Sheryl WuDunn argue in support of sweatshops in "Two Cheers for Sweatshops". In the article both authors admit to the fact that sweatshops do take advantage of their employees and exploit them; however, the employees who work in sweatshops live a better life than others living within the same country. A relative talking about a family member who works in a sweatshop stated, "'It's good pay,' ... 'I hope she can keep that job. There's all this talk about factories closing now, and she said there are rumors that her factory might close. I hope that doesn't happen. I don't know what she would do then'" (qtd. in Kristof and WuDunn 68). Third World countries that have sweatshops are among some of the fastest growing industrial nations in the world. What many people don't understand about sweatshops is that many comparisons are based on the average income of an employee in America. One dollar in a Third World Country goes a lot farther than it would in America: to a "Bangladeshi woman with a handful of kids who would otherwise drop out of school and risk dying of mundane diseases like diarrhea, \$1 or \$2 a day can be a life-transforming wage" (Kristof and WuDunn 70). In the article "Workers Demand Rights", Louise Palmer discusses how employees or sweatshops organize in order to get better working conditions: "The strike was a radical call to action, aimed at educating the entire community about the oppression damaging the lives of women workers in the garment industry" (Palmer 426). The argument that sweatshops are a positive means of employment and income is one way of viewing the issue; however, the exploitation of workers and sweatshops are detrimental and something that needs to be changed. It is clear through history, employees coming together to organize strikes, and jobs being sent overseas to sweatshops that it is the intention of companies to increase their profits no matter what it takes.

One of the issues included with exploitation is the idea of taking American work overseas and the issue of sweatshops. In sweatshops workers are being horrendously exploited, even to the extent of child labor. Many sweatshops exist in third world countries where there is very little protection for workers. Often the Governments that exist in sweatshop nations aid the existing sweatshops rather than attempting to end their reign and exploitation of their workers. Many American-based companies such as Disney, the Gap, Mattel, and Wal-Mart rely on sweatshops to produce their products (National 1). The use of these sweatshops results in maximum profits for these companies and others.

Women in Bangladesh are paid 1.6 cents for each \$17 Harvard cap they sew. Their wages come to just 1/10th of one percent of the retail price. On the other hand, U.S. Customs shipping records show that the total landed Customs value of the cap when it enters the U.S. is \$1.23, which means Harvard and its U.S. manufacturer are marking up the price by 1,300 percent (National 1).

ANCHOR ESSAY 2 (continued)

This fact only validates the issue of using sweatshops and exploiting workers to maximize profits for the businesses involved. One company in recent years that had been known for the exploitation of employees in Wal-Mart. A major reason Wal-Mart has been able to keep down store prices is because of the exploitation of the workers in sweatshops. According to the DVD, Wal-Mart: Low Prices for High Cost, a girl in China worked at a Wal-Mart factory from 7am-10pm. She stated that the meals offered were gross and that if an employee lives in the factory offered dorms they charge that worker rent and utilities. This is an example of exploitation because of the long hours and the fact that even if the employee doesn't live in the dorms he or she has to pay rent. The company offered dorms should not be charging for rent and utilities. Also, in the movie a Wal-Mart inspector feels bad for the employees in the sweatshops; he sees how bad it is. He thought that it wouldn't be so bad or it would change. In the movie this inspector felt that Wal-Mart would treat its employees with more respect and support. He didn't think he would be let down by Wal-Mart like this.

One force that has seemed to always balance the unfair treatment of employees is the ability of the exploited employees to strike/organize. The article "The Social Responsibility of Business Is to Increase Its Profits" by Milton Friedman discusses the major reason for exploitation. It is the goal of every company to maximize profits even at the expense of its employees. "American businesses should be left to their own devices, within the constraints of law, to behave in whatever manner maximizes profits..." (Friedman 781). This statement is unacceptable; many times American businesses do not operate within the constraints of the law to maximize their profits and that is where the issue/problem of exploitation of workers is introduced. According to Benjamin L. McKean, "There isn't the luxury of innocent till proven guilty in the global economy" (Farrell & Olsen 1). However, when companies fail to abide by the constraints of the law sometimes the exploited workers come together and organize a strike to obtain their full rights as workers. According to "The Organizer" by Studs Terkel,

I put together a fairly solid organization of Appalachian people in Pike County. It's a single industry area, coal. You either work for the coal company or you don't work. Sixty percent of its people live on incomes lower than the government's guidelines or rural areas... The only thing to do was to organize the local people (386).

This statement from Bill Talcott, a labor organizer, seems to be one of the great equalizers when it comes to the unfair treatment by companies and/or industries. "One worker said: 'we feel like prisoners. There is no value in our lives. We are like slaves. Our hands are bound and our mouths are stopped'" (If Shirts Could Only Speak... 23). Without the ability to strike or organize, the issue of exploitation would be a larger issue and one that would be more difficult to fight against.

The single most important issue that surrounds the topic of sweatshops and exploited labor of employees is how to end sweatshops while still providing work for employees. One way of ending sweatshops that is often mentioned is to return many of the foreign made products back to the United States. One thing that people often forget is "sweatshop refers to both a work place and a labor system" (Greenwald 1).

Sweatshops exist not only in Third World countries but as shown before sweatshops have a special link in American History and still continue today throughout the country. That is what makes this issue so difficult to solve. There are many possible solutions to solve the problem of sweatshops; however,

We don't advocate boycotts, even of companies like Wal-Mart. First, we don't want to take jobs from workers in the developing world who need them. What we are asking is that the companies do the right thing: respect human and workers rights and end the terrible abuses (Anderson 1).

This is often what make individuals struggle the most; is it possible for the time being to end sweatshop labor without taking away the wages that the employees rely on? Three steps that might be able to be used to possibly end sweatshop labor are to form unions in Third World countries to protect employees, use fair trade agreements between countries which help control business leaders to fairly pay employees, and to demand businesses to sell products that were not produced in sweatshops. Our country needs to look at where it had to come from in order to benefit its own work force. "After all, one of the key goals of American foreign policy is the protection of human rights. Thus we should prevent corporations which violate such rights from doing business in the United States" (Yesilevsky & Anna 1). By trying to implement these changes our country could drastically change the use of sweatshops throughout the world and act as an example for new developing nations.

Without a doubt the issue of sweatshops is not an easy topic. With the majority of the developing world relying on this form of labor to grow as nations they leave their employees exploited. Through the use of these ideas about how to solve the issue of sweatshops and exploited workers the United States could drastically decrease its reliance on sweatshops and possibly influence other countries to follow in their footsteps. Also, it would help lower outsourcing of jobs here in America by raising the standards, and in turn it would enhance the global economy in the long run.

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ANALYSIS OF ANCHOR ESSAY 2: IS IT POSSIBLE TO END SWEATSHOPS [SIC] LABOR?

The student clearly wishes to take the position that sweatshops are exploitative and that the problem of sweatshops could be solved if governments just had the will to do so. An admirable moral stance, and clearly a genuine conviction, but since she apparently sees the point as evident *a priori*, the essay offers only a flawed argument, despite its effort to present a balanced, thorough analysis. For example, after noting that sweatshops in third world countries offer comparatively excellent job opportunities, the paper abruptly shifts to strikes, and then complains that American workers lose jobs to workers in third world countries, forgetting the previous tacit admission that those workers need the good jobs more than Americans do. Good, workable claims appear throughout, but these are dropped, unsupported, and undeveloped.

COHERENCE: The thesis is focused and easily identifiable, but neither original nor thought-provoking, especially since it proposes a statement of fact as a claim. The paragraphs do present evidence and examples, but that material tends to be summaries of source material (sometimes confusingly presented), and generally ignores implications of that material. The sentences are generally acceptable, but they also are vague at times, jump to conclusions, and leave readers searching for the point. Tone and diction, while often shaky, are appropriate, and mechanics are generally sound.

RESEARCH/ARGUMENT: The argument presented is more or less “text-book,” not creative or sophisticated. This is partly a function of the structure of the assignment itself, which usefully attempts to suggest a framework of ideas (and which the student dutifully attempts to follow). Moral platitudes, however, replace any real analysis of the problem and how to solve it. The student offers opinions from critics or opponents and fairly represents those views, but never seriously considers them nor effectively answers them. Conclusions fail to move beyond the moral stance of “just don’t do it,” although the student does strive to examine the issue thoroughly. Once again, these ideas are fresh for the student, who clearly engages honorably with a difficult issue. Mechanics are not flawless, but mistakes rarely impede meaning significantly.

WHY NOT A 4?: The paper is neither original, thought-provoking, nor creative. It outlines the issue with sincerity and reasonable thoroughness, but never gets beyond predictable material, and thus never truly engages the reader. The argument lacks real analysis, and the style, while adequate, lacks sophistication, variety, and the ability to command interest. Mechanics also need attention.

THE “*Meeting*” (3) ESSAY

Third Anchor Essay Assignment:

Assignment: Essay Five, The Research Paper: Argumentative research essay drawing on multiple sources & library research

Please write an argument of at least 1200 to 1500 words, or at least five or six word-processed, double-spaced pages, in which you support and defend your position on a significant controversy surrounding issues of popular culture of your own choosing. Your purpose is to argue in favor of your own opinion, but you must ground your arguments in library research, not on personal experience.

Tips: THIS ESSAY IS NOT A REPORT! I'm not asking you to collect and regurgitate information about a topic; you need to select a topic about which people can disagree, and take a stance on that topic. Think of it as an argumentative essay, only with articles from the library to support your argument.

Try to draw on different kinds of sources, from the general periodical press (newspapers, encyclopedias) to more specialized sources like scholarly or professional journals, government publications, and so on. Use the library's computer databases, both general and specific, full-text and otherwise. Ideally, you will also strive for a range of points of view on the topic: you should collect pieces that offer both "pro" and "con" opinions on your issue. Use your research to explore your opponent's arguments as well as your own: any worthwhile argument **MUST** address the concerns of its opposition.

Follow These Guidelines:

1. A **minimum of five to seven sources**, all told, should suffice. This figure is a lower limit; don't just stop reading when you've found seven sources. One source must be print (a book, for example), one must come from a database (Lexis-Nexis, for example), and one must be an article from class. You may use no more than two articles from class in the paper (this includes articles from the book we may not have discussed, but are nonetheless in the book). Find your own stuff.
2. You **MUST** quote to support yourself. Please use the MLA style of parenthetical citation, with an MLA list of “Works Cited” on a separate page at the end of the essay. See your textbook, plus the relevant links from the library's Web page, for help with the rules that govern this system of documentation. Since you will be drawing on sources unfamiliar to some members of your audience, you have a special obligation to use your sources responsibly. The risk of plagiarism is not worth it. Neither are the essays available for purchase – I've seen them. Also, I have software available to check and make sure you do not plagiarize. If I think you have, I will not hesitate to call you on it.
3. In argument, it is your enemy that makes you strong. Because your purpose in this essay is to persuade someone to adopt your position, I strongly suggest you think of your audience as being composed of people who might disagree with you. Such an audience will force you to articulate and defend your principles: they won't let you get away with sweeping generalizations, unwarranted assumptions, or unsupported assertions of opinion. They would raise objections that you must anticipate and answer! That means **COUNTER-ARGUMENT!** This is a requirement for this essay, as with all of them.

4. Proofread! Spelling, grammar, and usage are all very important, and all count. We will be going over together, step by step, how to prepare and compile a researched argument essay, and therefore – EACH PIECE OF THIS ASSIGNMENT IS DUE WHEN IT IS DUE! Excuses will not be accepted. Lack of preparedness will not be tolerated. Make a work schedule for yourself and stick to it.
5. The essay must be typed, double-spaced 12pt, Times New Roman font.

Below is a list of due dates; please plan your schedule accordingly.

ANCHOR ESSAY 3: TITLE IX

With the congressional ruling in 1972 of Title IX, the equal opportunities act, the world of sports that had previously belonged to men now belongs to women as well. Until recent years, women's athletics has been almost non-existent. Because the change has come very slowly and women are still not equal to men in sports, one wonders whether or not women are being given the credit they deserve. Women's athletics are changing; but, women still believe that while playing sports and wanting to win they must also display a traditional feminist personality. Mariah Nelson discusses, in her article "I Won. I'm Sorry," that the attitude of female athletes is to be good but not to be better than men. One girl she interviewed said, "I love male approval [...] I've learned something: if I kick guys' butts and lord it over them, they don't like me. If, however, I kick guys' butts then act like a girl, there is no problem" (Nelson 440). Title IX has changed views of women in sports in a positive way and allowed women the same opportunities in athletics as men; however, women do not enjoy the same respect men receive from society because they are still placed in a traditionally inferior social role.

Title IX has changed women's sports in a positive way that has permitted them to reach for the same athletic goals as men. In 1972 this law created equality for women's athletics at both the high school and college levels. With the passing of Title IX, the public schools that were receiving government funding had to split their budgets equally between the men's and women's athletic programs. Schools and society would not fund women's sports because they chose to put all the budget money towards men and they saw no future for women in athletics. The article "Title 9 for a Good Cause" states that approximately 2% of athletic funding and scholarships were given to women's athletic programs before Title IX, now schools' athletic departments are divided and there are different people in control of the men's and women's athletic programs (2). Because women play at the professional level they should also be able to compete at the high school and college level. The article "Title 9 for a Good Cause" states that each school's "department [leader] chooses what sports they want to have, and each department budgets their own sports [accordingly]. Scholarships that are also provided by federal money [are] also divided in half and given to each department" (1). However, each department has to keep sports within their budget. One reason women appear to have opportunities for more sports than men are

because the men usually keep their expensive football programs which use most of their budgets. Football teams have high insurance costs; they need money for equipment and supplies and many football teams have a variety of coaches as well. Because women do not participate in football, all the money saved can be put towards a variety of other sports such as swimming, tennis, and bowling. Half of America's tax payers are women; Title IX argues that half of the tax dollars should go to funding women's athletics as well as men's. Title IX has not only had an important impact on college and professional level athletics but in high school sports as well. Women have been able to use Title IX in order to ensure their advancement in achieving what is equal in men's and women's sports. One example of how Title IX has helped increase women's opportunities in athletics was in 2004 with two Westchester County girl's soccer teams.

At Mamaroneck and Pelham High School, both located in Westchester County, the women's varsity soccer season was pushed from the fall to the spring. Two female athletes, Katherine McCormack and Emily Geldwert, brought their case to court arguing that the men's soccer season was in the fall, and to ensure equal opportunities for the women, their season should be in the fall as well (Hamblett 1). Mark Hamblett wrote about the issue in his article "Separate Soccer Funds to Violate Civil Rights" published in New York Law Journal. He wrote that the schools claimed that logistical problems forced them to schedule women's soccer in the spring. Along with the logistical problems, the schools also said they did not have the field space to allow the girls to play in the fall. Because the girl's season was in the spring they could not participate in state championships. The girls "were treated unfairly by spring scheduling because it deprived them of the opportunity to compete for the regional and state championships that were held in the fall" (Hamblett 1). The girls also argued that most college recruited in the fall and this placed them at a disadvantage in receiving scholarships. In the end, the judge ruled in favor of Katherine McCormack and Emily Geldwert and forced the schools to accommodate the women's soccer programs in the fall. Judge Charles Briant felt that "'Scheduling the girls' soccer season out of the championship game season sends a message [...] that [women] are not expected to succeed and that the school does not value their athletic abilities as much as it values the abilities of the boys'" (Hamblett 2). He ruled that these girls were not given the equal opportunities proposed by Title IX. In the past, women were not given the same treatment or the same opportunities to play sports as men but because of Title IX that has all changed. However, even though women are supposed to be treated equally to men they are not given the same respect or treatment; women are seen as inferior in the sporting world.

Even though Title IX gave women equal opportunities in athletics, they are still not represented or respected equally to men in athletes. Before Title IX, women were not supposed to want to win or to excel in sports; sports were a way for men to show their dominance. Men saw sports as outlets for aggression and dominance, which went against the traditional roles expected of women. In the article "I Won. I'm Sorry" Mariah Nelson discusses how women want to win and set new standards in the world of women's sports; however, they have to achieve this without "exceeding male heights" (439). Women feel that they cannot look like aggressive, competitive athletes but rather they should act like ladies while on the playing field. Women are told to be feminine, act beautiful, and be inferior to men (Nelson 439). Furthermore, Nelson feels it is

ANCHOR ESSAY 3
(continued)

understood that women should wear skirts or dresses with make up and jewelry during tennis because under their masculine drive to win they also want to show that they are still feminine and women first (441). They are not just out to win but also to attract and win the approval of men. Many coaches "enforce a dress code and stress that [their] athletes should be 'young ladies first, track girl[s] second'" (Nelson 440). This is not just the case on the track but in all other women's sports as well. In field hockey and in lacrosse women have always competed wearing skirts. Even though women play with the same drive to win as men they are told they cannot play at the same intensity. For example, the rules change when lacrosse is modified for women; when women play ice hockey they are not allowed to check each other into the boards. This allows for men to feel superior and more aggressive while playing the same sports as women. However, many women feel that this is okay. They do not want to appear as aggressive as men because they still want men's approval. Nelson suggests that "through feminine dress, behavior and values" (441) women are apologizing for their athletic capability and masculinity. Women's inferiority is not only shown while playing sports but also through advertising. However, many people would disagree and feel that Title IX has had the reverse effect.

Many people feel that Title IX has taken away from men's athletics. They believe that the money given to fund sports and scholarships, because of Title IX, is being distributed unequally with much more emphasis now being placed on women's sports. Communities see fewer and fewer men's athletic programs at the high school and college level and when cuts in the athletic program had to be made. Many of them come from the men's side rather than both the men's and women's sports programs. Many people feel that women are no longer inferior to men in athletics and that they were actually taking away from men's sports programs. This is simply untrue. Title IX is designed to give both men and women equal opportunities in athletics. The money given to public schools by the government is split equally between both the men's and women's athletic departments. There are two separate departments for men and women that are headed by two different individuals. The athletic directors individually decide what sports programs the men and women will have. They could pick as many programs as they wanted as long as they fit within the school's budget. The article "Title 9 for a Good Cause" states that studies have shown that "in 1917 there were 31,852 college female athletes, [and] recently in 2001 it was recorded that there were 150,916 college female athletes. As for men in 1972 there were 172,447 college male athletes, and in 2001 [there were] 3,921,069 male athletes" (2). This proves that Title IX created equal opportunities in sports for both men and women to excel. However, even with Title IX women are still not treated equally to men. Women are still not given the same publicity as men in sports and are not seen as true athletes. Rather, they are viewed as women with nice faces and beautiful bodies. Women are expected to look pretty while competing and show a lady like manor. They are not supposed to appear masculine or show any of the same competitive qualities that men do while playing sports.

While women's sports have come along way towards equality with men's there is still the tradition view of women that makes them feel inferior to men. In 1972 congress gave women and men equal opportunities on the playing field. Title IX gave women the right to play sports and prove that they could be just as aggressive and competitive as men. However, men do not see women as equals but see themselves as superior to women.

ANCHOR ESSAY 3
(continued)

Men are not the only one's to blame as women also view themselves as inferior to men. Even though women want to prove they are capable they do not want to exceed the levels men do. Women still look for a man's approval and as a result women do not get the respect from society they deserve.

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ANALYSIS OF ANCHOR ESSAY 3: TITLE IX

This essay meets the requirements of the assignment, but it also faces problems. In particular, the thesis, while nominally an argument, isn't much of one, since claiming that women in sports are nevertheless placed in conventional roles is hardly controversial. Few could gainsay such a claim, and how these lingering biases concern Title IX is unclear. Moreover, the essay's purpose seems split between documenting unfair treatment of women athletes on the one hand, and on the other exploring—but not thoroughly enough—the legal and policy questions raised by the implementation of Title IX: “equality,” funding, scholarships, the alleged harm to men's sports, and the like. This weak and divided basis for analysis contributes to the essay's repetitiveness and its reliance on summarizing sources one by one, each time leading back to a reassertion of the thesis rather than a development of it. The one attempt at addressing critics is a confused discussion with data that contradict the student's interpretation.

COHERENCE: The sentence at the end of the first paragraph—the classic, dutiful position for the “thesis statement”—is clear, but it does not quite consistently control the paper, even though points are addressed paragraph by paragraph in an appropriate manner overall. The conclusion summarizes instead of concluding, but it is nonetheless at least appropriate; the limits of the thesis's claim limit the scope of possible conclusions. Paragraphs do undeniably present examples, one source at a time, as evidence for the thesis, but these are also sometimes repetitive. Coherence is faked by ending each paragraph with a sentence that properly belongs in the following paragraph—and each following paragraph begins by repeating that same information. The tone and diction are generally appropriate for the topic, but the phrasing is awkward at times, as is the sequence of ideas. Punctuation is a problem in places.

RESEARCH/ARGUMENT: The student's indignation and her championing of Title IX lead to a clear tendency if not a crystalline purpose. This tendency is supported with examples drawn from the selected sources, though unfortunately these sources are not always fully or appropriately documented. For instance, paragraphs 2 and 5 seem inadequately paraphrased or under-documented. Two sources are listed in the Works Cited but not actually cited in the paper, and in general the sources seem a bit outdated, since perforce much has been written since the mid-1990s on this topic. The writer does try to integrate her thinking with the outside sources, but these materials serve primarily as anecdotes to support her original claim rather than defenses of her assumptions, so the paper shows little if any analysis—mostly it reports. Since the thesis is not really controversial, there's little she can do with counter-argument. Mechanics and phrasing are sometimes troubling, but the difficulty is limited, not pervasive.

WHY NOT A 4? The writer fails to offer an original, thought-provoking, creative discussion, relying instead on reporting well-known information without analysis. Coherence between paragraphs is artificial, and the paragraphs themselves are often repetitive. The paper represents neither the student's own independent thinking nor any substantial conclusion. The sentences, while functional, do not offer the sophistication and command of phrasing needed for a 4.

WHY NOT A 2? This paper does embrace one aspect of a 2 essay, in that the conclusions “demonstrate little evidence of the student's own thinking, presenting mainly a summary of the sources.” However, the controlling purpose does not fatally wander, the paragraphs do support that purpose, and the examples are appropriate. The paragraph transitions are awkward but not unclear, and the tone and diction are appropriate. Mechanics are generally acceptable.

THE “Approaching” (2) ESSAY

Fourth Anchor Essay Assignment:

Argumentative Research Essay:

For this assignment, you will write a research paper with a persuasive purpose on a topic that relates in some way to the general theme of this course as reflected in our *Readings Online: A Virtual Common Place* reader, that is, the use by or effect on (some segment of) society of computers, the Internet or the World Wide Web. This of course makes available a broad range of topics, and you can use the chapter index of *Readings Online* as one general guide to choosing and starting to narrow down your argumentative research topic (note that this means you may also use any of the topics or readings from chapters 1-4 of *Readings Online*, which we did not go over in this course). If you have or get an idea for a topic but you are not sure that it would be acceptable according to the guidelines I have given above, please ask me about it first before even beginning your research on the topic.

In researching your topic and writing your essay, you must use *at least five* separate online or printed sources, which may include any of the readings from *Readings Online*, any (reputable) sources you find on the Internet or traditional materials like books or printed periodicals. Specifically, you must use at least one nonelectronic source and at least one from an online database. To document your sources, you may use the MLA, APA or some other recognized documentation style. If you use sources from the Web or other Internet sources in your essay, be especially careful to follow the standards for documenting online sources in each of these styles as given in detail in Part IX (chapter 52) and Part X (chapters 53-56) of *Universal Keys for Writers*. For guidance specifically with MLA Style, you may also consult the guide prepared by the College's English Department which you may view at [URL omitted]. And again, if you use material from *Readings Online*, refer to the MLA and APA documentation guides found at [URL omitted] and [URL omitted], respectively.

In researching, planning and writing the first draft of your research paper, follow the guidelines I have or will have given you in my lectures on writing argumentative essays in general and writing research essays in particular, links to online versions of which you can of course access by clicking on the "lectures" link on the course Web site. For specific instructions on submitting the first and subsequent drafts of your argumentative research essay, see the site [URL omitted].

E

ANCHOR ESSAY 4: CYBERSPACE: A GROWING WORLD

As our world grows today, so does cyberspace. For many people, cyberspace has become an escape from the real world. Anything you can imagine can be done, talking to family and friends, watching a movie, paying taxes, and checking for local phone numbers. Except for your daily needs such as showering, cooking and cleaning, you can do anything you wish in cyberspace, the list is endless. John Weiner author of the article

"Static in Cyberspace: Free Speech on the Internet" writes, "VR mirrors RL" (Weiner, par.23). Weiner is saying virtual reality mirrors real life. Cyberspace is a world of its own, with its own set of laws. What has become obvious though, is that cyberspace is growing so large, that it can not be controlled by the government of the real world. The internet is ungovernable by the real world; our government should not even attempt to regulate it.

Government does not exist in cyberspace. John Perry Barlow writes a proclamation of why the internet can not be controlled in his article "A Declaration of Independence in Cyberspace". He says that there can not be government interference, especially if those making the laws can not understand the possibilities of this cyber world. "Governments derive their just powers from the consent of the governed. You have neither solicited nor received ours" (Barlow, par.3). It is understandable that users of cyberspace do not need a government.

On the other hand there are problems with having this complete disorder. One of the few requirements the internet has is age restrictions. For example, one must be eighteen years of age in order to view some pornographic materials. Ethical values are tested here at a young age with kids either lying and viewing the material or doing the right thing. Legislation has passed laws to control cyberspace and what children are viewing. Jim Exon author of, "Only the Force of Law Can Deter Pornographers", says about recent legislation "...has steered the industry toward developing possible blocking devices, and we applaud those efforts" (Exon, par.15). These new blocking devices such as, parental control and filters, are an improvement from what little we have had before. Although there are blocking devices we still will not be able to block kids from accessing all pornographic materials on the Web. As Exon says "We have laws against murder, and we have laws against speeding. We still have murder, and we still have speeding. But I think most reasonable people would agree that we very likely would have more murders and more speeders if we didn't have these laws as deterrents" (Exon, par.16). These regulations are not going to completely stop this problem. Blocking devices and age permitting sites are helpful in controlling regulation, but there are still easy ways around them. There is no certain way to stop people from completely being monitored in cyberspace but this is the best the government can provide for now.

Many other people however, think that the attempt is entirely lost. William F. Buckley Jr. author of, "Internet: The Lost Fight" writes in his article, "Parents who care will of course encourage and patronize the blocking devices. But in the back of their minds they will know that this fight, on this front, is lost" (Buckley, par.7). Many other citizens believe this as well, knowing that the laws can never be completely enforced. This might be the reason though why the internet attracts many people. As Weiner says,

The "Net" is a free space, the argument continues, because no one controls it and no one owns it; it has no center. Instead, it has thousands of nodes, each of which permits those with access to a computer, a modem and a modest budget to send and receive messages and to read, copy and distribute documents, manifestoes, essays and exposes. No one is excluded because of race, ethnicity, creed or gender.

Cyberspace does not separate race and is not prejudice therefore all the negative things of real life can be avoided.

The young generation of users, take full advantage of knowing that laws can not be enforced. Christian A. Kirtchev author of, "A Cyberpunk Manifesto", describes these users as "cyberpunks". Kirtchev writes, "We are the ELECTRONIC MINDS, a group of free-minded rebels. Cyberpunks. We live in Cyberspace, we are everywhere, we know no boundaries" (Kirtchev, par.1). What Kirtchev calls cyberpunks are the people who actually control the internet. Their defense is that they, "...fight for freedom of information. We fight for freedom of speech and press. For the freedom to express our thoughts freely, without being persecuted by the system" (Kirtchev, par.5). What this means is that cyberspace has almost complete freedom. Giving a person the freedom to do anything they wish. These so called cyberpunks can find loopholes around any constraints, they can not be governed.

With endless possibilities what will become of the world and cyberspace in the future? Sven Birkerts proposes, "The end to the isolated individual, the end of having no connection with the outside world. Time, light, seasons all will not have the significance as they once did. We will judge our lives as online or offline" (Birkerts, par.40). But he relaxes us by saying, "I am not suggesting that we are all about to become mindless, soulless robots, or that personality will disappear altogether into an oceanic homogeneity. But certainly the idea of what it means to be a living person living a life will be much changed" (Birkerts, par, 41). Birkerts is certain that our lives will be consumed in cyberspace. A life where everything you do is some how related to cyberspace. A world lacking government that we would become dependent on would result in the loss of life outside of cyberspace.

The government can not regulate all of cyberspace. An effort to create new blocking devices has helped to reduce certain problems. With no control how much will we, the people, depend on cyberspace rather than real life? However the virtual world of cyberspace can not substitute real life. If governments have minuet interference, cyberspace will continue to get more users to escape from the real world. John Perry Barlow puts it like this, "it may be more humane and fair than the world your governments have made before" (Barlow, par. 14).

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ANALYSIS OF ANCHOR ESSAY 4: CYBERSPACE: A GROWING WORLD

This student cherishes a romantic attachment to the idea of the Internet as a way to escape government, and the ensuing “logic” focuses on propping up that ideal. Consequently, rather than developing the idea, the student repeats the cyber-outlaw dream, throwing in quotations that seem to support the cause and ignoring any opposition altogether.

COHERENCE: The author states a thesis clearly enough, but the essay roams around it instead of pursuing and developing it: government does not exist in cyberspace; cyberspace does not need a government; cyberspace should not have government; the government cyberspace has is ineffective; cyberspace eliminates all the negative parts of real life; laws in cyberspace are unenforceable; cyberspace outlaws fight for freedom of speech and information. This bare outline belies the essay’s incoherence. The paragraphs exist to summarize sources rather than to develop ideas or analyze positions. Sentence skills are limited, including comma splices, fragments, repetitive language, awkward phrasing and punctuation errors.

RESEARCH/ARGUMENT: Again, the essay has a shaky focus, other than the ideal of the cyber-outlaw. Thus, sources are presented largely as collaborating statements, without analysis. Similarly, conclusions are merely reaffirmations of the student’s original intent, with no consideration of implications or complexities, and no response to any real opposing viewpoint. Sentence weaknesses also interfere with clear communication.

WHY NOT A 3?: The thesis is readily identifiable, but the paper wanders about rather than striking out toward a solid conclusion. The paragraphs include examples from source material, but these examples are merely inserted rather than meaningfully integrated, and the student does not always appreciate the argument those sources present—dropping, for instance, the point that legal restrictions need not be perfect to be useful, and jumping to interpretations not justified by the material, such as moving from “the government does not have the consent of the governed” to “the Internet is ungovernable.” Logical sequences among claims are absent. Sentence skills and mechanics both need work—including sentence fragments and awkward, confusing phrasing. The issue is never truly analyzed, and the student’s own thinking is limited to statements of opinion and simple “agree/disagree” responses to source material.

WHY NOT A 1?: The essay does have a controlling purpose, if an unfocused one. The student does use appropriate sources, and does attempt to offer transitions from one idea to the next. Diction and tone shift randomly—for instance, switching between first and second person indiscriminately—but are appropriate for the subject matter despite these weakening inconsistencies. The student does respond to sources, if not with analysis; the mechanics, while occasionally problematic, do not otherwise obscure meaning.

THE CLOSE TO “*Not Meeting*” (1+1/2-) ESSAYS

Fifth Anchor Essay Assignment:

Assignment: Essay Five, The Research Paper: Argumentative research essay drawing on multiple sources & library research

Please write an argument of at least 1200 to 1500 words, or at least five or six word-processed, double-spaced pages, in which you support and defend your position on a significant controversy surrounding issues of popular culture of your own choosing. Your purpose is to argue in favor of your own opinion, but you must ground your arguments in library research, not on personal experience.

Tips: THIS ESSAY IS NOT A REPORT! I'm not asking you to collect and regurgitate information about a topic; you need to select a topic about which people can disagree, and take a stance on that topic. Think of it as an argumentative essay, only with articles from the library to support your argument.

Try to draw on different kinds of sources, from the general periodical press (newspapers, encyclopedias) to more specialized sources like scholarly or professional journals, government publications, and so on. Use the library's computer databases, both general and specific, full-text and otherwise. Ideally, you will also strive for a range of points of view on the topic: you should collect pieces that offer both "pro" and "con" opinions on your issue. Use your research to explore your opponent's arguments as well as your own: any worthwhile argument MUST address the concerns of its opposition.

Follow These Guidelines:

1. A **minimum of five to seven sources**, all told, should suffice. This figure is a lower limit; don't just stop reading when you've found seven sources. One source must be print (a book, for example), one must come from a database (Lexis-Nexis, for example), and one must be an article from class. You may use no more than two articles from class in the paper (this includes articles from the book we may not have discussed, but are nonetheless in the book). Find your own stuff.
2. You **MUST** quote to support yourself. Please use the MLA style of parenthetical citation, with an MLA list of "Works Cited" on a separate page at the end of the essay. See your textbook, plus the relevant links from the library's Web page, for help with the rules that govern this system of documentation. Since you will be drawing on sources unfamiliar to some members of your audience, you have a special obligation to use your sources responsibly. The risk of plagiarism is not worth it. Neither are the essays available for purchase – I've seen them. Also, I have software available to check and make sure you do not plagiarize. If I think you have, I will not hesitate to call you on it.
3. In argument, it is your enemy that makes you strong. Because your purpose in this essay is to persuade someone to adopt your position, I strongly suggest you think of your audience as being composed of people who might disagree with you. Such an audience will force you to articulate and defend your principles: they won't let you get away with sweeping generalizations, unwarranted assumptions, or unsupported assertions of opinion. They would raise objections that you must anticipate and answer! That means COUNTER-ARGUMENT! This is a requirement for this essay, as with all of them.

4. Proofread! Spelling, grammar, and usage are all very important, and all count. We will be going over together, step by step, how to prepare and compile a researched argument essay, and therefore – EACH PIECE OF THIS ASSIGNMENT IS DUE WHEN IT IS DUE! Excuses will not be accepted. Lack of preparedness will not be tolerated. Make a work schedule for yourself and stick to it.
5. The essay must be typed, double-spaced 12pt, Times New Roman font.

Below is a list of due dates; please plan your schedule accordingly.

ANCHOR 5 ESSAY: STEROIDS

Steroids are an illegal drug that is generally related to testosterone, a male hormone that promotes muscle growth. Men, women, and children today are using them for many different reasons. They are being used for sports, body building, and improved physical appearance. The Drug Enforcement Agencies states that, “steroids are taken in cycles to reduce tolerance development and adverse effects. Cycling is when a person taking steroids alternates periods of steroid use with either no use or low doses of the steroids” (12). The use of steroids is physically and mentally damaging to our society today and is being used by younger and younger children. Steroids are a very dangerous substance when used for the wrong reasons, but they can be used for a positive reason. “The medical uses for anabolic steroids are to treat anemia, breast cancer, weight loss from severe illness, osteoporosis, and enhance and repair the body tissue-building process. They are also used to treat delayed puberty” (healthteacher.com). There are many different kinds of steroids that react differently when introduced to the body. The most popular steroids that are abused are anabolic steroids. Steroids are negatively affecting men, women, and children both physically and mentally. Although the use of steroids for enhanced performance and better physical appearance in the United States is growing steadily, it is negatively affecting abusers because of their damaging side effects.

Steroid abuse should stop because the men that use them experience damaging side effects. The National Institute on Drug Abuse states

Major side effects from steroid abuse include liver tumors and cancer, jaundice, fluid retention, high blood pressure, increases in LDL, and decreased in HDL. Other side effects include kidney tumors, severe acne, and trembling. There are also side effects that are gender specific. When males stop using steroids then can develop breasts, go bald, and shrinking of testicles. Some other negative health effects that can happen from steroids are reduced sperm count, infertility, and increased risk for prostate cancer. Women can experience growth of facial hair, male-pattern baldness, changes in or cessation of the menstrual cycle, enlargement of the clitoris, deepened voice. Adolescents can experience side effects such as growth halted prematurely through premature skeletal maturation and accelerated puberty changes. This means that adolescents risk remaining short for the remainder of their lives if they take anabolic steroids before the typical adolescent growth spurt. (1)

ANCHOR ESSAY 5 (continued)

People think that by taking steroids their physical appearances are going to improve, but this is only true when they are in the process of taking the steroids. After they come off the steroids they will experience the negative side effects and Steroids do not only negatively affect you physically, but also mentally.

Steroids mentally affect people negatively for many reasons. First of all, “people who have been using steroids for a long time may become dependent upon them. The reason for this is they may psychologically believe that they cannot function without them.” Steroids have not been proven to be physically addicting, but they are psychologically addicting. This is because when people see the results they get from steroids, they fear that if they stop taking them they will go back to the way they were before, reducing physically. “Some other psychological effects from steroid use are aggression, mood-swings, and manic-like behavior that may lead to violence or suicidal tendencies. People may experience frequent episodes of temper outbursts, argument, shouting, and having urges to beat or harm others. Another name for this is roid rage” (anabolicsmall.com). People experience roid rage because of all the built up testosterone from the steroids. Although the negative effects of steroids are obvious, some people may disagree that they are harmful for you if taken in cycles.

Some may feel that steroids have no negative effects and that only positive results will come from steroids if taken in cycles. They may consider that since when steroids are taken in cycles it reduces tolerance and adverse effects, so it also must prevent any negative side effects. This thought is all wrong. Although cycling does reduce adverse effects, it does not eliminate the effects from happening. It also does not prevent one from becoming addicted. So it’s obvious that there is no possible way that someone can say that steroids will not have negative effects if taken in cycles.

Steroids, the illegal drug that is generally related to testosterone, are negatively affecting the abusers. Steroids are used to enhance performance and improve physical appearance. It is negatively affecting them physically and mentally. Men, women, and adolescents are all abusing steroids. Although the use of steroids in the United States is growing steadily, it is negatively affecting abusers because of their damaging side effects.

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<http://www.steroidinformation.com/>

<http://www.anabolicsmall.com/roidc1.htm>

<http://www.healthteacher.com/teachersupports/content/alcohol/teacher2.asp>

<http://www.nida.nih.gov/Infofacts/Steroids.html>

<http://www.deadiversion.usdoj.gov/pubs/brochures/steroids/professionals/professionals.pdf>

<http://www.deadiversion.usdoj.gov/pubs/brochures/steroids/hidden/hiddendangers.pdf>

ANALYSIS OF ANCHOR ESSAY 5: STEROIDS

This essay faces multiple challenges, beginning with a failure to meet minimum assignment criteria at just two and a half pages (in the original typed, double-spaced version), and half a page of that is an extended quotation. The entire paper contains only four in-text citations, although the Works Cited page lists six sources, all Web sites. The essay begins with a technically false and grammatically incorrect claim that “steroids are an illegal drug.”

COHERENCE: The thesis is clear enough, but un-illuminating, since it presents a statement of fact rather than a claim—clearly, steroid abuse should be avoided, and no one would seriously argue to the contrary. Overall coherence is a problem right from the first paragraph, which shifts focus at least five times. The conclusion is pointless; it merely repeats earlier statements. There’s nothing to “resolve” because no real issue has been posed. Coherence between paragraphs is manufactured artificially (as elsewhere in these anchor essays) by changing the topic in the last sentence of a paragraph and then repeating the same statement in the first sentence of the next. Sentences and mechanics are reasonable except for a few pronoun references, but it is actually difficult to tell because so much of the paper is given over to paraphrase and cutting and pasting. The essay wants proofreading for spelling and comma use. The bigger problem is that the student has little to say. The student has learned nothing that he didn’t already know. Neither does the reader.

RESEARCH/ARGUMENT: The research is disappointingly shabby for a college-level essay, and falls well short of the assignment guidelines. The essay presents an obvious statement as an “argument.” Sources provide factual information about the negative effects of steroids, but again, what’s to argue? (The medical literature may well dispute the alleged harm of steroid use, and perhaps ethicists disagree about the use of “performance enhancing” substances or practices. However, given the evidence of the paper submitted, this analysis is beyond the reach of the student’s imagination.) Organization is haphazard, particularly the split discussion of “cycling,” and the student provides no evidence either for “psychological addiction” or for the assertion that abusers rely on cycling to ward off negative side effects. Moreover, the frequent errors in what are presented as direct quotations (and from government Web sites, no less) make it difficult to tell whether the student has misunderstood the difference between paraphrase and quotation, or whether the “sources” themselves are simply amateurish re-hashings of material that originated elsewhere in the first place. Finally, there’s nothing to conclude, since nothing much is claimed.

WHAT SAVED IT FROM BEING A 1?: Arguably, this paper should be a 1 (indeed, it would not rise to the minimum passing grade of C- or to the “acceptable” level in the portfolio process), since it ignores the minimum requirements for the assignment—only two and one-half pages with only four cited references—and consequently hardly represents a serious effort to adequately address the essay’s purpose or content. Additionally, it largely reports instead of arguing, as noted above. The writer does, however, present a thesis, and that thesis does control the essay after the hoary and mechanical fashion of the “five-paragraph essay.” Paragraph skills need help, but the sentence skills and mechanics are otherwise acceptable. Primarily, this paper demonstrates insufficient effort from the student. [Note, however, that this paper certainly would have earned a failing grade, since it clearly falls far short of the assignment criteria.]

E

Sixth Anchor essay Assignment:

CPN 101 Paper #3: Researched argument using five or more reading sources

Form an argument based on the topic electronic technology, that is, form a sharp thesis that addresses the issue of whether electronic technology means unity or, on the other hand, alienation, displacement, fragmentation, disunity, etc. Does that unity refer to self, other, family, school, community, world? The more you limit the terms of your argument, the more control you will have over it. You must be specific; do not make the error of generalizing your argument. Your definition of electronic technology will narrow and limit the argument and its choice of terms. To get started, you may or may not want to use as a reference point, one of the readings we analyzed in class; for example, if you took Hayles' argument concerning the validity of virtual reality, you could argue either for or against the notion that computer technology, especially virtual reality, bears a materiality that enhances physical reality, thus connecting the user to physical reality like never before and enhancing learning in educational environments; so in that case, you would necessarily refute the arguments that claim computer technology (virtual reality) disconnects the user from physical reality, thus leaving the user displaced, alienated; isolated, disillusioned, depressed, etc. Use either the classical argument structure or the streamlined problem/solution format we practiced in class. With either structure, you must refute opposing arguments, show a concession, and then favor your argument strongly. Multiple citations from a minimum of five reading sources are required. Concerning your five sources, at least one must be non-electronic, and at one must be from an online database. Moreover, all research arguments must cohere with the GEAR Assessment guidelines. Papers must be at least five to seven pages in length and include a Works Cited page in MLA format.

ANCHOR ESSAY 6: ELECTRONIC MAIL, INSTANT MESSAGING, AND THE INTERNET: DOES ALL OF THIS BRING FRIENDS AND FAMILIES CLOSER TOGETHER?

Technology has advanced to the point where there are so many gadgets to keep up with. However, according to all of my sources, they say that most of these advances are bringing friends and families closer together, but on a personal note, I completely disagree. The authors of all my sources have stated just about the same argument that the internet, electronic mail, or instant messaging is bringing people closer. Their point has been taken into consideration, but it is impossible to truly become connected with someone using online connection. While at the same time, there is a small chance that one or two people can feel closely connected. The names of the following articles are as follows: "Four E-mails" by Alden Solovy, "Liberty, Equality, E-mail!" by Ginger Trumfio, "Staying Connected" by Christine McGuire, "You've Got Friends" by Monica Bhide. Lastly the name of the book that I chose is "Connecting: How we Form Social Bonds and Communities in the Internet Age" by Mary Chayko. All of these authors speak of how technology and most of its many advances is proving to a lot of families and friends that we don't always have to see each other; we can e-mail each other or IM each other.

According to my sources that say the advances of technology with e-mail, the internet, and instant messaging is are bringing families and friends' closer together is an opinion that is obviously shared by

As for me, I honestly don't think that all of these advances don't really do anything. My reason for this statement is because, take for instance I have a cousin that lives next door to me and internet friend in China, it will more likely be that I will talk to the person in China than my own flesh and blood. However, my sources see differently. In the article "Four E-mails" by Alden Solovy, he says, "One day last month I sent e-mails to four friends. I hadn't heard from them in a long. It was a casual act. I had no grand intent, just the joy of trying to stay connected to people I like and respect" (32). McGuire, the author of "Staying Connected" says, "Communication is necessary and important if any relationship is to be healthy and strong" (McGuire, par. 4). When it comes to a statement like this, I completely agree, because families and friends need to communicate, but it's the way how we communicate is what I don't quite agree with. For example, McGuire says, "When phone calls get too costly, e-mail is a great way to communicate" (internet). Once again I agree that e-mails are a great way to communicate, but if the person on the other end of the computer has gone through a lot of problems, there is no way the one that sent the e-mail can get the full effect of what the person is feeling, compared to being there with the other person.

How do all of these advances bring people closer? This question is simply to express my thought that if one is not interacting with another person, whether it is a friend or family member, then how can one really get close. At the same time if someone feels more comfortable with having an online friendship or relationship, then by all means go ahead, because then in that case achieving a closer relationship is possible. According to Trumfio, he says, "E-mail removes many of the pressures of face-to-face communication, which encourages senders to be more open" (38). Chayko says, "Connecting with people across distances and even across time is a rather ordinary part of the human experience. A social environment saturated with technology virtually ensures that... extensive knowledge of a whole host of people... not part of any face-to-face social circle of ours... and friends" (2). According to Bhide's past experiences, she says, "I don't know them – not in the traditional sense. If I saw them in person, I wouldn't recognize them. But I'd know their words anywhere" (240). To me this sounds like a genuine connection, but how well does she really know them? Bhide also says, "We've become friends through online discussion boards – virtual communities such as AOL and other sites – where people with common interests post and reply to messages" (240). To me this is living in a fantasy. How can people say they found a friend online and never interacted with the person to observe they react in certain situations? The thing that some people are forgetting is the true meaning of a friend. A friend is someone that not only shares common interests but also is one whom is there for you no matter what action has been taken. Some people use the term 'friend' too lightly, and that is why so many enemies are created.

Families and friends are vital in this world, but if using the means of online connection then how true is the relationship? According to Solovy, apparently he thinks differently. He says, "I'm at a loss to explain four casual e-mails returned four moments of human change. I'm left with a nagging feeling... Maybe it's the strong connection to what we do and who we are" (32). Don't get me twisted and think I don't think it's not possible to try and to get to know someone over the internet, because then my point has completely gone through window. I just don't think it's possible to get closer to someone by just merely e-mail, because there is no interaction and, therefore, no true emotions being visualized. However, my sources think the exact opposite. For example,

Solovy says, “But mostly I’m left with the feeling that listening-no, the willingness to listen-is as at the core of everything that really matters” (32). From my personal experience, I honestly don’t think that the internet, e-mails, or instant messaging brings friends and families closer together. The simple reason is that people can say anything online. Like I said, there is no true emotion being visualized. I believe that when online with someone, he or she can do whatever he or she wants and give a response whenever he or she feels like it. The truth of the matter is that when these people finally come face to face, it’s a different situation, because what happened online is completely different to what will happen when one is face-to-face with the other person. At this time emotions and actions will surface. For talking online one is able to put on a mask for as long as he she wants, but when physical interaction begins, it will be hard to keep up with the person that was talking online.

Face-to-face interaction or online connection, which is better? According to Chayko, she says, “Even face-to-face interaction is by no means guaranteed that a true social connection will emerge when two people spend time together” (3). Once again I completely disagree, because to me almost everyone has that sixth sense when it comes to meeting people. To me it is not that hard to get that connection to know whether or not this is someone that one can be friends with. I am not always saying that one would always be right about his or her sense, but the majority of the time he or she could be right. As for me, in my short life time, I have been right most of the time about the friends I have kept. I have tired online connection and I am able to report that it doesn’t work. Trumfio thinks differently she says, “And since the face-to-face contact is eliminated, and there is no reminder of the sender’s audience, the sender can easily forget the protocol appropriate for that audience” (38). This is the exact reason why I say online connection is not all what is cracked up to be. As I said previously, it is so easy for one to say whatever he or she wants online, because there is nothing being seen. As for face-to-face interaction, one is able to see the awkwardness in a one’s actions, when asked to respond to something he or she doesn’t completely agree with and tries to lie.

To reiterate a little, I’ll say that face-to-face interaction is the best way to go. However, Bhide thinks differently she say, “There’s a real tragedy and sadness in the world, but another side of humanity loves and cares, and it’s thriving. I’ve found it in my e-village” (240). As one can see from this quote that clearly she thinks she has found true friendship or should I call it her ‘e-village’. On the other hand, Chayko almost shares my point when she says, “We are constantly exchanging information as we share certain ways of presenting ourselves, including our postures,... ways of speaking and behaving, and notes on all our ‘favorite things’. We display aspects of ourselves and try to detect aspects of others,... we do not yet have individualized information” (53). When there is face-to-face interaction, there is a much better sense of how someone is by the way he or she responds to certain situations.

Overall, my point of face-to-face interaction is sometimes better when it comes to getting closer to someone and rekindling old flames between two people. Online connection has its pitfalls. Like I said, there is no emotion that is visible compared to physical interaction. However, I can see the point of maybe how online connection can bring friends and families closer together, but I still don’t agree for the simple reason that I believe true connection comes from physical presence.

Works Cited

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<http://www.lifeway.com/lwc/mainpage/0,1701,M%3D50007,00.html>
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ANALYSIS OF ANCHOR ESSAY 6: ELECTRONIC MAIL, INSTANT MESSAGING, INTERNET

This is a short opinion piece—online communication isn’t meaningful communication—stretched to five and a half pages (in the original typed, double-spaced version). Instead of developing the idea, these pages repeat it endlessly, along with various sections of “this author says this, but I disagree” sprinkled throughout, followed by more repetitions of the original opinion. Thus, the essay isn’t an argument, nor is it research in any meaningful way. Sentence skills are problematic.

COHERENCE: The first paragraph’s organization obscures the thesis—surely there is more than this simple opinion? Moving to the next paragraph, however, this opinion becomes a mantra, obviously the student’s focus. Unfortunately, simply as a statement of opinion, it’s never developed, setting the stage for a dreary read. Furthermore, both the introduction and conclusion offer contradictions, as the writer says on the one hand that she can see how people connect online but on the other that she doesn’t believe it. Sentences are marred by mixed constructions, run-ons, awkward phrasing, missing transitions, poor economy and punctuation errors. Diction suffers from clichés and the constant repetition of the poorly chosen “according to my sources.”

RESEARCH/ARGUMENT: The student shows little command or argument, either classical or problem/solution (in the assignment’s terms). Likewise, the research is little more than a series of quotations from people who like to stay connected via the Internet. Instead of analysis, refutation and counterargument, the student asserts that she does not see how true connection can happen online—then we’re off to the next quotation to repeat the pattern. This leads to no conclusions, since there was never anywhere to go. Poor sentence skills add an additional layer of difficulty.

WHAT SAVED A FROM BEING A 1?: The paper does have a consistent controlling purpose, and the student includes several sources, all appropriate for her topic and documented carefully. She also clearly works to connect those sources to her controlling purpose, if awkwardly so. Sentence skills, phrasing and mechanics need a lot of work, but they do not really obscure meaning; the biggest disruption for readers is the long, repetitive trek through the text.

E

APPENDIX F

F

CPN GRADING POLICY SIGNATURE FORM

Students are sometimes perplexed by the grading policies for composition courses. In order to avoid confusion, we require all students enrolled in composition courses to sign this form. If you have questions about these policies, please ask your instructor to explain them to you.

Policies

- Students must complete both CPN 100 or CPN 102 and CPN 101 or CPN 103.
- Students must pass these courses with grades of C- or better.
- D grades are passing grades and will count in students' overall credit hours; however, D grades in CPN do not satisfy the College's bachelor's degree requirements.
- Students must retake CPN courses in which their grade falls below C-, especially before registering for any course for which successful completion of CPN is a prerequisite, including Writing-Intensive courses and any English course above the 200-level.
- Students receiving grades below C- in composition courses must retake the course in which they received the grade. In other words, students in CPN 100 must retake CPN 100; students in CPN 102 must retake CPN 102; students in CPN 101 must retake CPN 101; students in CPN 103 must retake CPN 103.
- Courses in which students receive D grades must be retaken at SUNY Cortland.
- Students who have not completed the requirements for clearing an Incomplete in CPN 100 or CPN 102 by the first day of the CPN 101 or CPN 103 class for which they have registered will not be allowed to remain in that class.

I have read the above statement, and I am aware that I must retake a composition course in which I receive a grade below C-.

Name (please print) _____

Signature _____

Cortland ID _____

Date _____

Course & Section _____

APPENDIX G

Sample Syllabi for CPN 100 and CPN 101

Syllabus for CPN 100 Writing Studies I

CPN 100: Writing Studies I

Instructor:	E-mail:
Semester: Fall 2009	Phone:
Office:	Office hours:

G

COURSE DESCRIPTION

Introduction to the study and practice of writing with an emphasis on critical reading and thinking skills. Not open to students with credit for CPN 102. Fulfills: GE10; LASR (3 cr. hrs.)

SUNY GE 10 LEARNING OUTCOMES

Students will 1) be able to produce coherent texts within common college-level written formats; 2) demonstrate the ability to revise and improve their written texts; and 3) demonstrate the ability to research a topic, develop an argument, and organize supporting details.

OBJECTIVES

Rhetorical knowledge: Students will

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres
- Produce coherent texts within common college-level written formats (GE-10)

Critical Thinking, Reading, and Writing: Students will

- Use writing and reading for inquiry, learning, thinking, and communicating
- Identify purpose and rhetorical strategies employed in texts
- Explore concepts of visual rhetoric
- Integrate their own ideas with those of others
- Investigate how writing and rhetoric shape and are shaped by social, cultural, technological and material contexts
- Demonstrate the ability to research a topic, develop an argument, and organize supporting details (GE-10)

Process: Students will

- Investigate their own writing practices and processes
- Understand how genres and rhetorical situations inform writing processes
- Be aware that it usually takes multiple drafts to create and complete a successful text
- Demonstrate the ability to revise and improve their written texts (GE-10)
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Conventions: Students will

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

Technology: Students will

- Use available electronic environments for drafting, revising, reviewing, editing and submitting texts
- Use available networking environments to practice online communication and collaborative writing projects
- Practice multimodal composition strategies

REQUIRED READINGS

Reading Culture, eds. Diane George & John Trimbur

The Cortland Composition Handbook (online)

Simon & Schuster Handbook for Writers, Lynn Troyka, Doug Hesse, 2009

Various online materials

COURSE REQUIREMENTS AND GRADING

ASSIGNMENT	PERCENTAGE OF GRADE
Reading Responses	20%
Online class discussion	10%
Essay #1	20%
Essay #2	20%
Essay #3	20%
In-class essay	10%

- Final Portfolio
- Grading Signature Form

READING RESPONSES

There will be weekly reading assignments for the course. You will be expected to produce analyses of seven readings and post these to Blackboard. In your responses, your job is to identify what you believe the purpose of the text to be, how it relates to other course readings and our discussion, and any other reaction you have (e.g., agreement, disagreement, curiosity, confusion, etc.). Three of these analyses will be in written form; one will take the form of an audio recording; and one will take the form of a graphic response. The three written responses will be a minimum of 500 words. More specific directions will follow.

ONLINE CLASS DISCUSSION

Online discussion will take place on our course blog. I expect that you will post twice a week to our blog. Blog posts may be short and informal. They are an opportunity for you to make quick points, ask questions, and respond to one another's ideas. In short, your course blog



posts are the online equivalent of things you might say in class during class discussion. Your grade on this portion of the course is largely based on you simply doing the work. That is, make all your posts on time and participate in class, and you will be close to getting full credit for class discussion (i.e., the content and quality of your participation will count enough to make the difference between an “A” and a “B” on this part of your grade).

ESSAY ASSIGNMENTS

You will write one in-class essay and three multiple-draft essays in this course. We will workshop each multiple-draft essay. That means that you will be asked to post a complete version of your essay to Blackboard, receive comments from your peers, and then revise your essay based on their feedback. You will then receive feedback and a grade from me. You will select two of the three essays to revise for your final portfolio. These essays will be a minimum of three pages (750 words). For one essay you will be asked to incorporate visual design elements. Specific directions will follow.

FINAL PORTFOLIO

Your final portfolio will contain revised versions of two of your essays, plus a brief additional essay in which you discuss the ways in which you revised your texts.

POLICIES

ATTENDANCE POLICY:

“It is the policy of the College that regular class attendance is a basic requirement in all courses. However, as long as absences are not excessive, it shall be the students’ performance and not their attendance record which shall determine their course grades. Penalties for excessive absences, as determined by the instructor’s policy, shall not exceed one-third of a letter grade per class hour of absence” (SUNY Cortland College Handbook: 2004-2006, 410: 12A).

LATE PAPER POLICY:

You must inform me prior to the due date of a given assignment (e.g., during the class before, in my office hours, leaving a message on my phone or e-mail) that your assignment will be late. At that time, you will give me a revised due date, which will be FINAL. I will not accept your assignment after this revised due date and you will receive a zero on that portion of your grade. Generally I will give you an extra week without question. If you propose a revised due date more than one week beyond the original, I will expect some detailed rationale.

Assignments handed in late without prior warning will be reduced in grade according to the following formula. Assignments handed in within one week of the original due date will be

SAMPLE SYLLABI
(continued)

reduced one full letter. Assignments handed in within two weeks of the original due date will be reduced two letters. Late assignments will not be accepted more than two weeks past the due date and will receive zeros.

ACADEMIC DISHONESTY:

Plagiarism, the act of claiming another’s writing as your own, is a serious form of academic dishonesty. Students found guilty of plagiarism may expect to face the consequences described in the College Handbook: <http://www.cortland.edu/handbook/index.html>.

STUDENTS WITH DISABILITIES:

If you are a student with a disability and wish to request accommodations, please contact the Office of Student Disability Services located in B-40 Van Hoesen Hall or call (607) 753-2066 for an appointment. Information regarding your disability will be treated in a confidential manner. Because many accommodations require early planning, requests for accommodations should be made as early as possible.



Week	COURSE SCHEDULE (note: Schedule is subject to change. Changes will be announced in class.)
Week 1	Read Introduction
Week 2	Read Chapter One “Reading the News” Discuss Essay #1 Assignment Written Reading Response Due (post in Blackboard)
Week 3	Read Chapter Three “Schooling”
Week 4	Essay #1 Workshop Essay #1 Due
Week 5	Read Chapter Five “Style” Written Reading Response Due (post in Blackboard)
Week 6	Computer lab instruction on podcasting Audio Reading Response Due (post in Blackboard)
Week 7	Read Chapter Six “Public Space” Discuss Essay #2 Assignment

SAMPLE SYLLABI
(continued)

Week 8	SPRING BREAK
Week 9	Essay #2 Workshop Essay #2 Due
Week 10	Read Chapter Four “Images” Computer lab instruction on graphics
Week 11	Discuss Essay #3 Assignment Graphic Reading Response Due (post in Blackboard)
Week 12	Read Chapter Eight “Work”
Week 13	Written Reading Response Due (post in Blackboard) In-class essay
Week 14	Essay #3 Workshop Essay #3 Due
Week 15	Portfolio Workshop
Finals Wk	Portfolio Due



Syllabus for CPN 101 Writing Studies II

CPN 101: Writing Studies II

Instructor:	E-mail:
Semester: Spring 2010	Phone:
Office:	Office hours:

COURSE DESCRIPTION

Theme-based critical inquiry and research into topics and issues of public import. Not open to students with credit for CPN 103. Prerequisite: A grade of C- or better in CPN 100 or CPN 102. Fulfills: GE10; LASR (3 cr. hrs.)

COURSE THEME

In this course we will use the campus theme of “walls” as a common intellectual focus point. We will study the physical, social, imaginary, and metaphorical walls that exist between nations, individuals, classes, and genders.

OBJECTIVES

Rhetorical Knowledge: Students will

- Study and use genres to write about course theme
- Respond to different audiences and rhetorical situations
- Adopt appropriate voice, tone, and level of formality
- Use conventions and format appropriate to genres
- Write in several genres
- Produce coherent texts within common college-level written formats (GE-10)

Critical Thinking, Reading, and Writing: Students will

- Investigate genre- and theme-appropriate research and writing practices
- Learn to find, evaluate, analyze, and synthesize appropriate primary and secondary sources
- Incorporate their own ideas with those of others
- Study the cultural and social roles of genres
- Study how cultural, social, technological, and material contexts shape and are shaped by writing practices
- Demonstrate the ability to research a topic, develop an argument, and organize supporting details (GE-10)

SAMPLE SYLLABUS
(continued)

Processes: Students will

- Study writing processes at work in specific genres
- Investigate the relationship between their own writing practices and those of professionals
- Understand the collaborative and social aspects of composition
- Use technologies to produce genres for a variety of audiences
- Demonstrate the ability to revise and improve their written texts (GE-10)

Conventions: Students will

- Learn common formats for genres
- Learn appropriate documentation styles
- Develop knowledge of genre conventions
- Control such surface features as syntax, grammar, punctuation, and spelling

Technology: Students will

- Learn appropriate use of databases and other information resources
- Produce multimodal compositions
- Study the use of networked environments and genres

GE 10 LEARNING OUTCOMES

Students will 1) be able to produce coherent texts within common college-level written formats; 2) demonstrate the ability to revise and improve their written texts; and 3) demonstrate the ability to research a topic, develop an argument, and organize supporting details.

REQUIRED READINGS

Persepolis, Marjane Satrapi, 2009-2010 Freshman Common Reading

Course packet (available in campus store) of themed readings

The Cortland Composition Handbook (online)

Simon & Schuster Handbook for Writers, Lynn Troyka, Doug Hesse, 2008

Various online materials



COURSE REQUIREMENTS AND GRADING

ASSIGNMENT	PERCENTAGE OF GRADE
Reading Responses	20%
Online class discussion	10%
In-class essay	10%
Essay #1	10%
Essay #2	10%
Essay #3	20%
Course anthology	20%

- Completion of Cortland Composition Library Instruction Program: CLIP
- Grading Signature Form

READING RESPONSES

There will be weekly reading assignments for the course. You will be expected to produce analyses of seven readings and post these to Blackboard. In your responses, your job is to identify what you believe the purpose of the text to be, how it relates to other course readings and our discussion, and any other reaction you have (e.g., agreement, disagreement, curiosity, confusion, etc.). Five of these analyses will be in written form; one will take the form of an audio recording; and one will take the form of a graphic response. The five written responses will be a minimum of 500 words. More specific directions will follow.

ONLINE CLASS DISCUSSION

Online discussion will take place on our course blog. I expect that you will post twice a week to our blog. Blog posts may be short and informal. They are an opportunity for you to make quick points, ask questions, and respond to one another's ideas. In short, your course blog posts are the online equivalent of things you might say in class during class discussion. Your grade on this portion of the course is largely based on you simply doing the work. That is, make all your posts on time and participate in class, and you will be close to getting full credit for class discussion (i.e., the content and quality of your participation will count enough to make the difference between an "A" and a "B" on this part of your grade).

ESSAY ASSIGNMENTS

You will write one in-class essay and three multiple-draft essays in this course. We will workshop each multiple-draft essay. That means that you will be asked to post a complete version of your essay to Blackboard, receive comments from your peers, and then revise your essay based on their feedback. You will then receive feedback and a grade from me. You will revise, edit, and format the Research Essay #3 for publication in the online class anthology. Essays 1 and 2 will be a minimum of four pages (1000 words). Essay 3 will be a minimum of six pages (1500 words). For Essay 3 you will be asked to incorporate visual design elements. Specific directions will follow.

COURSE ANTHOLOGY

The final class project is to compile, edit, format, and publish an online course anthology of students' revised and edited versions of Essay 3.

POLICIES

ATTENDANCE POLICY:

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2. Assignments handed in late without prior warning will be reduced in grade according to the following formula. Assignments handed in within one week of the original due date will be reduced one full letter. Assignments handed in within two weeks of the original due date will be reduced two letters. Late assignments will not be accepted more than two weeks past the due date and will receive zeros.

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Week	COURSE SCHEDULE (note: Schedule is subject to change. Changes will be announced in class.)
Week 1	Read Chapter One “ <i>Persepolis</i> : Walls between Governments and Peoples”
Week 2	Visual narrative and textual narrative Computer lab instruction on graphics Discuss Essay #1 Assignment Graphic Reading Response Due (post in Blackboard)
Week 3	Read Chapter Two “Walls and Diverse Cultures”
Week 4	Essay #1 Workshop Essay #1 Due
Week 5	Read Chapter Three “Language Barriers” Written Reading Response Due (post in Blackboard)
Week 6	Computer lab instruction on podcasting Audio Reading Response Due (post in Blackboard)
Week 7	Read Chapter Four “Racial and Class Barriers” Discuss Essay #2 Assignment

SAMPLE SYLLABUS
(continued)

Week 8	SPRING BREAK
Week 9	Essay #2 Workshop Essay #2 Due
Week 10	Read Chapter Five “Geographies of Difference” Computer lab instruction on database searching
Week 11	Discuss Essay #3 Research Essay Assignment Written Reading Response Due (post in Blackboard)
Week 12	Read Chapter Six “Changing Walls into Windows”
Week 13	Written Reading Response Due (post in Blackboard) In-class essay
Week 14	Essay #3 Workshop Essay #3 Due
Week 15	Document Design Workshop
Finals Wk	Anthology Due

G

APPENDIX H

COURSE TEACHER *Evaluation*

FOR CPN COURSES

- 1. What did you like most about this course?**
- 2. How did this course help you become a more effective writer?**
- 3. What recommendations would you have for improving this course?**
- 4. What was your most significant learning experience?**

H

