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ABSTRACT

To describe the largest division in the University of California (Los Angeles) writing program, this report focuses on placement and testing procedures, curricular principles, course descriptions and goals, and staffing concerns. The first part of the report discusses the components of the Freshman Writing Program--including the English Composition Requirements of the university and the Subject A Requirement (a university-wide minimal writing-ability standard) and the methods of completing these, the Freshman Summer and Preparatory Progrms, and the Honors Collegium. The curricular principles next described include teaching students to write the kind of discourse that is central to academic inquiry, building writing assignments on the kinds of materials students encounter at the university, relating writing assignments sequentially, and presenting the students with challenging writing curricula. The paper then goes on to discuss the courses for English 1, 3, and A, giving detailed sample curricula for each, and describing the Freshman Preparator Program Curriculum, the Project Workshop, and the Cross-Disciplinary Theme-Centered Course. Finally, the staffing of the programs, staff development, and program development are described. The 5 appendixes of this document include explanations of the Subject A Requirement, detailed syllabi and sample lessons for courses, and a syllabus for English 495A and B--Supervised Teacher Preparation. (HOD)

The Freshman Writing Program

A Descriptive Report

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January, 1984

Acknowledgments

This report will describe the largest division in UCLA Writing Programs, the Freshman Writing Program. I would like to thank Carol Hartzog, Director of Writing Programs, for her careful reading of this report and George Gadda, Coordinator of Testing and Placement, for contributing to it, particularly for drafting our course descriptions and course goals. And, moving beyond the immediate circumstances of this report, I must thank Cheryl Bolin, Susan Brienza, Carol Hartzog, and Patricia Taylor for their assistance in developing the curriculum for our courses. And, of course, thanks must go to Richard Lanham, Executive Director of Writing Programs, for the creation and early nurturance of the Freshman Writing Program.

Introduction

The Freshman Writing Program was established in 1982 to bring together a number of UCLA's lower-division writing programs and courses. While these various programs and courses had already evolved to a sophisticated level, their separation limited the degree to which they could influence one another and grow in complementary directions. It seemed time, therefore, to begin coordinating these efforts more systematically than had been done in the past. Let me briefly describe each component of the Freshman Writing Program and then return to these two issues of coordination and development. After addressing these issues, I will discuss, in some detail, the curricular principles that underlie our courses and offer descriptions of our freshman composition offerings. The reader will notice that English as a Second Language and creative writing courses are not listed. These courses are housed in separate units within the English department. Also not listed are UCLA's two tutorial centers; though each works closely with Writing Programs, both are housed in separate departments.

The English Composition Requirement and the Subject A Requirement

All UCLA students must fulfill a four-unit composition requirement. The requirement is satisfied by taking our standard composition course, English 3 (English Composition: Rhetoric and Language)[1] or, in a small number of cases, by taking an introductory humanities course that includes a good deal of writing.[2] A very small percentage of students fulfill this requirement via an equivalent course at another institution or by testing out through the CEEB Advanced Placement Test or UCLA's

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[1]We also offer two or three honors sections (English 3H) per year.
[2]Students in the Honors Collegium have yet another option. See p. 8.

English Proficiency Exam. (The latter will be discussed shortly.)

But there is another layer of complexity to this requirement; before they can enroll in English 3 (or the equivalent humanities course), students must fulfill another, more basic, requirement, the Subject A requirement. (See Appendix A for a brief history of Subject A.) Students can fulfill the Subject A requirement before entering their first quarter in one of four ways:

1. By scoring 600 or better on the CEEB English Composition Test.

2. By scoring 3, 4, or 5 on either of the College Board's Advanced Placement exams in English.

3. By getting a "C" or better in a 4 quarter-unit or 3 semester-hour composition course (equivalent to English 3) at another college or university.

* * *

4. Only a small percentage of students fulfill the Subject A Requirement in the way listed in 1, 2, or 3 above. Those who do not must sit for the Subject A exam. About 60% of those taking the exam pass it and become eligible for English 3.

If a student does not fulfill the Subject A requirement in one of the four ways listed above, that student must take an additional course, and in a small percentage of cases, two courses, before he or she can enroll in English 3 or the humanities equivalent. These additional courses are English A and English 1. Because the University of California has determined that these courses are, by definition, remedial courses (a determination that we in Writing Programs question), neither carries graduation credit.[3]

English A, 1, and 3, then, comprise the offerings of the Freshman Writing Program. We have recently instituted a requirement that students fulfill the composition requirement and the Subject A requirement (if they are held for it) during their first three quarters of residence. Thus it is that each year we must offer approximately 160

[3]Each course, however, displaces four units of workload credit on a student's study list.

sections of English 3, 70 sections of English 1, and 7 sections of English A.

Before closing this section, I should add that we have spent several years reviewing these three courses and are currently involved in an administrative and curricular redefinition of them. Such redefinition, of course, involves not just an assessment of pedagogy and materials, but political persuasion as well. Changes in the labelling and purpose of an established course must gain Academic Senate approval, and certain Systemwide decisions (e.g. about remedial status, about credit) place constraints on what one can do. Thus it is that though we have reviewed and upgraded our courses, we have not yet been able to persuade certain of those who determine policy to approve changes in course titles, course credit, etc.

The Subject A Placement Test

Currently, UCLA's Subject A placement test is composed of two writing tasks: (1) a one-hour assignment that is based on students' personal experience and calls for a narrative or descriptive response and (2) a two-hour assignment that provides a one-to two-page prose passage and asks students to write an analytical or argumentative essay using the information contained in the passage. The essays are each scored holistically by two readers. Based on the total of these holistic scores, students can be (a) exempted from the Subject A requirement and placed in English 3 (or its humanities equivalent), (b) held for English 1, or (c) held for English A and 1.

The English Proficiency Exam. In order to make testing more conceptually sound and efficient and to assure a broader range of essays for evaluation, the Subject A exam also serves as UCLA's English Proficiency Exam. Students who wish to test out of the composition requirement and who have CEEB scores of 660 or over sit for the same exam as students attempting to satisfy the Subject A requirement. Their essays are evaluated at the same time and in the same fashion as "Subject A essays." Their combined holistic

scores, however, must be quite high to satisfy the composition requirement. Only a very small number (approximately 8-12 per year) fulfill the composition requirement in this way.

A word on the nature of our diagnostic exam. Personal/experiential topics are commonly used in diagnostic testing and were the preferred topics at UCLA for some time. But we now feel that if a diagnostic is truly to assess a student's ability to handle university writing, then it should, in some way, approximate that writing. Since our surveys of university writing assignments suggest that they tend to be built on other materials and are expository in nature (Rose, 1979, 1983), and since our Freshman Writing curriculum has evolved to meet those conditions, then we must match some component of our exam to our curriculum and to university need. Thus, the rationale for the 2-hour expository essay. We maintain the one-hour personal/expressive essay to give students a fuller opportunity to demonstrate their writing competence, and thus to provide us with as much information as we can gather in a circumscribed testing period. A sample Subject A exam can be found in Appendix B. (For a fuller discussion of our placement procedures, see Gadda, 1983.)

The Freshman Summer Program

Initiated in 1977, the Freshman Summer Program is a 6 1/2 week program for entering freshmen with low CEEB and Subject A examination scores. Students participate in the summer before their freshman year and elect either the mathematics or the English component of the program. The English component is built on the adjunct model. That is, students are enrolled in an introductory level breadth course like psychology or political science and, as well, take a writing course—in this case, either English A or 1 or an ESL course. The breadth course and the writing course are coordinated so that breadth course material informs writing topics and writing is

integrated into the breadth course. There are four to six writing courses feeding into each breadth course, and we usually offer four breadth courses. Enrollment varies from 400 to 500 students. (See Rose, 1982, for a fuller description of the Freshman Summer Program.)

The Freshman Preparatory Program

The Freshman Preparatory Program was established in 1981 to provide a continuation of preparatory instruction for UCLA freshmen. But the program's curriculum is different from that found in the Freshman Summer Program. The adjunct model, though an effective way to foster "writing across the curriculum," is nearly impossible to mount during regular session on a large campus—students' schedules are simply too diverse and complex. What we attempted to create in the Preparatory Program, therefore, was an alternate cross-curricular model—one that would simulate, within the composition classroom, some of the writing demands found across campus. The curriculum is structured along a select number of thinking/writing strategies (e.g., serializing, comparing) that seem central to academic writing and relies on a sourcebook of interdisciplinary materials to aid in developing these strategies. The composition course becomes, then, an introduction to academic writing and a sampler of academic disciplines and their conventions. (See Rose, 1983, for a fuller discussion of the curriculum.)

Students can enter the program at the English A, 1, or 3 level. Since most of the program's students are fresh from the English component of the Freshman Summer Program, they begin at the English 1 level (if they had English A in the summer) or at the English 3 level (if they had English 1 in the summer). Students in the mathematics component of FSP can enter at the English A level if their scores are appropriate. Once

in this series, the student must take each course in the sequence until his or her composition requirement is fulfilled. The same teacher stays with a particular group of students throughout the sequence. The classes run two hours per meeting (twice as long as the comparable course in regular session) and include tutorial support. Once a student completes the composition requirement, he or she is encouraged to elect one further course. This course has most often been English 4 (Introduction to Literature) and has had a 2-unit writing component (100W) attached to it. Perhaps a chart will help illustrate the sequence.

Freshman Summer Program	Freshman Preparatory Program			
	Fall	Winter	Spring	Fall
—	A	1	3	4 & 100W
A	1	3	4 & 100W	
1	3	4 & 100W		

The Preparatory Program is still evolving; thus enrollment is kept to approximately 120 students. In 1984 we will review the program, so there may be changes in the curriculum, the format, or the course offerings. Gary Colombo, the program's Coordinator of Curriculum and Instruction, and his teaching staff are planning to create variations of the program's sourcebook of interdisciplinary materials. And it looks like we will be including an ESL course in our offerings and possibly substituting an introductory level social science course for the introductory literature course. Mr. Colombo will be writing a fuller description of the program during winter quarter, 1984, so curious readers can contact him after that time.

Honors Collegium

Students in UCLA's recently-established Honors Collegium can elect one or more specially designed interdisciplinary courses linked to a writing component. The component comes under the Freshman Writing Program; it was created by and is taught by our staff. The length and credit of the interdisciplinary courses vary—most are four units; a few are eight. For ease of illustration, I'll use one course, psychology professor Allen Parducci's "Freedom and Control," to explain how the program works. "Freedom and Control" is an eight-unit course that explores free will and determinism in Western thought through readings in philosophy, psychology, and sociology. The course director gives some lectures himself, but also brings in guest lecturers--scholars from other disciplines with appropriate expertise. He also frames writing assignments for the course, and these become part of the English component's curriculum. (To varying degrees, the English instructor is involved in the framing of these questions.) The instructor also devises writing assignments, some of which fit the theme of the interdisciplinary course. Students who have not already done so can fulfill the composition requirement via participation in two of the Collegium writing components, though students can continue to elect further writing components as they take further courses. (For a fuller description of the Honors Collegium writing program see Wilson, 1983.)

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The Freshman Summer Program, the Freshman Preparatory Program, and the Honors Collegium, each in their way, continue to reflect their separate origins. Because each is composed of multiple components (e.g., the Summer Program has a mathematics curriculum, Honors incorporates courses from a variety of departments) and because

each developed as an ad hoc response to particular needs, their administrative structure involves not only the Directors of Writing Programs and Freshman Writing, but, as well, various deans and vice-chancellors not directly related to Writing Program's administrative network. And, though the English A and 1 and 3 courses have been increasingly consolidated conceptually and administratively, they, too, continue to reflect some of the divergence of their origins. English A and 1, because they fulfill the Subject A requirement, are still defined as remedial by the University of California, and thus carry less credit and less status than the standard composition course.

But though historical and structural differences exist, and though each program's curriculum is tailored for particular—sometimes fairly distinct—audiences, it is important to note the similarity of the goals of all the courses within the Freshman Writing Program. Each component, in its own way and at its own level, is a course in academic writing, reading, and thinking. While assignments and materials usually associated with personal-expressive or creative writing curricula certainly appear in our courses, the general thrust is toward the development of critical skills needed for traditional academic work. Another point of similarity is that all our curricula incorporate various techniques and assumptions from current process approaches in composition theory. We in Freshman Writing believe that these common curricular goals foster important cross-fertilization and, as well, assist in removing some conceptual barriers that have traditionally separated "remedial" courses from standard or honors courses, with invidious results. (See Rose, 1983, for further discussion.)

In our efforts to centralize, however, we have attempted to insure some degree of curricular specialization and administrative individuality. Each special program has its own coordinator and he or she has primary say in program development and staff selection. And though the curricula share the general characteristics of process approaches and "writing across the curriculum," the character, shape, and pace of each remain somewhat distinct. Within the constraints, then, of general Freshman Writing

Program goals, individual programs maintain an individual administrative voice and curricular design. In this way, we are attempting to gain the administrative and conceptual benefits of centralization while leaving room for the kind of development that occurs when specialized needs are met with specialized responses.

The Freshman Writing Courses

English A, 1, 3

A composition program must be built on a solid conceptual base that can generate a set of curricular guidelines. Without such direction, there is no way of assuring—for students as well as administrators--some comparability among sections of a single course and some continuity between courses. But though boundaries and directives are necessary, too much control can strip instructors of their own creative participation in curriculum development. We in Freshman Writing decided on the following strategy to establish a balance between a program's constraints and an instructor's freedom. We formulated nine general principles to guide "remedial" and standard curriculum development. (While our own biases certainly influenced our formulations, we drew a good deal on current theory and research.) Our course descriptions for English A, 1, and 3 grew out of these principles. But within the constraints of curricular principles and course descriptions, there is still freedom. To aid the instructor in seeing the various directions he or she could take, we pose six curricular models that vary from fairly loose project-oriented workshops to structured theme-centered courses. These models are meant to be suggestive, generative. An instructor can use one as is or modify it or evolve a new curriculum from it.

Curricular Principles

(1) Writing must be taught as a vital process that aids the storing, structuring, discovering, and re-visioning of information for self and others, a process central to our attempts to make sense of the world.

Many of our students see school writing as a fairly limited and unnatural procedure, associate it with exams, or belletristic essays, or various fill-in responses. We must help them reconceive their notions about composing and equip them with behaviors suitable to their new conceptions. One way to do this, of course, is to frame assignments that require multiple revisions, the revisions being stimulated by peer or teacher response. But we must also engage in some reconceiving ourselves, must break the habit of thinking primarily in terms of formal assignments. Every class meeting should include informal, brief, often ungraded tasks: for example, a five-minute summary of or reaction to a reading or an issue discussed in class, re-writes of passages taken from student papers, free-writing, journal writing. We have been conditioned to think of the composition classroom as a place to lecture on grammar, rhetoric, and style, to discuss textbook chapters, to analyze readings. It would be better to conceive of the classroom as a workshop where writing and reading are actively engaged in and discussed, where teachers establish conditions for student discussions and student writing, where students are continually urged to produce written language for self and for others.

(2) University students must learn to write the kind of discourse that is central to academic inquiry.

Those of us in Writing Programs believe that a primary goal of introductory composition courses is to initiate students to the writing demands of the university. This initiation must not be a blind indoctrination, but an introduction that, ultimately, provides the student with a repertoire of skills and an awareness of the conventions of their use. (See Bizzell, 1982, and Rose, 1983, for further discussion.) It's important to note here that the stress on academic writing does not rule out the use of "personal-

expressive" assignments. Such assignments can be used in a variety of ways that lead to the formulation of what one knows, the sharpening of critical insight, and the development of academic inquiry. (For nicely developed curricula that lead from the personal to the academic, see Bartholomae, 1979, and Fiore and Elsasser, 1982.) But we consider it of major importance that, in these introductory courses, such assignments clearly lead toward academic writing.

(3) When possible, writing assignments should be built on the kinds of materials students encounter at the university. This approach will contribute to the interpretive skills students must have and, as well, provide an introduction to thinking and writing across the disciplines.

Most academic writing assignments are built on other writing—written texts and the "spoken-written texts" of lectures. There are two exceptions, though the first is a qualified one. (1) Assignments that require students to write up original data, from ethnographic to calibrational. But these assignments require a student to present that data within a theoretical framework, in reference to other studies, and according to certain disciplinary conventions. (2) Creative writing assignments in English and Theater Arts. These truly are different from most other assignments within the academy, yet it is worth noting that even they are sometimes framed within the context of other reading. Most assignments, then, require that the student work from textual material. It seems likely that writing from and within the framework of other writing presents both opportunities and constraints different from those found in creative writing assignments and assignments that ask students to work from personal experience. If we wish to approximate the writing our students face in literature as well as biology courses, and thus equip them for it, we need to use the kinds of materials on which that writing is based.

(4) The most efficient writing curriculum is one in which classes build sequentially on one another as do specific writing assignments within each class.

When drafting a writing assignment, many composition teachers seem most concerned with how interesting or motivating it might be. The syllabi such teachers construct often become lists of isolated gems, organized, if organized at all, according to very general discourse taxonomies like the description/narration/exposition/argumentation quartet. While it is certainly important to consider the appeal of a given assignment, an equally important concern is the place of that assignment in the larger context of all assignments: How well does it build on what the students have learned from previous assignments? How well does it lead toward what follows? These concerns about sequence are critical, for we have good reason to believe that skills are most effectively taught when later, relatively complex knowledge incorporates earlier, often simpler knowledge. (Bloom,1956; Gagne, 1970) (For helpful discussions of sequencing, see Larson, 1981, and Kiniry and Strenski, in press.)

Likewise, writing courses must build each on the other. The traditional split between remedial and standard courses, and the not unusual practice of housing them in separate departments, serves only to reinforce the disjunction between the two. The common result of the split is that what students learn in the remedial program (grammar, mechanics, simple discourse modes) does not lead smoothly to what's taught in the standard courses (rhetoric, argument). (See Holland,1978, for an illustration of this instructional schism.) The irony, of course, is that remedial courses were created to prepare students for the standard curriculum.

(5) and (6). Because these principles are related, I'll comment on both of them together.

(5) Grammar and mechanics should not be taught in isolation. Rather, this instruction should be woven into the writing students do, provided through indirect methods like stylistic imitation or offered individually in conferences and tutorials.

(6) Composition instructors must encourage their students to try new words, new syntactical patterns, new rhetorical devices; a dogged insistence on correctness might well stifle linguistic exploration.

It is often assumed that when an adult writer's prose displays errors in punctuation, usage, or sentence structure, the proper instructional solution is to focus on those errors--the usual means being workbooks, grammar lessons and drills, and various exercises—to illustrate grammatical functions and relations. This practice is reinforced in "basic courses" by invoking the term "remedial," a word, with its origins in medical science, that suggests specific isolable defects that must be treated with specific, circumscribed treatments. The conceptual problem here, of course, is that there are few parallels between adult language use—regardless of how "correct" or "incorrect" it is—and the nature, progress, or remedy of disease or defect. The pedagogical problem is purely and simply that we have eighty years worth of evidence to suggest that such approaches produce negligible results in student writing. At best, instruction in grammar might heighten awareness of one aspect of the way language works, but even so, there is further question as to the appropriate time to develop such metalinguistic awareness. A focus on the grammatical particulars of language (which often becomes a focus on error) can reinforce in students' minds the belief that the good writer is the correct writer, the writer who avoids mistakes by avoiding chances and play. (And without experimenting, a writer simply won't grow.) It also urges them to spend time learning a sometimes elaborate and sometimes imprecise terminology that they confuse and misapply. It, finally, confuses the primary goals of writing—making meaning, ordering reality, connecting with an audience—with the linguistic particulars—even minutiae—of the writer's medium.

(7) Motivation and intelligence ought to be expected of university-level students. Writing curricula, then, should challenge the student, even in a "basic" course, for high expectation can contribute to high performance.

Certainly one of the most damaging things an instructor could do to a group of beginning college writers would be to overwhelm and intimidate them with assignments that are complicated, mystifying, and clearly out of their reach. But there is the opposite danger. If college students don't feel challenged, don't feel that what they're

being asked to learn will, in some way, help them develop, open new possibilities to them, then their motivation to excel will be dampened. We must develop writing curricula that are pertinent to our students' needs, that challenge them in realistic ways, that urge them toward fulfilling their potential as critical writers.

(8) Stylistic and rhetorical issues should be the concern of all levels of composition courses—fundamental to advanced.

One of the many unfortunate results of the separation of composition courses into "remedial" and standard or advanced is the misleading compartmentalizing of dimensions and functions of language. The study of grammar is—erroneously—thought to be appropriate for lower courses, issues of style and rhetoric appropriate for upper courses. But as I suggested earlier, concerns about grammatical correctness might best be suspended during some period of "remedial" instruction, and be raised once a student is gaining a sense of the nature and purpose of academic writing. In fact, concerns about grammar would intermittently rise as students gain more and more proficiency, take on increasingly complex tasks, and make the blunders that are an inevitable result of growth. Finally, certain advanced classes might include discussion of semantic theory, pragmatics, etc. And while it is true that some practices and concerns of the stylist and rhetorician (e.g., stylistic analyses within the framework of classical tropes, historical or conceptual issues in rhetorical theory) are the business of certain advanced courses, instruction in appropriate stylistic and rhetorical issues should be woven into all writing courses, the most basic included. Such work would not take the form of lectures, but rather, discussions, active reading, and production exercises: For example, discussions about the stylistic conventions of different disciplines and about stylistic bias in general —its political and social base, close reading (appropriately scaled up or down for various classes) of the kind advocated by Lanham (1983), exercises using materials like those being developed by Taylor (see Appendix C).

(9) Instruction in writing must include instruction in reading.

For a variety of reasons, the teaching of reading has been separated from the

teaching of writing in the American college curriculum. It was once thought that each skill could be better, more precisely, addressed if dealt with separately. But the complex interrelation of the two now seems evident: Both involve an active, even constructive, processing of information (Petrosky, 1982). Some of our skill in writing may be acquired through reading (Krashen, 1981). And reading comprehension can be enhanced by writing about what's read (Readence, Bean, and Baldwin, 1981). A further reason for the splitting off of reading from composition had simply to do with the fact that teachers teach what they know, and most composition instructors came fresh out of (or were still graduate students within) literature departments. Freshman students, then, would occasionally face syllabi composed of Elizabethan sonnets, J. S. Mill, or The Golden Bowl. Discussions of literary technique would consume the day, and the focus on writing would be lost. But the elevation of literary study over the practice of writing is by no means a necessary result of training in literature. Students of literature are, in fact, exceptionally skilled readers who simply need some guidance in how to apply their sophisticated knowledge to the problems of freshman writing.

The teaching of writing and reading, then, need not and should not be separated. More specifically, we believe that composition teachers should also be reading teachers. This does not mean that we expect them to receive training in issues of elementary reading (phonics, learning disabilities, etc.) or acquaint themselves with the traditional paraphenalia of the reading teacher (SRA kits, speed-reading machines, etc.) What we do expect is that they become conversant in what's come to be called "content-area reading" (Readence, et al, 1981) and that they creatively apply their sophisticated knowledge about reading literary texts to the composition classroom.

Translating all this into classroom practice, we believe that the following issues and activities should be worked into the freshman writing curriculum:

A. Discussion of the effective reading process in order to dispel misleading assumptions (e.g. that reading is simply decoding) and to get students to examine and, where necessary, modify their own reading processes.

B. Guidance on how to become a more active reader: Previewing, predicting from titles and sub-titles, asking questions about what's read, paraphrasing orally and in writing. When appropriate, the teacher should model these activities.

C. Discussion of the typical features of college textbooks (prefaces, glossaries, indexes, etc.) and suggestions on how to use them as well as discussion of and practice identifying typical textbook organizational structures: cause and effect, pro and con, comparison, problem/solution, summary, dialectic.

D. Exercises in stylistic imitation and exercises to foster competence in understanding and producing various rhetorical effects.

E. Close reading of texts representing a wide variety of purposes and disciplines to alert students to formal conventions, variations in style, advantages and disadvantages of specialized terminology, and so on.

Course Descriptions and Goals for English A, 1, 3

How are these curricular principles realized in our courses? I'll offer brief descriptions of the Freshman Writing courses and follow each with a listing of general goals that elaborate the descriptions and offer the instructor some sense of our program's expectations. I should add that formulating the goals was a particularly difficult problem. We didn't want to make them as constraining and potentially reductive as behavioral objectives, yet we knew that some broad objectives were necessary if we wanted there to be differentiation as well as continuity among our courses. Perhaps as our new curriculum settles in, we can further elaborate and refine the goals.

English A

Description

English A is a first course in reading and writing in the academy. Students are introduced to academic writing and assisted in developing appropriate reading strategies

for that writing. They practice the kinds of writing (e.g., paraphrasing, summarizing) that enhance reading ability.

Goals

Process: Students should understand that writing is a complex sequence of activities that aids thinking and rethinking. They should be aware that published prose is the result of such thinking and rethinking and that it is not produced quickly. They should be aware of their own planning, drafting, and editing patterns and be able to compress or expand them as time constraints demand; they should be encouraged to practice brainstorming, freewriting, and other invention techniques, thus learning which work best for them.

Expository Strategies: Students should gain a sense of how to address a general audience, not one composed of intimates. They should be able to write narration and description, and use narration, description or summary of reading material to illustrate a thesis. They should also practice definition and simple classification and comparison/contrast structures.

Reading: Students should recognize the difference between chronological narrative and exposition organized around the alternation between generalizations and specifics. They should be able to identify an author's thesis and purpose, separating those from detail, however vivid or interesting. They should be able to understand literal meanings in reading materials of all kinds. They should begin to understand the uses of summary, paraphrase, and quotation in what they read and what they write.

Style: Students should distinguish between oral and written styles, between narrative and more structurally complex expository ones. Through sentence-combining, stylistic imitation, and other exercises, they should learn to use subordination to produce sentences of varied structure even if these sentences are not always rhetorically apt or perfectly grammatical.

Correctness: Through practice in editing as the final stage of the writing process, students should gain reasonably consistent control of the major grammatical and mechanical signposts of Standard English: subject-verb agreement, verb inflections, coherent pronoun reference, and punctuation of sentence boundaries.

English 1

Description

English 1 introduces students to further conventions of academic writing and to planning, organizing, and revising strategies necessary for producing that writing. Students learn to vary sentence length, diction, and tone according to purpose and audience. Work with reading includes discussion of implication and tone and a fairly close investigation of the way a particular text is structured. When necessary, grammar and mechanics are dealt with through the student's writing or, indirectly, through methods like stylistic imitation.

Goals

(English A goals are assumed.)

Process: Students should practice planning and organizing strategies appropriate for both timed and leisurely writing tasks and should gain a sense of when and how those techniques work best for them. They should gain moderate facility and flexibility in writing non-narrative prose and should begin to display the ability to revise substantively as well as to edit. They should also practice helping peers revise.

Expository Strategies: Although they may also gain further practice in narrating and describing, students should develop reasonable facility in classifying, summarizing, comparing and contrasting, analyzing, and writing persuasively. Their papers will be relatively brief, but should show control of the expository strategies and an ability to develop them adequately.

Reading: Students should develop some facility in reading prose texts closely. They should recognize their genres, understand the relation of individual parts to overall purposes, and show some ability to identify implication and tone as well as explicit thesis. They should begin to understand the frame of reference a text assumes and also, if possible, see other frames of reference that may illuminate it. They should recognize the uses of summary, paraphrase, and quotation in their reading and should be expected to imitate that use appropriately.

Style: Students should produce coherent paragraphs containing a variety of rhetorically acceptable sentences. These sentences should display the ability to use subordination and parallelism accurately, as well as some ability to manipulate tone through precise word choice.

Correctness: Students should be able to edit their work to produce prose clear of most distracting errors of syntax or mechanics. Though there may be

lapses in usage, internal punctuation, or modifier placement, there should be no repeated errors in sentence punctuation, Standard English inflection, or basic syntactic patterns. Students will have some understanding that historical and social forces determine conventions of usage and grammar.

English 3

Description

English 3 focuses on sophisticated strategies of academic writing, most notably analysis and argument, and involves students in the practice of research that serves that writing. Academic writing itself becomes, increasingly, an object of investigation as students learn how conventions of reasoning and writing vary across disciplines. The texture of prose is a major concern as students analyze texts and further develop their own stylistic and rhetorical skills.

Goals

(English 1 goals are assumed.)

Process: Students should understand how to adapt and combine expository strategies for complex purposes. They should be able to use heuristics and organizational strategies to plan and develop longer papers, including those that require individual research. They should demonstrate the ability to revise substantively, making significant changes in structure, focus, and style. They should also demonstrate the ability to respond helpfully and carefully to others' work in progress.

Expository Strategies: Whatever else they may write, students should show proficiency in writing extended (5 or more pages) essays of analysis or argument, using narration, summary, classification, and comparison/contrast as components. They should understand the conventions of formal argument, including the careful definition of a problem and the careful consideration of opposing views or explanations. In all forms, students should be able to select cogent and sufficient evidence and present it clearly.

Reading: Students should be able to read closely prose texts of all kinds, especially analysis and argument. They should be willing to question the logical consistency, adequacy of evidence, and explicit and implicit assumptions of what they read. Besides recognizing the differing conventions of various academic disciplines, they should be able to

characterize various prose styles and judge their effectiveness and appropriateness.

Research: Students should be able to use the library and its indexes to find current information in books, magazines, and specialized periodicals. They should be able to plan an efficient search strategy and to recognize sources most likely to be useful and reliable. They should be able to summarize or quote sources accurately, and to document them appropriately.

Style: Students should demonstrate the ability to revise their prose to eliminate wordiness and invigorate style. They should be able to highlight coherence and underscore meaning by using rhetorical devices like anaphora and chiasmus. Recognizing the resources of hypotaxis and parataxis, they should be able to vary sentences effectively and choose words accurately, thus creating a voice appropriate for subject matter, academic discipline, and audience.

Correctness: In all revised work, students should demonstrate control of all the major Standard English conventions of grammar, usage, and punctuation. They should also understand the relativity of those conventions, and of the slight variations they receive in different disciplines.

Sample Curricula for English A, 1, 3

In order to make principles, descriptions, and goals come alive, I will offer six sample curricula that conform to our policy statements. Some of the curricula represented here are best suited for English A or 1, some would work best in English 3; after each description, I will suggest an appropriate course level. I must stress the fact, however, that instructors are free to modify a particular curriculum to suit whichever course they're teaching; the goals for each course would assist them in scaling assignments up or down, determining the right level of readings, focusing on particular reading and writing strategies rather than others, and so on. In fact, these six models are meant as guides, as suggestions. Instructors are free to modify them or go beyond them in ways that better fuse their own strengths and interests with the Freshman Writing Program's curricular principles and course goals.

What follows are one paragraph descriptions of the six curricular models. Syllabi for each model can be found in Appendix D.

A Course in Autobiography — From Personal to Academic Writing. In this curriculum, students turn their own experience into the subject matter of academic investigation. Students move from personal autobiography to an examination of the autobiography of others and do so along James Moffett's discourse continuum which directs them from simple reporting to more complex generalizing. David Bartholomae, one of the curriculum's creators, explains the curriculum thus:

> The students write a series of papers that describe a change that has occurred in their lives in the last two or three years in order to draw conclusions about how change occurs in adolescence. These papers lead up to a longer autobiographical essay that asks them to draw some conclusions about change in general. At the same time, they are reading autobiographical accounts of children and young adults caught up in change — Margaret Mead in Blackberry Winter, Maya Angelou in I Know Why the Caged Bird Sings, Holden Caulfield in Catcher in the Rye and Huck in Huckleberry Finn. The autobiographical essays are reproduced, bound together, and offered to the class as the next text in the series of assigned readings. Students read the autobiographies in order to report, in writing, on what they see to be the significant patterns—common themes and experiences or contradictory themes and experiences—and to provide names or labels for those patterns. They do this in order to go on to speculate, in general, on the ways adolescents change and the kinds of changes that occur. The next set of assignments directs them to the first half of Gail Sheehy's Passages, where they see her involved in an identical process of inquiry, report, labeling and speculation. As writers, they are asked to go back to reconsider the autobiographies, this time using Sheehy's labels as well as their own. The last two books for the course are Edgar Friedenberg's The Vanishing Adolescent and Margaret Mead's, Coming of Age in Samoa.
>
> The point of the sequence is to allow students to reconsider the positions they have achieved in their own study of adolescence by defining new positions in relation to the more formal representations of psychologists and anthropologists. But their own attempts to categorize and label provide the source of their understanding of Sheehy, Friedenberg, and Mead. ("Teaching Basic Writing: An Alternative to Basic Skills", Journal of Basic Writing, v.2. Spring/Summer, 1979 , pp. 85-109)

Though Bartholomae takes issue with "lessons on the structure of academic prose," it is important to note that his students, in fact, are guided through reporting (and thus serial presentation of events) to finding common or contradictory patterns (and thus classification and comparison/contrast) and then to labeling and exploring with the aid of the psychologist's and anthropologist's terminology (and thus analysis). (This course was developed by Anthony Petrosky and David Bartholomae at the University of Pittsburgh. We recommend it for English 1.)

The Freshman Preparatory Program Curriculum. Writing at the university becomes not only the basis of the curriculum but an object of study itself. Students are given excerpts, and some fuller pieces, from a number of different disciplines. They read these materials not as "prose models," but as representative samples of academic writing that contain information. Their assignments—short in-class exercises to help them master a rhetorical strategy as well as full, out-of-class papers—nearly all require a close examination of these texts and the use of information from them. Writing assignments follow this, admittedly incomplete, hierarchy of expository schemes: definition, seriation, classification, summary, compare/contrast, analysis. And these schemes build toward the development of academic argument. More complex forms of earlier schemes can incorporate previously learned strategies. For example, after students have learned how to sequence elements in a series, classify, and summarize, the teacher can assign extended definition topics that require the ability to detail a process, classify, and summarize. These expository schemes are taught both as investigative strategies and rhetorical patterns. At appropriate points in the curriculum, students study the methodological, formal, and stylistic conventions of different kinds of academic writing. (This curriculum is recommended for either English 1 or 3. In English 1, the instructor would cover definition, seriation, classification, summary, and simple comparison/contrast. In English 3, he or she would begin with summary and also cover

comparison/contrast, analysis, and academic argument.)

The Project Workshop. The course is built around three or four projects that require students to do a good deal of investigative research. Students select topics from fairly general lists provided by the teacher and write a number of papers, many of which contribute to the longer project papers. (For example, students might be required to produce an annotated bibliography of sources to be used in a project paper.) Discourse strategies are not as tightly sequenced as in most of the other curricula presented here, but are introduced as they become appropriate to the projects. The classroom becomes a kind of hybrid writing lab/seminar in which students work on their projects together and with the teacher, present progress reports, and discuss what they're learning about the nature of research. (Our thanks to Faye Peitzman for her assistance with this curriculum. We recommend it for English 1 or 3.)

The Cross-Disciplinary Theme-Centered Course. As in the Preparatory Program curriculum, students write from texts, but the texts all deal with one central theme. There aren't as many excerpts of texts as in the Preparatory Program curriculum; the texts are fuller, though they still come from a number of disciplines. One theme-centered course is "Insiders and Outsiders," an exploration of human and non-human systems focusing on the way participants are included or excluded. The course materials range from One Flew Over the Cuckoo's Nest and excerpts from Goffman's Asylums and other sociological analyses of deviance to passages from Edward Ricketts' Between Pacific Tides and other discussions of marine ecological systems. Assignments are carefully sequenced so that students learn strategies of academic writing, and definition becomes a focus as strategies like classifying and comparing are subsumed under attempts to create extended definitions of "insider" and "outsider." Stylistic/rhetorical assignments can, as in the Preparatory Program, be based on varieties of academic prose

or can be more exclusively derived from the students' own writing. (Our thanks to Mike Gustin for his assistance with this curriculum. We recommend it for English 1 or 3.)

Cross-Cultural Readings Curriculum. Readings for this curriculum consist of some combination of fiction from Central and Latin America, Asia, and Africa, as well as excerpts from appropriate sources in political science, anthropology, history, sociology, and psychology. This is not a literature course, but rather a writing course that builds assignments from literary and social science texts. Expository strategies would be treated, though not necessarily in the fashion prescribed in the Preparatory Program curriculum. Topics would not be the ones traditional to literary analysis. Rather, they would require the student to focus on cultural issues, using the perspectives offered by literature or social science. (Our thanks to Ruth Mitchell, Dianne Dugaw, and Hector Calderon for their assistance with this curriculum. We recommend it for English 3.)

Introduction to Academic Reading and Writing: The History of Ideas Format. University courses, even introductory ones, presuppose a fairly broad knowledge of fundamental figures and notions in Western intellectual history. Students need to have some sense, for example, of the tension between free will and determinism, of the meaning of terms like colonialism or ecology or romanticism, of Newton's and Freud's essential contributions. Without knowledge of this kind, students will be limited as academic readers and writers. This course is built on key issues or figures in Western intellectual history. Each week, students read accessible and fairly brief essays on central tenents in Western religion, philosophy, science, politics, and art; they analyze the readings and develop strategies for more effectively comprehending them and write brief responses as well as moderate length essays on them. In this way, the composition course will function as an introduction to academic reading and writing and, in the process, provide students with some of the knowledge that is necessary to comprehend

and produce academic writing. (Our thanks to Ed Frankel, Eugenia Gunner, and Brian Lenertz for their assistance with this curriculum. We recommend it for English A.)

Staffing

The freshman courses are staffed by two groups of teachers: English Department graduate students and Lecturers hired by Writing Programs.

Though our English Department does not currently have a graduate specialization in rhetoric or composition studies, it does offer some specialized courses, two of which all teaching assistants must take. Before applying for a teaching assistantship, graduate students enroll in Stylistics and the Teaching of English (English 275). The course typically surveys issues in rhetorical theory, composition studies, and stylistics. T.A.s then move onto a two-quarter practicum: 495A and B. (Students earn two units of credit per quarter.) They take 495A the quarter before they begin teaching and 495B during their first quarter in the classroom, thus providing both preparation for and support during their maiden voyage. (Sample syllabi for 495A and B are presented in Appendix E.) During their teaching careers, teaching assistants are observed by a faculty supervisor and by either the T.A. supervisor or one of the two T.A. consultants.[4] We are also trying to encourage peer review—T.A.s sitting in on each others' classes. In addition to faculty and staff observations, T.A.s are also evaluated by their students. As for teaching assignments, all T.A.s begin with our standard course, English 3. Once they gain experience, they are eligible to teach English 1. (But only Lecturers teach English A.)

Most Visiting Lecturers teach the full range of Writing Programs courses: upper-

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[4]The T.A. supervisor is a Lecturer with a half-time appointment. The two T.A. consultants are advanced graduate students with advising as well as teaching responsibilities.

division exposition, intensives (that is, adjuncts to courses in humanities, fine arts, social, life, and physical sciences), and, in some cases, practical writing and graduate and professional school writing courses. But most of the Lecturers' teaching load falls within the freshman composition sequence. Though the majority of our Lecturers were trained in literary studies--and the quality of that training is central to our program--an important criterion in their selection is their experience in teaching composition. Our Lecturers come to us, then, as seasoned teachers of writing. We try to provide further opportunity for growth through both formal staff seminars and informal colloquia that address topics ranging from the current state of the humanities to developments in rhetorical theory and composition research to methods and standards of evaluation. Lecturers are observed by an administrative staff member during their first quarter at UCLA and, as with T.A.s, are evaluated every quarter by their students. And Lecturers, primarily through their committee work (which I'll address shortly), spend a good deal of time researching and discussing pedagogical issues. Lecturers teach two courses per quarter and, in addition, are required to participate in program development. A few of our lecturers also hold half-time staff positions in Writing Programs, and their teaching load is reduced to one course per quarter.

Staff Development and Program Development

I bring these issues of staff development and program development together in the same heading because, for us, they are intimitely connected. We cannot, by University of California rule, offer tenure-track appointments; our Lecturers, as of this writing, can only be offered one-year appointments that are renewable for a period of up to six years. At the six-year point, a major review must take place, and if the Lecturer passes that review, he or she is eligible for two further one-year appointments. But the eight

year mark is final. I need not spell out for the reader the constraints this rule places on those of us trying to develop a quality program, nor would this be the place to express my own feelings about a system that does not provide security for an important contingent of its work force. Suffice it to say that the problems that face those of us running the program are two-fold: How can we enhance our Lecturers' skills and experience so that they will be able to land tenure-track positions when they leave us, and how can we continue to develop and refine our courses when there is continual turnover in our staff? Let me address each issue in turn.

Lecturers further develop their knowledge of composition theory and practice through the methods of observation and review, the staff seminars, and the colloquia I mentioned above. Lecturers also develop their talents via their varied teaching schedule. Lecturers rotate through the "remedial" and "standard" courses in the freshman sequence and the courses in our upper-division program; some, based on their expertise, are further eligible to teach in special programs (like Honors and the Freshman Preparatory Program) and in graduate and professional school writing courses. This variation in teaching assignments provides a powerful hedge against burn-out and, as well, establishes the conditions for pedagogical and curricular cross-fertilization. Some Lecturers have initiated composition-related research and curriculum development projects, and, though we are not officially a research unit, we provide them with a good deal of critical and some, admittedly limited, monetary assistance. We also provide some funding for travel to conferences and further provide assistance in seeking permanent employment. But, to my mind, one of the most important opportunities for growth that our Lecturers have is also one of our primary ways to keep our program vital: involvement in committees and program review.

At the beginning of each academic year, Lecturers sign up for one or more committees, charged with, for example, evaluating the fit of our lower- and upper-division curricula to the needs of our students, reviewing and recommending textbooks,

surveying graduate departments to determine the writing needs of their students, reviewing evaluation procedures, and so on. As program needs change, some committees are dissolved and new ones are created. These committees address the major problems facing Writing Programs and Freshman Writing, and the information they collect and the recommendations they offer shape our administrative decisions. Lecturers, then, have direct influence on the program in which they work. And through their committee work, they develop a number of skills in areas that, in most cases, were not part of their graduate training: survey research, program evaluation, textbook and curriculum review and development, administration. Our Lecturers' committee work benefits the program and provides them with opportunities to develop skills that will make them all the more employable once they leave us.

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APPENDIX A

The Subject A Requirement

Subject A is a universitywide requirement. The requirement and its odd name—prefiguring those of the many "developmental" courses instituted in the late '60s—originated in 1898. Unhappy with the quality of the writing produced by its applicants on entrance examinations like those in classical languages, UC (then Berkeley, the only campus) defined as follows a Subject A it expected to be taught in secondary schools:

> Oral and written expression. Training in this subject enters into the proper treatment of all topics of study taken up in school. Its aim is to secure to the student the ability to use his mother tongue correctly, clearly, and pertinently on all the lines upon which his thought is exercised.

The university expected freshmen to present evidence of competence in Subject A at the time of admission.

During its history, the Subject A requirement has lost its oral component. The current UCLA catalog simply says, "Entering undergraduate students must demonstrate ability in English composition." It has also been administered in many ways. Initially high schools taught Subject A, certifying their students' competence. Since 1922, students have been held for an on-campus examination to assess their abilities. Teaching and administrative practices still vary from campus to campus. Some campuses have separate Subject A departments teaching courses called Subject A; some teach courses that satisfy the Subject A requirement exclusively in their English departments; some offer freshman courses that satisfy the requirement in several departments. Nevertheless, all campuses try to assure that their students have reasonable facility in writing before they take a regular freshman composition course.

George Gadda

APPENDIX B

Placement Test
UCLA Freshman Writing Program
Essay Number Two

Directions: The following passage is an interview adapted from Studes Terkel's Working. In it, 28 year old Nancy Rogers describes her feelings about being a bank teller, the job she has held in various banks for the last six years. After the passage you will find three topics. Read the passage and the topics carefully; choose the topic which will best allow you to demonstrate your abilities as a writer of argument or exposition. Then write an essay of about 500 words.

You will have two hours to complete your essay, probably enough time to allow you to write a draft, revise it, and copy it over. You may find it helpful to mark the reading passage, jot notes or make a brief outline before you begin to write. Your essay should support your points by discussing specific examples from the interview. As you write your final draft, you should strive for as coherent and well-developed an essay as you can produce in a relatively limited time. Before handing it in, you should also double-check your grammar, punctuation, and spelling.

The topics have no "correct" responses, and they require no specialized knowledge. They are designed to give you the opportunity to show that you can do the kind of writing usually demanded in university papers and exams. Your readers will be interested in how well your essay shows that you can write to inform or convince a reader as well as in whether your command of Standard English allows a reader to focus without distraction on your meaning.

Reading Passage

"Money doesn't mean that much to me. To me, what I handle at the bank isn't money; it's just little pieces of paper. It isn't money unless it's mine. Otherwise, every time I saw $5,000 I'd think, 'Wow, I could go to Bermuda on that.' Then I couldn't work.

"People joke about theft all the time, though. Customers — men — say, 'Why don't you and I get together? I'll come and take the money, and you ring the alarm after I've left. Say you were too frightened to do anything before.' Sometimes the other tellers joke about a girl's dipping her hand into the bank's money when her cash drawer comes up short. The bank's insured for that, though -- for accidents like two new bills sticking together in someone's change. I've never been robbed, and I'm not sure what I'd do if I were.

"What I do do every day — my regular job — is to say hello to people and transact their business. I take deposits and enter the deposits on the computer so they show on the books. Or I give people money out of their accounts. I don't really do much. It's a service job.

"There's a lot I don't like about the way the bank is set up. We have a time clock. It's really terrible. You have a card that you put in the machine; the machine prints — punches — the time you arrive. If you get there after 8:45, the supervisor yells and screams and says, 'Late!' I don't understand why. I've never felt you should be tied to a clock. If you're there to do business with people when the bank opens at 9:00, why should anyone care when you get there? As it is now, I punch in, go to my vault, open it,

take out my cash drawer, set up my cage, get my stamps out, and ink my stamp pad. Then I just sit around and wait and talk to the other girls until the first customer comes.

"Then too, the way the bank is set up separates people. I don't like it. To get information about accounts, we don't talk to anyone; we just press buttons and get facts from the IBM computer. The computer terminal is between the two tellers who work in each cage, and nobody is supposed to go into anyone else's cage. I even wonder about that word, 'cage.' The bank's not quite like being in prison, but I do feel locked in.

"There are a lot of people here that I don't know. You're never introduced. I don't even know what the president of the bank looks like. That's really funny, because sometimes we have to get okays on certain things, like withdrawals over a certain amount. The supervisor once said, 'Go see Mr. Frank.' And I said, 'Who's that?' He said, 'You don't know who he is? He's the one over there. You've waited on him.' And I said, 'Yeah, but nobody ever told me his name.'

"The bank doesn't like workers socializing with customers, either. But lots of men ask you out. One fellow I met at the bank was a stockbroker. We went out for a while, but he said, 'Don't tell anybody. We're not supposed to mix with bank employees.' That's weird, for a job to carry over into your private life.

"Banks try to desexualize women tellers by making them wear uniforms, too. In one way, uniforms are nice — they save on clothes. But in another way, they're boring. Putting on the same thing everyday is — eck — boring! Some uniforms aren't too bad, but some are very tailored and drab. 'Uptight' is the only word to describe them. The one in the last bank I worked in was a navy blue suit — ugh!

"Most bank tellers are women because of the pay scale. It's assumed that women are paid less then men. There are only two men in my area, apart from the supervisor. It's a job that doesn't offer enough advancement for most men. You have to enjoy doing the same thing over and over again. A transaction is a transaction is a transaction.

"The last bank I worked in let me go. I was supposed to be an example to the other tellers. One reason was a man I didn't get along with. He worked at the desk and was — how can I put it? — he was a very handsy person. He was that way to everybody. I didn't like it. The reason I was given for being fired was that I had been absent and tardy too often. But I think there was really another reason. The girl who was supervisor was leaving, and I was next in seniority. I just don't think they were going to let me go further.

"With the other girl, the job was everything. It started when one of the girls brought in some heart-shaped stickers on Valentine's Day. I thought they were cute, and I put some on my name sign. Nothing was said except, 'Why are they there?' I said, 'Because I like them.' A lot of customers probably thought, 'Wow! She has hearts on her window; she must be a nice girl.' But the bank didn't care for that too much. They want everyone to be pretty much the same, kind of conservative, fitting the norm. They want you to be like the machines you're working with. I think that was the real reason I was let go."

Topics:

1. Suppose that you are writing a paper about sexism and sexual harassment at work, and that you are using Nancy Rogers's interview as one of your sources. Write the section of your paper presenting the interview's evidence of sexual discrimination, stereotyping, and exploitation. Be sure that your account would be clear and coherent to readers unfamiliar with the interview.

2. Some social critics feel that many jobs depersonalize workers by trying to make them interchangeable or by suppressing their individuality. Analyze Nancy Rogers's experiences as a teller as an example of that depersonalization.

3. Nancy Rogers is clearly alienated from her job. Some might argue, however, that she is as much alienated by her own attitudes as she is by the conditions of her job. Decide whether you think Nancy's feeling of separateness stems from her job itself, from her attitude toward work, or from both; then write an essay arguing your position.

STYLISTIC IMITATION

Patricia Taylor

DEFINITION:

Stylistic imitation means the rhetorical practice of copying, simulating, and emulating models. Its very constraints force certain kinds of creativity; it is creative imitation. The student observes closely a piece of writing and emulates the model, either as a whole (but using a different subject) or by imitating certain features, like its presentation of details, its use of metaphor, or its pleasant tone. Exact imitation stimulates an interplay between words and ideas that truly amazes writers.

RANGE OF TASKS:

A. BASIC WRITING/ESL

(1) Transcription
- short periods of time
- dictation or text recorded in student's notebook
- interesting material

(2) Minor Changes
- change subjects to plurals
- change verbs to active verbs
- change for different audiences

B. INTERMEDIATE

(1) Exercises
- to imitate an important idea and a basic pattern (see Sample A)
- to learn figures of speech (see Sample B)
- to learn grammar through sentence patterns

(2) Models
- select features to be imitated (see Sample C)
- keep model at hand for goad and guide (Sample D)

C. SKILLED WRITING

(1) Exact Imitation
- change content, but keep almost word for word regarding grammar, figures of speech, sense of occasion, etc. (see Sample E)

(2) Analytical Imitation
- try to get into the author's mind, mood energy source (how would he do and say this), view of the world, etc.
- imitate, then analyze the principles behind a variety of writings from good introductions of any type to memos, scientific papers and literary analyses. This stage, of course, requires previous absorption of content to be written about.

RATIONALE:

- Real writers--Benjamin Franklin, Dylan Thomas, Alex Haley--learn to write this way. Imitation is self-teaching, a tool which can be used beyond formal instruction beyond the classroom throughout one's life.
- Students internalize the rules and resources of the language--naturally, not by rote.
- Students imitate anyway--street talk, jargon, textbook prose. Here good models are consciously imitated.
- Deeply involving, this practice somehow reduces anxiety. Students concentrate on a few elements--not the blank sheet of paper.
- Writers try to outdo their models.
- Teachers here integrate the teaching of literature and the teaching of writing.
- Students read more closely than they've ever done.

SAMPLE A

Close imitation--ideas

Our students can use imitation to learn to think about unfamiliar ideas. Adolescents who so often feel life is unfair find strength in thinking about the following passage, the kind of philosophy they're unlikely to encounter in their academic experience. (They also see the different kinds of word choices used for varied audiences.) They read these versions closely and then try one of their own, keeping to the thought and to the basic sentence patterning of the passage from the Bible.

Original version from Ecclesiastes

I returned and saw under the sun that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill; but time and chance happeneth to them all.

George Orwell's wry imitation done in sociologese:

Objective consideration of contemporary phenomena compels the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must invariably be taken into account.

Instructor's imitation to model the process and to show a more typical adult style:

Although we would like to think that the best men of our nation become presidents and leaders, that our prizes go to the most accomplished writers and musicians, that wise, intelligent, compassionate men and women receive our society's highest favors--wealth and a good name--that our finest workers and smartest scholars lead happy lives, it is not so. We are too much ruled by mysterious forces of circumstances and accident.

Sample student imitation of Ecclesiastes

I went home and thought how, in this world, the teams that win aren't always the best, nor the heroes we choose always the greatest, nor yet peppermint candy to the sweetest kids, nor silver Cadillacs to men who really deserve them, nor government support to genuine artists; but fate and coincidence govern everything.

SAMPLE B
Tropes and Schemes: Students' Imitations

1. PARALLELISM:
   A. He tried to make the law clear, precise, and equitable.
   B. It's so late that the dog's snorin', the owl's hootin', the crickets are cricketin', and my mind is swimmin'.

2. METAPHOR:
   A. On a final examination, several students went down in flames.
   B. He loses his fangs after his second cup of coffee.

3. SIMILE:
   A. He had a posture like a question mark.
   B. She had a smile like the 3rd of January; that is, if she was feeling particularly patronizing.

4. USE OF PROPER NAMES FOR A QUALITY:
   A. They were black-leathered men with Elvis Presley sideburns.
   B. Their first date was Tarzan meets Queen Elizabeth.

SAMPLE C

SHAKESPEARE	FEATURE IMITATION	IMITATION-CHANGED CONTENT: A JILTED YOUNG LOVER SPEAKING:
Shylock:		
He hath disgraced me		She has betrayed me
and hind'red me half a million,	alliteration	and pierced me past forgetting,
laughed at my losses, mocked at		sneered at my sentiments,
my gains, scorned my	isocolon	scoffed at my pains, condemned
Nation, thwarted my	parallelism	my family, frustrated my
bargains, cooled my		courting, forgotten my needs,
friends, heated my	antithesis	remembered my faults--and
enemies--and what's		what's her reason?
his reason? I am a Jew.		I am "callow youth."
Hath not a Jew hands,		Has not an adolescent a
organs, dimensions, senses		mind, heart, talents,
affections, passions? --fed	mix of	ears, tongue, vision--
with the same food,	abstract and	moved by the same
hurt by the same weapons,	concrete	music, aflame by the
subject to the same diseases,		same Arrow, slave to
healed by the same means,		the same melancholies,
warmed and cooled by		cured by the same

the same winter and
summer as a Christian is?

laughter, tormented and
made hopeful by the
same yesterdays and
tomorrows as her sophisticated
male?

SAMPLE D

Genres: Imitate news articles, interviews, articles, poems--
whole or parts

MARK TWAIN, from his Autobiography

As I have said, I spent some part of every year at the farm until I was twelve or thirteen years old. The life which I led there with my cousins was full of charm and so is the memory of it yet. I can call back the solemn twilight and the mystery of the deep woods, the earthy smells, the faint odors of the wild flowers, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees, the far-off hammering of woodpeckers and the muffled drumming of wood-pheasants in the remoteness of the forest, the snapshot glimpses of disturbed wild creatures scurrying through the grass--I can call it all back and make it as real as it ever was, and as blessed. I can call back the prairie, andits loneliness and peace, and a vast hawk hanging motionless in the sky with his wings spread wide and the blue of the vault showing through the fringe of their end-feathers. I can see the woods in their autumn dress, the oaks purple, the hickories washed with gold, the maples and the sumacs luminous with crimson fires, and I can hear the rustle made by the fallen leaves as we plowed through them. I can see the blue clusters of wild grapes hanging amongst the foliage of the saplings, and I remember the taste of them and the smell. I know how the wild blackberries looked and how they tasted; and the same with the pawpaws, the hazelnuts, and the persimmons; and I can feel the thumping rain upon my head of hickory nuts and walnuts when we were out in the frosty dawn to scramble for them with the pigs, and the gusts of wind loosed them and sent them down. .....

Student Imitation

It was a haven from the college grind, that Green Giant asparagus farm where I spent my summers working my way through school. The huge metal-walled shop stood back against the long shelterbelts of poplars; and next to it, opposite the little scale house, was the hydrocooler, where the asparagus was chilled before being sent to the cannery. On the other side of the hydrocooler sat the great red water tank that stored water for the cooler; and beyond that was an impressive array of equipment. The green and yellow John Deere tractors in assorted sizes, the little Ford and Oliver tractors, assorted discs, andthe cultivators with the spinning spiders that kept the fields clear of weeds; ditchers, spreaders, seeders, mowers, sprayers, blades--I can't remember it all. ....

I can still remember changing pipes in nothing but gym shorts and tennis shoes with swarms of bees humming all around me in the fern and sants; and once in a while catching a brief glimpse of a coyote or jackrabbit. I remember freezing hands in early spring, when frost covered the pipes in the early morning, and burning hands in late summer, when a line had lain in the hot sun for a day or so. I know the sweet taste of grapes liberated from the next field, and the bitter taste of raw potato from another neighboring unit. I know how to grab a handful of wheat and rub off the chaff, leaving only the crunchy grain, and how good it tastes after a hard day's work. I can call back

the ringing in my ears after driving a tractor all day, nonstop, and how good it would have felt to have had some earplugs. I remember the shimmering sun baking us to a golden brown as we lay snoozing on the ground after the pipes were changed; and how, once in a while, the boss would find us in that position. He never appreciated our attitudes toward work. .....

SAMPLE E

Stylistic Imitation--Poetry

Patricia Taylor

Yeats' "A Prayer for My Daughter" -- first verse

Once more the storm is howling, and half hid
Under this cradle-hood and coverlid
My child sleeps on. There is no obstacle
But Gregory's wood and one bare hill
Whereby the haystack- and roof-leveling wind,
Bred on the Atlantic, can be stayed;
And, for an hour I have walked and prayed
Because of the great gloom that is in my mind.
(See Yeats for original following verses.)

Lines in Imitation by Patricia Taylor

Once more the snow is piling high; half blind
Under this cloak of flakes and wind
My mind sleeps on. There is no human house
But Rosie's field and one cold lake
Where summer memories, like waterblooms
Bred in the magic moonlight, could be traced.
All this storm long I have stood and listened
Stood and looked under the forms of white.

I have stood and listened all of this storm long
Before the white, ethereal shadows' throng
And under the crystal lake, the frozen fish,
And under my frozen cloak, a crystal heart.
Dreams dredged up from memory and from pain
Image a future for my former lover
Out of the frenzied boredom of my days:

May he be given passion, yet no peace
Nor fireside flame to tend the demon fear;
His restless heart cross continents to find
Only his shallow self each journey's end
For he, being handsome overmuch, grows fey
Considers charm an all-sufficient charm
May he know only artificial lust
Nor choose aright nor ever find a friend.

APPENDIX D

Sample Syllabi

My intention here is to elaborate the representative curricular models on pp. 22-26. I do not intend these syllabi to be read as the one right way to satisfy this proposal's curricular principles and course descriptions, but, rather, as models, as suggestions for teachers to adapt and modify.

Following are some guidelines that apply to all six syllabi; I will mention them here rather than repeat them in each syllabus.

—All courses rely, in their way, on current process models of composing. That is, students should engage in a good deal of writing that is not intended for formal evaluation. Teachers can have students write brief entries in journals, sketch out notes and rough drafts, plan in various ways. Students should be allowed to work out ideas without concern for "correctness." Teachers should also encourage and allow room for revision, for reworking early drafts. Guidance with planning and revising strategies is integral to such an approach.

—Several of the sample syllabi include stylistics exercises, but appropriate work on style should be incorporated into all A, 1, and 3 courses. This work can include sentence-combining, imitation exercises, and rhetorical analyses. In all cases, students should be required to take an active part in this work, pen in hand. Listening to lectures on style, at this level, isn't effective.

—Though some syllabi contain a fair amount of reading, no syllabus represents an "Introduction to . . . " course, a lecture course. The focus of all courses is on student discussion and the extension of that discussion to writing. Teachers are free to use peer groups or keep their classes intact, set up workshops or maintain more formal classrooms. Certainly, teachers will need to establish frameworks and guidelines, introduce concepts and materials, fill in conceptual gaps, but the students should be encouraged to wrestle with ideas, arrive at interpretations, and make connections--both orally and in writing.

—We are very concerned about evaluation, both as a thorny conceptual problem and as a bald necessity. And while we will be continually encouraging discussion on issues ranging from the validity of specific evaluation schemes to grade inflation, we do not hold to one evaluative method. Teachers can rely on relatively traditional means of evaluating papers or on current approaches such as conferencing, peer response, deferred grading, and so on.

—A word on our expectations about numbers of assignments. We are wary of flatly stating that a particular course requires x number of papers, for such specifications can undercut our desire that students write a great deal, as much as they need to, and that they not be concerned with submitting all of that writing for formal evaluation. On the other hand, teachers need to have some guidelines for assigning papers. We offer the following:

> English A and 1. Students should do a good deal of in-class writing—journals, freewriting, rehearsals for assignments. They should also frequently write longer pieces, both in and out of class, and at least some

of this writing should be revised into carefully finished essays of 500-750 words.

English 3. Students should do a good deal of in-class prewriting and rehearsing. They will be required to submit 5 out-of-class papers, 3-5 pages in length.

A COURSE IN AUTOBIOGRAPHY—FROM PERSONAL TO ACADEMIC WRITING

David Bartholomae and Anthony Petrosky, the University of Pittsburgh professors who created this course, sent Freshman Writing a complete collection of course materials as well as a long article describing the course and placing it in a theoretical context. Both the materials and the article are on file in the Freshman Writing office. To give the reader a sense of the course and to attempt to scale it down from a semester to a quarter, I will offer a brief outline.

There are five kinds of assignments in the course: 1) readings from assigned books, 2) formal writing on those readings (the writing moves from simple retelling of narrative events through summary to classifying, analyzing, and theorizing), 3) informal writing on the readings (this expressive writing can be kept in student journals), 4) student autobiographies, 5) formal writing on these autobiographies. Bartholomae and Petrosky suggest suspending most concerns about correctness until the mid-point in the course. Because of UCLA's ten-week limit, teachers will most likely have to dispense with some of the elements of the original course—weekly in-class reading, for example.

Week 1: Students are given an early chapter from Margaret Mead's autobiography, Blackberry Winter, one that describes her undergraduate experiences at DePauw. (This is also on file in the Freshman Writing office.) Students read it, list its key events and react, in writing, to Mead's experiences. Students are then asked to write about a change in themselves during their own collegiate (or immediately pre-collegiate) lives. Students begin reading Maya Angelou's I Know Why the Caged Bird Sings.

Week 2: Students summarize, in writing, selected chapters of I Know Why the Caged Bird Sings. They then write about a period in their lives when they decided it was time for a change and were able to effect one. They compare this experience to a period when they realized it was time for a change but couldn't or didn't change. They continue reading I Know Why the Caged Bird Sings and begin discussion of the purpose, shape, and effect of autobiography.

Week 3: The class (or peer groups) list the different changes they can find in Mead, Angelou, and their own reports. They then attempt to classify and label the various kinds of changes they can identify. They write a paper that presents a classification system for changes in adolescence. They begin reading Gail Sheehy's Passages, discussing, among other things, the format of the book. The teacher offers reading strategies.

Week 4: Students, as a whole class or in groups, discuss the first part or two of Passages. Discussion includes applicability of the book's propositions to the students' experiences, the legitimacy of generalizing from case studies, the face value or common sense of a developmental theory like that presented in Passages. Some of these discussions will become the stuff of in-class and/or take-home written assignments. At

around this point, the teacher should begin expressing concern about "correctness" and editing. If small groups are used, the teacher should spend some time showing students how to act as peer editors. The autobiography assignment is explained.

Week 5: This week is pretty much devoted to writing and revising student autobiographies. Assignments 12-15 in Bartholomae and Petrosky's course materials offer one plan for completing the autobiographies. Individual teachers might want to include more steps than they suggest or allow more time than they allot.

Week 6: Students continue work on autobiographies. The teacher should once again raise questions about the purpose, shape, and effect of autobiography. Now would be a good time to once again ask students to consider the relevance of Passages to their lives, as they have formalized their lives in print. The final, typewritten drafts of the autobiographies are turned in at the end of the week and sent to a duplication service. Students are to buy them by the following class meeting. They also begin reading Edgar Friedenberg's The Vanishing Adolescent. (Start with Chapter 5.)

Week 7: Students discuss the case studies of five high schoolers presented in Friedenberg's fifth chapter and write an in-class essay in which they summarize each student's case and attempt to apply Sheehy's catagories to them. Students read other selected chapters in The Vanishing Adolescent. Students begin analyzing their collected autobiographies. Assignment 18 in Bartholomae and Petrosky's course materials offers a good set of guidelines. In essence, the categorizing, analytic eye students turned to their individual and to Mead's and Angelou's autobiographies during Week 3 will now be turned to the class's collected work.

Week 8: Now students attempt to look at their collected autobiographical "case studies" as though they were Edgar Friedenberg. Using his framework, students write a paper analyzing the accounts of their lives. Students discuss similarities and differences between Friedenberg and Sheehy. Students begin reading Mead's Coming of Age in Samoa and write a brief account of how her methodology is similar to or different from that of Sheehy and of Friedenberg.

Week 9: Students continue reading Mead. Friedenberg found conflict to be part of adolescence; students discuss, then write on, the conflict or lack of it that Mead found among Samoan adolescents. (See Bartholomae and Petrosky's Assignment 22 for some guidelines.)

Week 10: This final week is spent discussing Coming of Age in Samoa, the role of culture in influencing growth and change, and the students' collected autobiographies from a cultural perspective. Students rely on the class's autobiographies and write an essay in which they discuss the way culture determines how one becomes a "full-fledged adult member of his or her society."

THE PROJECT WORKSHOP

The class spends a good deal of time in peer groups of three to five students, though it remains intact as a "seminar" when the teacher is presenting information and when students are delivering interim or final reports on their research. Since the class is taught as a workshop/seminar, a day-by-day syllabus seems unnecessary. What follows is a suggested sequence of activities for two of the class's three or four projects. The teacher can gauge, depending on student progress, how much time to devote to each activity.

Project #1
Library Research

Step 1: The teacher can provide a list of topics or turn the task of producing suggestions over to the class or the small groups. The topics should be relatively controversial and relatively popular (and thus accessible) and circumscribed enough to be dealt with in a 2-3 week period.

Step 2: Again, for selecting and narrowing topics, there are several ways to go. The teacher can have already-created groups decide on their own topics or create groups around shared interest in particular topics. Once groups are formed, the teacher should help each narrow its topic appropriately.

> (A word of warning on steps 1 and 2. The teacher should place time limits on these group or whole class activities to keep students from endlessly generating ideas or waffling on topic decisions.)

Step 3: Now that groups are formed and issues are chosen, each student is obliged to spend time searching out three to four different sources that address his or her group's issue. The teacher should provide (or have the University Library Service provide) instruction on the use of library resources and reference materials. The teacher should also provide brief instructions on research tricks--e.g., using the reference section of a recent article as a guide to earlier articles or being sure to keep notes on all relevant bibliographic information.

Step 4: During the week or so while students are learning about the library and running down sources, the teacher is showing the students samples of annotated bibliographies and teaching them how to write the kind of summary that would suit such a bibliography.

The teacher discusses with the class the purpose (and thus the nature) of these annotated bibliographies/summaries. Students will eventually be sharing their bibliographies with others in the group, so the summaries must be clear and relevant. (Students should know, then, that if they can't understand a particular source well enough to summarize it, it probably should be eliminated.)

One simple way to teach summary is to present students with successively more difficult (and successively longer) excerpts and full articles. The teacher helps them find the gist, main points, supporting data. These exercises can also be done in groups. At first, students can bring in material of their own choosing, but the teacher soon shifts the materials toward the academic. Students paraphrase orally, then in writing, then shift to more formal written summary. The Freshman Preparatory Program's sourcebook has some materials that could be used for work on summary, and Charles Bazerman's The Informed Writer (Houghton Mifflin, 1981) has a remarkably full treatment of paraphrasing and summarizing.

If the students summarize inadequately (and this can be determined with a first-week diagnostic test), then there are two ways to go: the teacher begins working on summary before students actually have to summarize on their own, or, if the class will do more than one library research unit, the teacher can work with the students as they first attempt summarizing. Their unit projects will be slowed up, but, for some, the meaningful context of the project will make the work on summary less tedious.

Step 5: On the assigned day, students bring enough typed xeroxed copies of their

summaries for their group. The group reads all summaries. Group members discuss the summaries and decide on the major issues of the controversy. (Since, in many cases, students chose their controversial topics before they had a rich knowledge of them, this is their chance to become well-informed. Each group has developed its own bibliography.)

Step 6: Again, there are several options. One would require each student to write a full paper on a particular aspect of his or her group's controversy. Another would have each group member write a section of a paper: member #1 writes the introduction, member #2 summarizes one issue surveyed in the introduction, member #3 summarizes another issue. In either case, several drafts should be written, and the teacher should assist individuals or the group with the first. A group paper, particularly, requires the teacher's editorial assistance.

Project #2
Investigative Reporting

Step 1: The teacher discusses investigative reporting and distributes several examples. (A recommendation: At least one example should come from one of the good magazines aimed at young people. Rolling Stone and Mother Jones, for example, regularly print reputable pieces of investigative journalism.)

Step 2: To select topics, students, either as an entire class or in small groups, generate a list of issues they'd like to investigate. Each student decides on at least two topics, for one choice might not be appropriate—the student might not have access to resources, for example, or the topics might already have been comprehensively covered.

Step 3: The teacher discusses sources of information and appropriate methods for gaining it: examination of public documents, interviews, investigator observation, etc.. Pros and cons of various sources and methods are considered. The teacher might want to distribute or at least discuss excerpts from the methods sections of a social science or journalism textbook. (One excellent source, on file in the Freshman Writing office, is John Lofland's Analyzing Social Settings. Belmont, CA: Wadsworth, 1971. See, especially, Chapters 4 and 5.)

Step 4: Students begin investigating. During the week or two while collecting information, students can be reading further pieces of investigative journalism, and summarizing, comparing and contrasting, or analyzing them. They should also be giving interim reports, oral or written. One important writing assignment here would be a paper on methods of gaining information—a discussion of particular techniques and their advantages and limitations. This is also the time to discuss quotation of primary sources, particularly the issue of when one should paraphrase vs. when one should rely on the impact of a source's original language.

Step 5: Students share the first draft of their papers with the group. Issues of concern should include the relative value of different kinds of information, the effectiveness of presentation, and the possible need for further research. The teacher can respond to this draft or require that a second draft be produced based on the group's response. He or she could then respond to this second draft.

Step 6 (Optional): If the teacher does not want to end this project with the investigative report, he or she can require a further paper, one that would help students differentiate reporting from academic analysis and would allow them fuller use of their

data. For this optional paper, students choose from their other courses (or the teacher helps them find) a theory, an explanatory framework, with which to analyze their data. For example, role theory would lend itself to analysis of certain social or work situations or the political economy paradigm could prove useful in discussing disenfranchised groups.

CROSS-DISCIPLINARY THEME-CENTERED COURSE

The theme of this particular syllabus is "Insiders and Outsiders." The first third of a syllabus is presented. Teachers would continue in the vein of these three weeks, relying on other systems, other categories of "insiders and outsiders."

First meeting: Introduction to the Theme of "Insiders and Outsiders." Discussion of exclusion from human communities: membership, deviance, isolation. Consideration of human communities as systems. Trans-human systems: organizations and institutions. Non-human systems: certain biological and ecological systems. Class discussion of what "inclusion" and "exclusion" mean. Is anyone or any object ever truly excluded? Included? (A poem or short story, or a brief excerpt from a sociology text might help make this discussion more concrete.)

Second meeting: Labelling and Isolation. Readings: Richard Wright, "The Man Who Went to Chicago" (in Eight Men. New York: Pyramid, 1976) and D. L. Rosenhan, "On Being Sane in Insane Places" (Science, v. 179, 19 January 1973, pp, 1-9). Discussion of labelling and isolation in both pieces. Implications of both. Students move from discussion to drafting a brief essay that summarizes the events and results of each piece. This essay will be handed in at the third meeting.

Third meeting: Community. Readings: John Sayles, "At the Anarchists' Convention" (in The Anarchists' Convention and Other Stories. New York: Pocket Books, 1980) and Albert Camus, "The Growing Stone" (in Exile and the Kingdom. New York: Knopf, 1958). Discussion of community: definition and formation. During the last 10-15 minutes of class, students write out their definitions. "Correctness" can be ignored. The teacher collects these statements but does not grade them.

Fourth meeting: Loneliness within Community. Readings: Robert S. Weiss, "An Uprooted Woman: Mrs. Phillips" (in Loneliness: The Experience of Emotional and Social Isolation. Cambridge: M.I.T. Press, 1973 pp. 165-174) and Albert Camus, "The Adulterous Woman" (in Exile and the Kingdom. New York: Knopf, 1958). Discussion of isolation in social surroundings. Students move from discussion to the drafting of a brief essay that attempts an extended definition of isolation. This essay will be handed in at the fifth meeting.

Fifth meeting: Madness and Others: Community as Cause and Cure of Madness. Readings: Joseph W. Eaton and Robert J. Weil, "The Mental Health of the Hutterites" (Scientific American, v. 189, 1953, pp. 31-37) and R.D. Laing and Aaron Esterson, "The Abbotts," (in Sanity, Madness and the Family. Hardmondsworth, England: Penguin, 1972 , pp. 31-50). Discussion of the maddening and healing potentials of social groups. Teacher hands back students' definitions of community written during the third meeting. Students modify their definitions in accordance with their discussion.

Sixth meeting: Full-length paper due. Students are to use all the readings to date to define issues of inclusion and exclusion, isolation and community. The teacher frames the topics to best suit or best play off of the last two weeks' discussions. One assignment could simply require students to define "loneliness." Another could ask them to define "the social dimension of mental health."

Seventh meeting: A new unit is introduced. Ecological/Biological Systems. Readings: Excerpt from Barry Commoner, "The Ecosystem," pp. 28-44 of chapter 1 of The Closing Circle (New York: Bantam, 1972) and John L. Culliney, "The Kelp Forests" (in The Forests of the Sea. New York: Anchor, 1979 , pp. 245-255). Discussion of ecological systems and the interdependence of organisms. Students, orally and in writing, apply Commoner's framework to the kelp forests. This essay will be handed in at the eighth meeting.

Eighth meeting: External Threats to Systems. Readings: Paul R. Ehrlich and Anne H. Ehrlich, "Modifying Ecosystems" (in Population Resource Environment--Issues in Human Ecology. (San Francisco: Freeman, 1970 , pp. 165-181). Students discuss the "insiders" and "outsiders" here. What effect does the "outsider" have? Is the "outsider" here as powerless as many of the outsiders presented in the previous unit? Brief in-class writing.

Ninth meeting: Inside and Outside: Observing Natural Phenomena. Readings: Excerpt from Karl von Frisch, "The Language of Bees" (in The Dancing Bees. New York, Harcourt Brace Jovanovich, 1966 , pp. 113-117); Konrad Lorenz, "Robbery in the Aquarium" (in King Solomon's Ring. New York: Signet, 1972 , pp. 36-40); the "ant war" excerpt from Henry David Thoreau, Walden (New York: Dolphin, 1960, pp. 194-197); Richard Brautigan, "The Weather in San Francisco" (in The Revenge of the Lawn. New York: Simon and Schuster, 1971 , pp. 42-43); Annie Dillard, excerpt from "The Fixed" (in Pilgrim at Tinker Creek. New York: Bantam, 1974 , pp. 65-70). Students discuss the different stances outsiders take in these passages and write a paper in which they define and classify these stances. (These materials also lend themselves to discussions of point of view, style, and rhetorical strategies.)

Tenth meeting: Discussion of stance continues. Then students return to a discussion of living systems, their interrelations, and their disconnections. Commoner's ecological model is reconsidered. Students write a paper using the readings from this unit to support, qualify, or refute Commoner's model.

The teacher would continue along these lines, either building on existing materials (other assignments could be drawn from the above readings) or adding new units and new materials. Some suggestions for further units: bureaucratic-industrial systems, religious institutional systems, the "systems" of popular culture--taste, fads, what's "in" and what's "out," intellectual systems (e.g., ways of classifying creative products). The last system--since it is abstract--could lead to rarified (and thus unsuccessful) lessons, with one exception. A one- to two-week unit using art slides to illustrate the concepts of periods, intellectual classifications, the politics and sociology of art could work well with the right teacher and the right class. All the reading materials referred to in the mock syllabus are on file in the Freshman Writing Office.

THE FRESHMAN PREPARATORY PROGRAM CURRICULUM

The Preparatory Program curriculum attempts to combine instruction in academic writing and reading with stylistics and a process approach to composing. During the quarter, students work primarily with brief excerpts from a wide variety of academic disciplines. Depending on the particular exercise they're engaged in, students might read and discuss these excerpts, subject them to stylistic analysis, or use them as the basis for a writing assignment. Writing assignments are built on a sequence of expository strategies ranging from simple definition through analysis and academic argument. The curriculum is designed to introduce students to the conventions of academic writing while providing them with an overview of the way knowledge is variously defined and presented in the university. Of the six curricula presented in this appendix, the Preparatory Program curriculum tends to incorporate work from the largest number of disciplines (though the representative work is often brief) and tends to rely on the most tightly sequenced series of assignments.

Following is a sample syllabus for English 1. On file in the Freshman Writing office are conceptually similar syllabi for English A and English 3. Also on file is a 300-page sourcebook of materials, some of which are referred to in the English 1 syllabus.

ENGLISH 1

Week 1: The course is explained. Several books are assigned. Students will work with these books throughout the quarter, discussing them chapter-by-chapter at least twice a week. The books can be fiction or non-fiction — Winesburg, Ohio to Chilly Scenes of Winter, John Dewey to Christopher Lasch — and everything from arrangement to theme to style to vocabulary, global structure to particulars of diction, will be analyzed. Students are also introduced to a trio of exercises that is woven throughout the curriculum: Present-Discuss-Write (P/D/W), Read-Discuss-Write (R/D/W), and Film-Discuss-Write (F/D/W). All three exercises require students, as a class or in groups, to think through something they've heard, read, or seen. R/D/W materials are 2-3 page excerpts taken from the Preparatory Program sourcebook, the teacher's files, or the day's newspaper. P/D/W simply involves the teacher (or a visitor) presenting brief compilations of straight facts, empirical conclusions, or opinions on an issue. In F/D/W, a short film provides the stimulus for discussion and composing. In all cases, students discuss then write, and might then be told to discuss further — given what emerged as they wrote — and then write further. Students will do several of these exercises during week one. The primary expository strategy covered during this first week would be definition with illustration.

Week 2: As part of their introduction to academic writing situations, students are given a mock essay exam on any of the material assigned during the first week. The exam question should require the student to define with illustration. The exam itself then provides the opportunity to discuss strategies for writing essays under pressure. During this week, stylistic imitation exercises are also introduced. Such exercises will be used a good deal during the quarter; they require students to model various prose styles with an eye to expanding their own stylistic repertoire. (See Appendix C for sample exercises.) The instructor can have students do these exercises in journals, in groups, as individual, more formal, assignments, or in some combination of all three.

Week 3: The expository strategy "seriation" is the focus of this week's work. In groups, students do the "viral reduplication" exercise presented in the Preparatory Program sourcebook . This exercise requires the teacher to read an account of the reproductive process of an intestinal virus. Students take notes and then are given a list of the stages of reduplication, but the stages are scrambled. In groups the students correctly arrange the stages and construct a paragraph with them that includes proper transitions. Seriation is compared to description and definition. Some definitions that rely on seriation are introduced and discussed. Later in the week, a visitor from social or life sciences explains a complex process that involves cause and effect. Students write a more complex seriation paper on the process. The visitor returns, hears the papers read, offers suggestions. The goal of this week's seriation exercises is to make students sensitive to the transitional words and expressions used in seriation and to get them to understand the differences between concatination vs. correlation vs. causality. Also included in the week are imitation exercises and a R/D/W or F/D/W exercise.

Week 4: Seriation: students find and discuss seriation strategies in one of the fiction or non-fiction books they've been assigned for the quarter. They also bring in assignments or textbook passages from other classes that require or exemplify seriation. They examine and then imitate a variety of "serial structures", from narratives in fiction to causal chains in biology. Students are given a mock essay exam that requires seriation. A new exercise is introduced this week: "revision scramble." The teacher or a visitor gives a brief presentation on some issue or event. Students write either a summary or a reaction, then the teacher (or visitor) presents new data or new opinion, and the students have to rewrite their papers to account for the new information. This exercise forces students to engage in revision as a major rethinking of one's writing and not just as a cleaning up of errors and infelicities. The expository strategy "summary" is introduced. Also included in the week are imitation exercises.

Week 5: Summary: students are taken on a campus field trip: a chemistry experiment, an astronomy presentation, or an emergency room procedure. Students must take notes on what they see. Then as a class or in groups, they discuss their notes and try to determine what they would include and exclude in a summary of the experience. They write the summary and distribute copies to their peers during the next class meeting. Then comes F/D/W. They see a film like "Three Therapies" (Carl Rogers, Albert Ellis, and Fritz Perls all demonstrating their methods) or "Three Types of Schizophrenia". After discussing the film they write a summary of the therapies or the types of schizophrenia. Their summaries are discussed during the next class meeting.

Week 6: As an imitation exercise, students rewrite their summaries of "Three Therapies" or "Three Types of Schizophrenia" in the style of Woody Allen, George Carlin, Tom Wolfe, or some other comic writer or popular journalist. Students take and then discuss a mock essay exam that requires summarizing skills. The material for the exam should come from the fiction or non-fiction book they're currently reading. To develop summarizing skills in a research context, students begin working on a brief annotated bibliography. The expository strategy "classification" is introduced. Students go on a field trip to an archeological, geological, or botanical exhibit and take notes for a classification assignment.

Week 7: In groups, students work from their field notes to agree on a classificational scheme, then individually write an essay presenting the scheme. For their next assignment, students must devise a classification scheme for events or artifacts that are not as neatly classifiable as were the objects in the exhibit they saw on their field trip. They are shown twenty slides of the human form — Raphael to Rivera — and must, as a class, develop a classificational system for this selection of paintings. Their papers are

duplicated and discussed. Students bring in classification schemes from their other courses and discuss the benefits and liabilities of classification. Also included in the week are imitation exercises and a F/D/W or P/D/W exercise.

Week 8: Further classification assignments from the Preparatory Program sourcebook: develop classification schemes for a list of definitions of genius, for a list of meanings of the work "light", for a collection of opening paragraphs from American novels. Through assignments like these, students get some sense of how the classification process works and some sense of its complexities and limitations.

Week 9: Some of the previous week's essays are reviewed. Students take a mock-essay exam that requires them to classify. The strategy of comparing and contrasting is discussed, and its role in the classification process is explored. Students write compare/contrast essays, in and out of class, using the simpler compare/contrast materials from the Preparatory Program sourcebook — e.g., the Tennyson/von Uexkull passages on the unity or disunity of being and the Camus/Whitehead passages on personal knowledge. Also included in the week are imitation exercises and a F/D/W or P/D/W exercise.

Week 10: Further work on comparing and contrasting. Materials from the sourcebook include Page and Laing on cognitive and emotional readiness and Skinner, Bandura, and Chomsky on language acquisition. Students discuss the role comparing plays in perception and judgment. Each student brings in a photograph or song lyric or drawing considered to be skillful and compelling and one considered weak and uninteresting. They discuss and then write on their judgments, attempting to detail the way comparison contributes to judgment.

CROSS-CULTURAL

READINGS CURRICULUM

Though this curriculum incorporates literature, it should not give rise to the kind of survey offered in UCLA's introductory literature and humanities courses. Certainly, there will be times when "literary" topics relating to character, point of view, and style should be discussed. But the intention of the course is to use literature as a basis for anthropological, sociological, political, or historical writing assignments. What follows is the first few weeks of two sequences of assignments.

Week 1: Readings: Excerpts from Max Luthi's Once Upon a Time: On the Nature of Fairy Tales (Bloomington: University of Indiana Press, 1976); Bruno Bettelheim, "Fairy Tales and the Existential Predicament" (in The Uses of Enchantment: The Meanings and Importance of Fairy Tales. New York, Knopf, 1977, pp. 6-11). Students discuss and compare these two analyses of fairy tales. Then students either recall or read for the first time a fairy tale of their own choosing and discuss the match between the tale and Luthi's and/or Bettelheim's analysis. In- and out-of-class writing. Many of the well-known analyses of fairy tales (e.g., Luthi's, Vladimir Propp's) concentrate on European narratives. Have students find a South or Central American tale through the library, a folklorist, a relative or friend and discuss points of convergence and divergence between it and Luthi's and Bettelheim's analyses. Some of this work might spill over into week 2.

Week 2: Readings: Gabriel Garcia Marquez, "The Handsomest Drowned Man in the World" and "A Very Old Man with Enormous Wings" (in Leaf Storm and Other Stories. New York: Avon, 1973). Engage students in a brief discussion of the nature of the stories' characters and events. They then begin the following discussions and assignments: Latin American fiction like Marquez's has been referred to as "magical realism," and Marquez himself sub-titled each of his two stories, "A Tale for Children." What in these two stories is "magical" or "fairy tale-like"? What is realistic? Have students write in class. Are either of the stories more similar to the Latin American tales the students found than to the ones they got from their own culture (if their own culture is not Latin American?) Again, in-class discussion and writing.

Week 3: Readings: Jorge Amado, The Two Deaths of Quincas Wateryell. New York: Avon, 1980). Engage students in a brief discussion of the nature of the novella's characters and events. Are there similarities or differences between The Two Deaths of Quincas Wateryell and the fairy tales presented earlier? Between Amado's novella and Marquez's stories? The teacher writes up or discusses the nature of the tall tale (for Amado subtitled his work "A Tall Tale"). Students write a paper classifying and drawing conclusions about the exaggerated, even fantastic, characters and events in all the preceeding fairy tales and short fiction.

The teacher could take a number of directions from here. One option: continue with various kinds of tales as well as literature that builds from or is influenced by them, perhaps moving beyond Latin American boundaries to Asia or Africa. The focus could be on people, community, and culture. For example: What is the nature of the fairy or folk tale hero? What influence does he or she have on community? What cultural need does he or she seem to satisfy? Appropriate readings from folklore and anthropology would be included. Another option, not necessarily excluded from the first: have students track down oral and written versions of tales. (With Los Angeles' polyglot population, this should be relatively easy to do.) Discussion would focus on the differences between oral and written language and could easily lead to work from linguistics, cognitive psychology, and the sociology and anthropology of literacy. The following collections of folktales might prove useful: Stith Thompson, One Hundred Favorite Folktales (Bloomington: University of Indiana Press, 1968); Americo Paredes, ed. Folktales of Mexico in the series Folktales of the World, Richard M. Dorson, ed. (Chicago: University of Chicago Press, 1970.); Yolando Pino Saavedra, Folktales of Chile in the series Folktales of the World, Richard M. Dorson, ed. (Chicago: University of Chicago Press, 1970); Richard M. Dorson, ed. Folktales Told Around the World (Chicago: University of Chicago Press, 1975.) A third option: The teacher could move beyond the fantasy of the folk or fairy tale, investigating the positive and negative effects of fantasy on individuals and communities—particularly in colonized or emerging countries. One suggestion: Students would read Manuel Puig's Betrayed by Rita Hayworth (New York: Avon, 1981) and consider its events in light of perspectives like the following:

> Nowadays when a person lives somewhere, in a neighborhood, the place is not certified for him. More than likely he will live there sadly and the emptiness which is inside him will expand until it evacuates the entire neighborhood. But if he sees a movie which shows his very neighborhood, it becomes possible for him to live, for a time at least, as a person who is Somewhere and not Anywhere.
>
> —Walker Percy, The Moviegoer
> (New York: Noonday, 1975, p. 63).

Students would then work with other perspectives, those focusing on the sociology and politics of such "certification."

But, just as the teacher does not have to stay with the literature of one culture, he or she does not have to remain with one theme. So, for example, after doing three or four weeks on folk and fairy tales, the teacher could shift to more strictly political concerns. Certainly, Latin American and African literature lends itself to such analysis.

I will offer another third of a ten week syllabus below. It could be considered another unit in a syllabus like the one presented above or could also represent another approach to the Cross-Cultural Readings Curriculum, one centering around political, historical, sociological issues.

Week 1: Readings: Evelyn P. Stevens, "Mexican Machismo: Politics and Value Orientations" (Western Political Quarterly, v. 18, December 1965, pp. 848-857); Evelyn P. Stevens, "Marianismo: The Other Face of Machismo in Latin America" (in Ann Pescatello, ed., Female and Male in Latin America Pittsburgh: University of Pittsburgh Press, 1973, pp. 89-101). Students compare "machismo" and "marianismo" as they're presented by Stevens. They then discuss the applicability of these two images to their own cultures and subcultures, noting similarities and differences. Students can summarize Stevens' articles or compare them to analyses of students' own cultures and sub-cultures. (For an additional exercise, have students apply Stevens' discussion of marianismo to "Remedios the Beauty" in Chapter 12 of Gabriel Garcia Marquez's One Hundred Years of Solitude New York: Avon, 1979.)

Week 2: Readings: Carlos Fuentes, The Death of Artemio Cruz (New York: Farrar, Strauss, 1969). Students discuss the first third to half of the novel, concentrating on Fuentes' depiction of Artemio Cruz, his posture and his relationships, with the twin concepts of "machismo" and "marianismo."

Week 3: Readings: Continue reading The Death of Artemio Cruz. Read Octavio Paz, "Mexican Masks," (in The Labyrinth of Solitude. New York: Grove Press, 1961, pp. 29-46). (It would be best to slightly abridge the chapter, removing literary references that are probably unknown to most composition students.) In "Mexican Masks" Paz considers inauthenticity, posing, dissimulation. Students discuss Paz's chapter and then apply it to Artemio Cruz. Students reconsider Stevens' discussion in light of "Mexican Masks."

INTRODUCTION TO ACADEMIC READING AND WRITING: THE HISTORY OF IDEAS FORMAT

This course has three integrated goals: to develop reading strategies, writing skills, and a context of necessary general knowledge. The reading selections are designed to introduce basic concepts in Western thought, to illustrate specific reading techniques, and to generate writing assignments demanding the synthesis of ideas.

Week 1 begins an overview of Western history. Students read a general introduction to the historical eras of antiquity, the Middle Ages, the Renaissance, the Enlightenment, the Industrial Age, and the twentieth century. They write

paragraphs of definition on each period. Discussions emphasize major events in time and place and basic contrasts between the periods.

Week 2 continues a study of the five main themes of the course (religion, philosophy, science, politics, and art) in the ancient world. Students read two essays on each theme; the focus of the classes is articulation of an author's thesis. Students write paragraphs analyzing ideas from one thematic area. Discussions focus on making logical connections between fields: religion and philosophy, philosophy and science, etc.

Week 3 begins a unit on religious issues. Students read essays on the Judeo-Christian tradition, religion in the Middle Ages, the Reformation, deism, and topical issues in the twentieth century such as atheism and fundamentalism. Their first essay assignment is a contrast of two forms of religious belief. Discussions focus on the contrast between myth and religion, the Hebrew and Christian Gods, and the historical effects of Christianity. Students read specific myths and Bible selections for implied thesis statements and analyze argument in polemical pieces.

Weeks 4-5 consist of major topics and terms in philosophy. Students read general essays on basic philosophical systems. The readings are in binary form: idealism and materialism; determinism and free will; mechanism and existentialism, etc. Writing assignments include an essay of contrast on two philosophical systems as well as summaries and definitions. Class discussion emphasizes evaluation of each system's effect on the individual.

Weeks 5-6 begin the science unit. Readings emphasize the history of science: theories of materialism in the ancient world, the birth of scientific method, the Indistrial Age, contemporary technology. Discussions focus on the social impact of science. The essay assignment is an analysis of technology's social effects: video games; computers in education; science as art. The reading adjunct presents approaches to textbook reading.

Weeks 6-7 focus on political systems and current political issues. Readings again depend on contrasting ideologies: monarchism/socialism; democracy totalitarianism; feudalism/imperialism, etc. Selections are drawn from Machiavelli, Marx and Engels, and contemporary writers on civil rights and feminism. Discussions aim at making connections between religion, philosophy, science and their political contexts.

Weeks 8-9 include a study of the various arts. Film, music, fiction, poetry, painting, and the plastic arts provide the texts for this section. The focus again is on implied thesis, historical periods, and thematic connections between art and religion, philosophy, science, politics. The aim of writing assignments in this section is the articulation of abstract ideas.

Week 10 is a summation of the five themes in the twentieth century. The main writing assignment is an evaluation of a particular issue in its historical context. Discussions focus on the presence of the past in contemporary life.

APPENDIX E

English 495A

SUPERVISED TEACHER PREPARATION I

Fall 1983

Tuesdays 3:30-5:00
3126 Rolfe Hall

Jennifer Bradley, T.A. Coordinator	2329 Rolfe, 5-3647
Mike Rose, Director Freshman Writing	271 Kinsey, 6-1145
Rick Creese, TA Peer Consultant	5-4262, 5-4173
Suzy Holstein, TA Peer Consultant	5-4262, 5-4173

The English Department teaching practicum for TAs is now a two-quarter course, Part A covers material you'll want to know before you teach your first class at UCLA.

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WEEK 1

6 Oct Introduction to 495A, 495B, and 275

Approaches to the teaching of writing: an overview
— contemporary theory and method
— current research and rationale at UCLA

READING: Eight Approaches to Composition

Murray,	"Writing as Process: How Writing Finds Its Own Meaning"
Lauer,	"The Rhetorical Approach: Stages of Writing and trategies for Writers"
Judy,	"The Experiential Approach: Inner Worlds to Outer Worlds"
Dowst,	"The Epistemic Approach: Writing, Knowing, and Learning"

Discussion of observation projects.

WEEK 2

11 Oct Creating and sequencing assignments

READING:	Bloom,	"Bloom's Taxonomy of Educational Objectives"
	Smith,	"Bruner on Writing"
	Larson,	"Teaching Before We Judge: Planning Assignments in Composition"
	Giroux,	excerpt from "Toward a Pedagogy of Critical Thinking"

WEEK 3

18 Oct Writing across the curriculum
READING: Rose, "Remedial Writing Courses: A Critique and a Proposal"
Hamilton, "Interdisciplinary Writing"
Raimes, "Writing and Learning Across the Curriculum: The Experience of a Faculty Seminar"
Herrington, "Writing to Learn: Writing Across the Disciplines"

Cross-curricular programs at UCLA
GUEST: Gary Colombo, Director of the Freshman Summer Program and the Freshman Preparatory Program (FP^2)

WEEK 4

25 Oct Creating assignments for cross-curricular classes
READING: Kiniry and Strenski, "Sequencing Expository Writing: A Recursive Approach"

Using journals in an academic setting
READING: Fulweiler, "The Personal Connection: Journal Writing Across the Curriculum"
GUEST: Gary Colombo

ASSIGNMENT: Bring an old writing assignment that has worked well (or failed) or a new assignment that you would like to try in English 3. Photocopy or ditto enough copies for everyone in the seminar.

WEEK 5

1 Nov Discussion of first observation projects

WEEK 6

8 Nov Textbooks: types, levels, audiences; pros, cons; choices
GUEST: Mal Kiniry, 1982-1983 Text and Curriculum Committee Co-chair

ASSIGNMENT: Preview several texts before the class session. Use the little library in 264 Kinsey Hall.

WEEK 7

15 Nov "Conferencing"

READING: Jacobs and Karliner, "Helping Writers to Think: The Effect of Speech Roles in Individual Conferences on the Quality of Thought in Student Writing"
GUESTS: Pat Hunt, Writing Programs Lecturer and University Extention Learning Skills Administrator
Lisa Gerrard, Writing Programs Lecturer

Group editing

READING: Trimble, "Values of Student Copyediting"
GUEST: Cheryl Bolin, 1981-82 TA Peer Consultant

WEEK 8

Second observation project -- NO CLASS

ASSIGNMENT: Discursive list of your objectives for English 3 or statement of your rationale for choosing your text or course theme

OPTIONAL ASSIGNMENT: Confer with Jennifer Bradley about your final writing assignment.

WEEK 9

29 Nov Discussion of second observation project

Framing syllabus
READINGS: Sample syllabi
Report on Freshman Writing

WEEK 10

6 Dec Syllabi and assignments: a review

ASSIGNMENT (due by Friday, 9 December):
Analytical Reports on observations

English 495B

SUPERVISED TEACHER PREPARATION II

Fall 1983

Thursdays 3:30-5:00
2134 Rolfe Hall

Jennifer Bradley, TA Coordinator	2329 Rolfe, 5-3547
Mike Rose, Director of Freshman Writing	271 Kinsey, 6-1145
Rick Creese, TA Consultant	4322 Rolfe, 5-4978
Suzy Holstein, TA Consultant	4322 Rolfe, 5-4978

The English Department teaching practicum for TAs is now a two-quarter course, Part B covers material important for teachers in their first course assignment at UCLA.

Projects: There are three: (A) videotaping of one class session, (B) a TA Consultant's observation of one class session, (C) your syllabus with your annotations. (Explanations follow the study schedule.)

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WEEK 1

6 Oct All-class discussion of TA's syllabi

Announcement of course projects (See attached guidelines.)

WEEK 2

13 Oct Evaluating writing

READING: Sommers, "Responding to Student Writing"
Williams, "The Phenomenology of Error"
Hairston, "Not All Errors are Created Equal: Nonacademic Readers in the Professions Respond to Lapses in Usage"
Irmscher, "Evaluation", from Teaching Expository Writing
Two student papers

GUEST: George Gadda, Director of Testing and Placement, Freshman Writing Program

WEEK 3

20 Oct Tutorial services and conferring with student writers

READING: Peitzman, "The Art of Writing Comments on Our Students' Papers"

GUEST: Judy Collas, Coordinator of ARC Tutoring
Don Wasson, Coordinator of AAP Tutoring

WEEK 4

27 Oct Technological pedagogy
Campus services for you and your students
READING: Wresch, "Computers in English Class: Finally Beyond Grammar and Spelling Drills"
Hawkins, "Intimacy and Audience: The Relationship Between Revision and the Social Dimension of Peer Tutoring"

GUEST: Lisa Gerrard, Writing Programs Lecturer

Private meeting with TA Consultants

WEEK 5

3 Nov Reading: Theory
READING: Weaver, excerpts from Psycholinguistics and Reading
Readence, Bean, and Baldwin, excerpts from Content Area Reading: An Integrated Approach

GUEST: Ed Frankel, Reading and ESL Coordinator, ARC

WEEK 6

10 Nov Reading: Practice
GUESTS: Dianne Dugaw, Writing Programs Lecturer
Susan Brienza, Asst. Professor of English

READING: Bazerman, "A Relationship Between Reading and Writing : The Conversational Model"
Dugaw, "The Pickaxe and the Pen: Teaching, Writing, Reading, and Literate Thinking"

WEEK 7

17 Nov Writing in other departments
GUESTS: TAs from History 495 and Sociology 495
READING: Sample student essays

WEEK 8

NO CLASS
ASSIGNMENT: Annotated syllabus due this week

WEEK 9

1 Dec English as a second language
READING: Esau and Keene, "A Tesol Model for Native-Language Writing Instruction: In Search of a Model for the Teaching of Writing"
Brooks, "Peer Tutoring and the ESL Student"

GUEST: Ed Frankel

WEEK 10

8 Dec Continued opportunities for TAs:
— course assignments
— basic research

READING: Schaefer, "Curiouser and Curiouser"
Booth, "Arts and Scandles"

GUEST: Ellen Quandahl, Writing Programs lecturer