Course Guide for English 101

Division of Humanities and Fine Arts

Heartland Community College
Acknowledgments

The Course Guides that are used in HCC’s Composition courses are continually evolving and changing: the original Guides were written by Dr. Thomas Clemens, Division Chair for Humanities and Fine Arts. In 2005, many faculty members in English collaborated on the writing and assembling of new Guides. This version of the HCC Course Guide for Composition was revised, most recently, by Matt Felumlee, with the assistance of Dr. Thomas Clemens, Division Chair for Humanities and Fine Arts, and with the feedback of the entire Writing Program. Rachelle Stivers deserves our thanks for allowing us to include the MLA and APA guides that she developed for the ASC.
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Writing Program Mission Statement

The Heartland Community College Writing Program values student-centered, inquiry-based classroom projects that will prepare students to use writing effectively in academic, civic, workplace, and personal communities. Based on current composition research, we emphasize an effective writing process that includes successful strategies for inventing, choosing, and narrowing a topic; exploring and developing ideas through research and critical reading; and employing global and local revision and editing strategies.

Heartland Community College Composition Course Overview

Heartland’s writing program consists of four Composition courses: English 094, English 095, English 101, and English 102. The program also houses ENGL 080, which is a grammar course that is intended to prepare beginning writers for ENGL 094. Brief descriptions of the four core Composition courses follow.

English 094

An emphasis on effective sentences and paragraphs, with an intensive focus on grammar, mechanics, and usage. Students gain practice in the skills essential to effective written communication. Students will complete 2-4 major projects culminating in a portfolio of at least 5 full revised pages (1250 words).

English 095

An introduction to the elements of persuasion and argumentative writing, with an emphasis on analysis and synthesis skills in response to instructor-provided research. Students will complete 2-4 major projects culminating in a portfolio of at least 8 full revised pages (2000 words).

English 101

An introduction to the skills needed to communicate effectively in many different contexts, including academic and civic discourse, with an emphasis on the concept of voice and successful integration and documentation of source material.

Students will complete 2-4 major projects and will revise 2 for a minimum of 10 pages (2500 words); a 6-pg., 3-source paper is required.
**English 102**

An intensive introduction to all elements of formal and academic research, including locating sources; gauging appropriateness and credibility of sources within specific writing contexts; and effectively integrating sources within an essay. MLA and APA-style documentation styles will be introduced and required. Students will complete 3-4 major research-based projects and will revise 2 for a minimum of 12 pages. An 8-pg. (2000 words), 5-source paper is required.

**What are the major differences between the courses?**

Students often ask why four courses are necessary, and inquire about the differences between the four courses. This is a good question, since on the surface, all of the courses share some primary features. For example, all four Composition courses are:

- Process-based
- Rhetoric-based
- Outcomes-based
- Portfolio-based
- Inquiry-based

And in fact, the four courses share the same core outcome areas of purpose, voice, development, support, and language conventions. But in order to be successful in each course, it is also necessary to understand the major differences between them.

First, let’s start with the idea that each outcome area can be assessed differently in each course. One obvious example of this concept is in the area of “development.” While there’s much more to “development” than simply “length” of your essay, page count is certainly part of what it means to develop an essay. Whereas students in English 094 will be writing papers that are generally two or three pages in length, students in English 102 will complete a single essay that is at least 8 pages in length. So while we can assess the effectiveness of the development of an essay in any Composition course, it is important to recognize that “A”-level development in English 094 is not the same as “A” development in English 095, 101, or 102.

And it’s the same with all of the outcomes: they are shared across all of the courses, but the expected level of competence or achievement is greater in each successive course. In English 094, for example, very little source use will be
required, and the sources used will often times be provided by the instructor and shared with the rest of the class. Compare this to English 102, where students will conduct self-guided research and will need to carefully evaluate the credibility of multiple sources and decide which ones to use in their projects. This is just one more of several possible examples that illustrate how the individual outcomes “build” from one course to the next.

All of the courses are based in the concepts of inquiry and critical thinking, but different *levels* of thinking will be taught, required, and assessed in each course. In English 094, the emphasis might be on *comprehension* of a single article. In English 095, the emphasis might be on comprehending two different articles and *synthesizing* the different viewpoints effectively. In English 101, you will need to comprehend, synthesize, and *analyze* multiple perspectives. Finally, in English 102, you will be expected to comprehend, synthesize, analyze, and *evaluate* multiple sources and perspectives.

In short, as you progress through Heartland’s writing program, the different courses will bear some similarities to each other in terms of form, format, and even content. However, it is also important to recognize just exactly how the courses differ from each other.
**Portfolio guidelines for all composition courses**

At the end of the semester, you will submit a final portfolio according to your instructor’s specific instructions. The portfolio is a compilation of all of the work that you completed for each major project. Your composition portfolio serves several purposes. For one, it portrays your process, not just the final product. This can help you identify your own strengths and weaknesses and can help you progress as a writer as you move from one course to the next. On a more practical note, the portfolio is also helpful in grade appeal situations, since it represents all of the major work you completed in the course. Your composition portfolio will include the following:

1) “Process” work for each major project (topic proposals, outlines, annotated bibliographies, etc.)

2) “Rough drafts” and advisory drafts with your instructor’s comments

3) “Final drafts” of each required portfolio paper

**Cover sheet guidelines**

Your instructor will provide a template for the cover sheet to be used for each major paper project. In general, a cover sheet should include the following information:

- **Your Name**
- **Your course and section number**
- **Semester and year**
- **Title**
- **Documentation Style: (choose MLA or APA as appropriate)**
- **Name and Description of Target Publication:**
- **Brief Description of Target Audience:**
- **Brief Description of the Assignment:**
English 101 Writing Outcomes

Outcomes: An overview

How do we know whether a piece of writing is “good writing”? As a reader, how do you measure the effectiveness of an article in a magazine, or a letter to the editor of a newspaper, or any other piece of communication?

It probably depends on the context: what is the purpose of the article (what is the writer trying to achieve)? What is the intended audience? Is the author easy to understand? When we start asking these kinds of questions, we are in the beginning stages of analyzing the effectiveness of the rhetorical strategies that the writer used.

Simply stated, rhetoric is the study of the use of language, and the term is most often associated with argumentative or persuasive writing. Heartland Community College teaches a social-cultural rhetoric which recognizes that effective writing is a process with both social and cultural implications that the writer needs to consider.

The idea of writing as a social act is an important one. You may think that your opinion is yours and that it is your job in your writing to simply state and support your idea. This kind of approach ignores the fact that writing isn’t just about the writer, but perhaps more importantly, it is about the ways that readers receive your text.

A good writer also needs to recognize the cultural implications of the writing process. Language is a product of culture, and as the culture changes, so does the language. We can consider this idea on a very literal level: for instance, the prevalence of Spanish-language signs in “American” culture in recent times.

And we can also see culture’s effects on language in more subtle ways. For example, as our culture has become more technological, our language has needed to change: “google” is now not only a noun (describing the company), but also a verb that means, according to Dictionary.com, “to search for information about a specific person through the Google search engine.”

A successful writer recognizes the complex relationships that exist between the writer, the readers, and the text. Some of the many relevant factors to consider include age, race, social class, gender, religion, and geography, since any of these might affect that way that a text is either produced or interpreted.

In order to evaluate the effectiveness of your rhetoric in specific, concrete ways, the writing program has developed individual “outcomes” that will be assessed in your writing courses. These outcomes are Purpose, Voice, Development, Support and Language Conventions & Style. Your success in any given writing
course will depend on your ability to understand and employ these different strategies appropriately and effectively. They are described below.

It is important to understand that each of these outcomes changes and is changed by all of the other outcomes. Because of this complex relationship, your instructor will rarely measure just one outcome without discussing the others.

The way outcomes are measured can also be affected by the assignments your instructor gives. Pay special attention to the context created by the assignment and by the other outcomes.

**General Education Program and Course Learning Outcomes:**

English 101 is a course within the General Education Program at Heartland, and as such, contains learning outcomes that help students develop proficiency in Communication, Diversity, Problem Solving, and Critical Thinking. Specifically, upon completion of this course, students will develop an increased proficiency in the following areas:

PS 4 (Problem Solving Outcome 4): “Student analyzes the situation, explores different outcomes from multiple frameworks, applies the appropriate solution, analyzes the results, and refines the solution.”

DI 1 (Diversity Outcome 3): Domain Level—Valuing; “Students reflect upon the formation of their own perspectives, beliefs, opinions, attitudes, ideals, and values.”

CO 5 (Communications Outcome 5): “Students communicate ethically through monitoring their behavior and interactions with others.”

CT 2 (Critical Thinking Outcome 2): “Students determine value of multiple sources or strategies and select those most appropriate in a given context.”

CT 3 (Critical Thinking Outcome 3): “Students generate an answer, approach, or solution through an effective synthesis of diverse sources and arguments, and provide a rationale.”

These General Education Outcomes are embedded in the English 101 course outcomes which include:

- Purpose
- Voice
- Development
- Critical Thinking
- Audience
- Support
- Language Conventions
Purpose

Why would you write an essay? Think of all of the situations in your life in which you are called upon to write: an assignment for a class; an email to a friend; a letter of complaint regarding a defective product; a cover letter for a job application. In each of these distinct situations, you have a different purpose for writing. An email to a friend may have the purpose of arranging a time to meet for dinner. The letter of complaint may be an attempt to get a refund or to have your defective product replaced. The purpose of the cover letter may be to convince a prospective employer to grant you an interview.

“Purpose” is your goal for an essay or why you feel compelled to write an essay. Defining a purpose is the first step of the essay writing process and happens before you even begin writing. A clearly defined purpose should inform your choices regarding voice, development, support, and style. Having a purpose, therefore, is a crucial step in writing an effective essay. Without a clearly defined and maintained purpose, an essay might seem “scattered” or unorganized or difficult to follow.

In the most effective texts, the purpose should address the needs, wants, values, and/or interests of the readers. This does not mean that your goal is always to “meet” or cater to those needs or expectations—often times, you may find that you are writing with a purpose of challenging your audience. In fact, any time you are writing an argumentative or persuasive essay, you are presumably going to encounter some resistance. The key to achieving your purpose in this case might be finding some “common ground” between your own values and interests and those of your audience.

Purpose, as stated above, impacts every aspect of the essay writing process. Begin each essay with a clearly defined purpose and you are much more likely to produce successful essays. Once you have a clearly established purpose, the key is finding ways to reinforce and maintain that purpose throughout your essay. The other outcomes shed some light on how you might accomplish this.

Voice

When we hear the word “voice,” the first thought that comes to mind might be “speaking” rather than writing. In either case, we can begin defining voice as how a writer “sounds” to his or her audience. Each writer has a unique voice that naturally comes through in his or her word choice, sentence structure, etc. In essay writing, however, learning to control your voice, or the tone of your essay, is extremely important since it is the primary way you establish credibility with your audience.

A good synonym for “voice” as it pertains to writing might be “presence.” It is more than just “tone” or mood, though that is certainly part of it. It is also a matter
of command and control of the discussion. Good writers are able to stay in control of the discussion, even when mentioning or citing various other sources or perspectives, by making clear claims and providing clear “cues” to the audience about the role of those sources in the writer’s own argument.

When creating an appropriate voice, it is necessary to also think about your audience, or who will read your writing. Are you writing to your best friend? Your teacher? The president of Heartland? Different audiences require different voices. It is your job to adapt your voice to the audience. You do this regularly, probably without even thinking about it. When writing an essay, though, you do need to think about it. If you were writing an e-mail to your best friend, your “voice” would be different than if you were writing a formal letter to the president of Heartland. With your friend, you will be less formal, and perhaps will use abbreviations or slang. In a formal letter, you will likely pay more attention to format, proofreading, punctuation, and word choice, to name a few concerns.

Creating an appropriate voice also requires you to do some self-assessment of your own perspective and how it relates to the perspectives of others. This is no simple task: we often are not quite aware of why we think the way we do. But thinking about “why you think what you think” and acknowledging that your perspective may differ from others will help you create a voice that reflects your views and, at the same time, respects other views or positions.

A writer’s voice/tone may sound humorous, sarcastic, formal, etc. Regardless of the tone used, an effective writer will use a tone that appeals to and establishes credibility with his or her audience. An effective writer will also use wording appropriate to the purpose and audience, or the rhetorical context.

Planning your voice may get complicated when other voices play a role in the essay. For example, if you are responding to another author’s writing in your essay, you’ll need to differentiate between your voice and the author’s voice. If you “agree” with the source and plan to use it as support or evidence for your thesis, it is your job to establish the credibility of the source and the relevance to your essay. Similarly, if you plan to critique or disagree with a specific source, you need to do so carefully and fairly. Your voice “plan” for your essay, then, needs to take into consideration not only how you “want to sound” to your readers, but also the roles that other sources will play in your discussion.

**Development**

Once you have established a purpose for your writing, you are then ready to begin considering strategies for developing your essay successfully. It is not enough to simply “state” your opinion—you need to invent a system of presenting your ideas in a clear, organized, well-reasoned way. How you decide to do this is up to you—but it is your readers who ultimately decide whether your essay is effective, so keep them in mind as you plan and write.
The first step is to decide on a purpose for your writing. The next step is to decide how you will develop your essay in support of your purpose. This means carefully planning your essay by taking into consideration the relationship of each paragraph to your main idea, and also considering how those paragraphs relate to each other.

A paragraph is often defined as a grouping of sentences that represent a single “unit of thought” or idea. A paragraph break is a signal to readers that you are moving from one idea to another. Individual paragraphs should be focused, and the topic of each paragraph should be clearly indicated to a reader. Think of a paragraph as a mini-essay: it should have a clear main idea, and all of the sentences should somehow relate to or support that main idea. Decide on the purpose of each individual paragraph, and keep your focus as you write.

A well-developed essay does not simply “state” main points or arguments and expect the audience to understand them and believe them. It is the writer’s job to analyze the rhetorical situation and to use this information to plan an essay that clearly explains and defines key terms and positions; provides sufficient personal reasoning; and provides sufficient and credible evidence to be effective.

This means that you need to think critically about the needs of your audience, and plan the development of your essay around these needs. Does your essay need to define and describe the basic key terms or issues that relate to your topic? This depends, to a large extent, on the level of background knowledge of your readers.

Further, in some settings it may be acceptable to use limited personal experience as evidence. For example, letters to the editor of the Pantagraph are generally short, and often present opinions that are based on limited observations or experiences. While this may be acceptable and common in this setting, one would not expect to write an article for a scientific or medical journal using only this kind of reasoning. A strong essay is well-reasoned in that it takes into account the expectations of the audience and addresses those expectations effectively. Lastly, a well-developed essay also takes into account the need to establish credibility for the writer and the writer’s source material or evidence.

There are many things to take into consideration as you plan an essay: how many main ideas do you want to present? How much support or evidence can you offer in support of your ideas? Which supporting details will be most effective with your intended audience? After you have answered these questions, you are ready to begin planning and organizing your essay around your own original pattern of development.

Critical Thinking
As a college, Heartland recognizes the importance of teaching and assessing critical thinking strategies. You have probably heard the term “critical thinking” mentioned often throughout your educational career, but when pressed to define it, many people can only say that it means “to think critically”—a definition that is not very helpful in understanding how to think critically.

Heartland Community College has developed its own set of “Critical Thinking Learning Outcomes” which attempt to define different “levels” of thinking that progress from less complex to more complex. A copy of the chart, adapted from www.heartland.edu/committees/assessment/critical-thinking.html is provided here:

<table>
<thead>
<tr>
<th>CODE</th>
<th>STATEMENT</th>
<th>QUALITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CT1</td>
<td>Students gather knowledge, apply it to a new situation, and draw reasonable conclusions in ways that demonstrate comprehension.</td>
<td>Students inquire into an unfamiliar situation given a strategy or concept. (Responding in a similar situation)</td>
</tr>
<tr>
<td>CT2</td>
<td>Students determine value of multiple sources or strategies and select those most appropriate in a given context.</td>
<td>Students compare various perspectives, strategies or concepts and respond using the most appropriate alternative. (Making a decision)</td>
</tr>
<tr>
<td>CT3</td>
<td>Students generate an answer, approach, or solution through an effective synthesis of diverse sources and arguments and provide a rationale.</td>
<td>Students use creative thinking to produce a product, idea, or method that is new to them. (Designing your own)</td>
</tr>
<tr>
<td>CT4</td>
<td>Students actively reflect on their answer, approach, or solution and act upon those reflections to improve the final result.</td>
<td>Students justify, challenge, and revise their position, judgment, or conclusion through self-assessment and active reflection. (Reflecting upon one’s own thought process)</td>
</tr>
</tbody>
</table>

From the chart, we can begin to see critical thinking as a progression of different specific skills that looks something like this:

Gather knowledge and comprehend it; draw reasonable conclusions from it

↓

Work through multiple sources of knowledge and analyze them
Synthesize the different source perspectives to generate an original thesis

Reflect on your writing; self-assess and revise to improve the final result

Note that the college outcomes do provide some concrete language we can use to discuss critical thinking: “inquire,” “synthesis,” and “self-assessment,” to name a few.

The different courses in Heartland’s writing program each stress different kinds of critical thinking, and measure them in different ways. The college outcomes provide a good starting point for understanding critical thinking, and how it might be demonstrated in student writing, but the idea of social-cultural rhetoric provides more opportunity to discuss critical thinking in very specific ways.

Earlier, we discussed the terms social and cultural individually, and identified some of the many effects of social and cultural forces on our abilities to communicate. But as a writer, how does one begin to really investigate and understand these cultural forces and the ways that they affect the writing situation? One strategy is called inquiry, which means “exploration” or “questioning.”

Inquiry can be an uncomfortable process, since it requires you to go beyond “what you know” and explore ideas that are new, challenging, and unfamiliar. Inquiry can best be thought of as a process that involves questioning, investigating, researching, and making careful decisions based on your research.

As alluded to in Heartland’s college-wide outcomes, this decision-making process should involve various thinking strategies: comprehension; analysis; synthesis; and evaluation. Your writing courses at Heartland will provide specific instruction and practice with these various critical thinking strategies.

Writing is really just thinking on paper (or in print), so one could argue that your writing course is really a thinking course. A good writer “thinks” through an essay in many ways. Some examples include:

- Careful decision-making about rhetorical choices (audience, forum, purpose, voice, etc.)
• Realizing that the writer’s perspective is just one of many—and that those who might disagree will need to be “convinced” rather than insulted or simply “told”
• Realizing the need to nurture a “common ground” with readers
• Understanding the need to inquire into difference and to treat other perspectives fairly
• Understanding the potential effects of social-cultural forces on the writing situation

You can see that “critical thinking” skills are central to the entire writing process, and that a failure to adequately address any aspect of critical thinking can have dramatic effects on your ability to communicate effectively.

**Audience**

The idea of *audience* is mentioned in just about every other outcome area, and with good reason. Some instructors argue that audience is the single most important outcome area since, after all, the whole point of writing within civic or academic communities is to be read or “heard” or understood. Who is going to read your writing, and why? How will your writing be received by this audience? How can you effectively address or persuade this audience? What are their perceptions, perspectives, or values, and how do they differ from your own? These are just a few of the beginning questions that a good writer needs to address when planning an essay.

A primary goal should be to choose an audience that is appropriate for your purpose. For example, if your purpose is to make a “call to action,” then it is crucial that you choose an audience that has the power to do what you are asking them to do. If your purpose is to encourage your audience to think in a new way on a specific social issue, then you need to be sure to write to an audience that does not already share your view or opinion (otherwise, what’s the point of writing?).

Another challenge is to maintain *respect* for your audience throughout your essay. This can be especially difficult when you are writing about politically-sensitive issues, for which there are many different, competing perspectives on “right” and “wrong.” Even though you might disagree with the views of your audience, you still need to demonstrate respect for their positions if you want to be effective. But you do need to keep your discussion directed towards your audience, which means that you must plan on ways to identify and “negotiate” the differences that exist between your ideas and theirs.

Related to the concept of audience is the idea of “forum” or what might be referred to as “target publication” or setting. Simply put, if your audience is *who* you will be writing to, forum is *where* or *how* you will reach this audience. This is an important decision, since different forums have different expectations and
conventions that are likely to shape the look and feel of your writing. A letter to
the editor of a specific publication may be subject to certain length requirements
which dictate the content of your letter; a letter which fails to recognize these
length limitations will be subject to editing or may not be considered at all. Your
choice of forum will also play a role in your choice of tone, evidence, length,
format, or even style of your writing.

Support

The relationship between the writer and the readers is an important one. In order
for the writer’s message to be clearly communicated, the readers must listen to
what the writer has to say. Therefore, the readers must have some reason to
trust the writer. When a writer is trustworthy to readers, we say that he or she is
credible on the subject—or, at least, that the audience will accept the writer as a
credible source.

This sounds simple, but is actually quite complicated. For example, even if the
NRA conducts a scientifically sound study on handguns and crime, an anti-gun
audience is not likely to accept the evidence as credible, because of the source.
This is why it is important for writers to know their audience—and to plan their
support accordingly.

One way for a writer to build up credibility is to share his or her experiences on
the subject. If the writer has lived through an event or studied a particular subject
or has work experience related to the message of the paper, then readers tend to
lend that writer more credibility. All of us have solid credibility in some areas and
less credibility in others. For example, while your composition professor may
have extensive knowledge of how to write a thesis, he or she may know little to
nothing about nuclear physics or retail sales strategies. Any given person’s
experience equals information or evidence that he or she can share with others.
This evidence can make the writer credible in the eyes of the audience.

There are many ways to establish credibility with your readers; sharing your
experiences is just one possibility. You can also incorporate ideas from other
writers or experts. This is called citing sources. You may find your sources in
research books, articles, or websites, or you might interview, survey, or observe
others to collect evidence. Often, this type of evidence that you gain from others
is a result of their specialized experiences, study, or work. Adding this
information to your writing is another way to gain credibility.

When using sources in an essay, it is your job to gauge the credibility of those
sources. Just as you think about how your audience perceives your credibility,
you need to think about how your audience perceives the credibility of the
sources you use in an essay. If the audience does not see the sources as
credible, they may not see you as credible. Always choose sources that are
appropriate for the situation.
Remember that sources are important to the essay but that they should not be the heart of your essay. Refer back to the idea of “voice” as “command” or presence in the essay for explanation of the importance of balancing your voice with other voices in your essays. Your own original thinking must remain the focus of the readers’ attention and should not be overwhelmed by source material.

Another thing to keep in mind when using sources is that your audience must be able to differentiate between your voice and the voices of source authors. This differentiation should be apparent in the way you introduce and present source material. Your audience should always be able to see where your voice begins or ends and where a source author’s voice begins or ends.

This strategy of creating clear boundaries between your own voice and source voices within your essay is called “bordering.” For example, consider the following sentence:

   According to Bruce Ballenger, author of *The Curious Writer*, “the appropriate use of sources is really a matter of control. Writers who put research information to work for them see outside sources as serving a clear purpose” (550).

In the above example, the phrase “According to” serves as a “front border.” It is a direct signal to your readers that you are now using an outside source as support for your own idea or argument. There are many effective ways to introduce source material into your writing—the above phrase is just one example.

The in-text citation at the end is called the “end border.” By citing the source in your text, this sends another clear signal to the reader: the end border indicates that, for the moment, you are done using the source and are making a transition back to your own voice. The specific format for this “end border” will depend on the documentation style you are using (either MLA or APA). Consult your specific assignment sheets for the requirements for your essays, and also consult the MLA and APA sections of this guide for instruction.

In short, an effective writer always uses support as a function of furthering his or her own original purpose, and always situates the support in a way that clearly distinguishes it from the writer’s own voice and reasoning.

**Language Conventions and Style**

“Conventional” means “accepted” or “normal.” So when we use the term “language conventions,” we are referring to correctness of grammar, mechanics, and style/usage. The HCC Writing Program uses what is referred to as American “standard English.” By using this dialect as a standard, the Writing Program does
not mean to infer that use of other dialects is “wrong” or should be avoided in other contexts. American standard English is the form of English that is expected in most instances in general civic and academic settings. It is the language of education in America, and we believe that all students should have a practical, working knowledge of it.

Grammar is the body of language rules that guide the ways we use words to make meaning. An effective essay contains very few, if any, grammatical errors. Mechanics refers to punctuation, capitalization, spelling, and formatting rules and guidelines. An effective essay is mechanically sound. Style/usage refers to choices of wording or phrasing that help you communicate your intended meaning. An effective essay displays appropriate usage or words, word choice, and wording patterns.

Conventions also refer to the way that your essay “looks.” This can refer to simple things like page layout (spacing, margins, etc.) or more complex visual elements like tables, graphs, and charts. An effective essay will have a visual appearance that is appropriate for the audience and the rhetorical situation. Your instructor will help you with the basics of formatting an essay and will also help you make decision about the inclusion of other visuals.

Although correct grammar is one feature of effective writing, it is not the only feature of effective writing. A strong essay is one that addresses all aspects of the rhetorical situation effectively; language conventions are just another piece of the puzzle. Your ideas are the main feature of your writing; use of correct grammar and mechanics helps ensure that your ideas are communicated effectively.
Rubric for English 101

<table>
<thead>
<tr>
<th>Minimum Competencies for a “C” Portfolio</th>
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<tbody>
<tr>
<td>The following competencies describe the minimum requirements of a “C” portfolio in English 101. Note that the meeting of these competencies does not guarantee a grade of “C” or better. However, not meeting one or more of these minimum standards will result in a grade of “D” or lower.</td>
</tr>
</tbody>
</table>

| All portfolio papers must meet minimum requirements as established in the instructor’s assignment description (length / word count, format, topic, documentation, etc.). Failure to meet minimum criteria as established by the instructor will result in a portfolio grade of “F.” |

| Student must display a working knowledge of documentation style as appropriate to the assignment (MLA or APA). A “C” portfolio documents every source and displays a clear conceptual knowledge of documentation, with only minor punctuation, format, or “bordering” errors. |

| Student must establish a clear and distinct “voice” in the portfolio papers that is appropriate for the intended audience and purpose, including establishing and maintaining a clear, original claim structure. Voice must be consistently differentiated from sources’ voices. |

<p>| A “C” portfolio contains only minor grammatical, mechanical, usage, or format errors, and contains no errors or error patterns that interfere with the reader’s ability to read and comprehend the portfolio. A “C” portfolio displays competence in sentence, paragraph, and essay development. |</p>
<table>
<thead>
<tr>
<th>An A paper</th>
<th>A B paper</th>
<th>A C paper</th>
<th>A D paper</th>
<th>An F paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student voice serves as the primary presence in the final drafts, carefully and effectively guiding readers through the writer’s claims and thinking; is always distinct from source voices</td>
<td>The student voice serves as the primary presence in the final drafts, carefully guiding readers through the writer’s claims and thinking; is always distinct from source voices</td>
<td>The student voice serves as the primary presence in the final drafts, carefully guiding readers through the writer’s claims and thinking; is almost always distinct from source voices</td>
<td>Student voice and source voices not clearly or consistently differentiated; few claims and limited evidence of careful thinking</td>
<td>The student voice offers no claims of thinking and / or cannot be discerned from source voices</td>
</tr>
<tr>
<td>Establishes and maintains an effective tone that is always appropriate for the intended audience</td>
<td>Establishes and maintains a tone that is almost always appropriate for the intended audience</td>
<td>Establishes and maintains a tone that is usually appropriate for the intended audience</td>
<td>Establishes and maintains a tone that is not usually appropriate for the intended audience</td>
<td>Failure to establish or maintain an appropriate tone</td>
</tr>
</tbody>
</table>
**101 Purpose and Development Outcomes:**
*Defining Key Terms and Building Confidence*

<table>
<thead>
<tr>
<th>An A paper</th>
<th>A B paper</th>
<th>A C paper</th>
<th>A D paper</th>
<th>An F paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key terms and positions are thoroughly defined and implications for audience and topic are explored, and the writer’s position is effectively situated and justified.</td>
<td>Key terms and positions are thoroughly defined.</td>
<td>Key terms and positions are mentioned but not always defined or developed.</td>
<td>Key terms and positions not mentioned.</td>
<td>Key terms and positions not mentioned.</td>
</tr>
<tr>
<td>Supporting ideas clarify and support the thesis and purpose in a way that builds confidence in the writer’s reasoning.</td>
<td>Supporting ideas usually clarify and support the thesis and purpose.</td>
<td>Connections between support and thesis present but not always clear.</td>
<td>Little to no support for thesis and purpose.</td>
<td>No support for thesis and purpose.</td>
</tr>
</tbody>
</table>

**101 Critical Thinking Outcomes:** *Synthesis and Reflection*

<table>
<thead>
<tr>
<th>An A paper</th>
<th>A B paper</th>
<th>A C paper</th>
<th>A D paper</th>
<th>An F paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>The writer presents his or her own original perspective and clear claim structure, which are effectively situated within multiple credible, diverse sources and perspectives.</td>
<td>The writer presents his or her own original perspective and claim structure, which are consistently situated within multiple credible, diverse sources and perspectives.</td>
<td>An original perspective and claim structure are present; sources may lack diversity and / or synthesis may be ineffective.</td>
<td>Perspective not clearly defined; sources lack credibility and / or are not effectively synthesized.</td>
<td>No clear perspective or claim structure present; sources are inadequate for the purpose.</td>
</tr>
</tbody>
</table>
## 101 Audience Outcomes: Negotiation

<table>
<thead>
<tr>
<th>An A paper</th>
<th>A B paper</th>
<th>A C paper</th>
<th>A D paper</th>
<th>An F paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>The choice of audience is effective and appropriate for the assignment, the forum, and for the writer’s purpose; audience is carefully considered and addressed throughout the essay in a way that demonstrates respect for the audience. Writer demonstrates an ability to “negotiate” with the audience in a way that successfully mediates differences.</td>
<td>The choice of audience is effective and appropriate for the assignment, the forum, and for the writer’s purpose; audience is carefully considered and addressed throughout the essay in a way that demonstrates respect for difference</td>
<td>The choice of audience is appropriate for the assignment, the forum, and for the writer’s purpose; audience is considered and addressed throughout the essay in a way that demonstrates respect for difference</td>
<td>The choice of audience may not be effective or appropriate; audience is not consistently addressed and/or tone is not effective or appropriate for the audience and purpose</td>
<td>No sense of audience is present in the essay—no choice is indicated, or the choice is inappropriate for the assignment. Tone does not demonstrate respect for the audience.</td>
</tr>
</tbody>
</table>

## 101 Support Outcomes: Integrating Sources

<table>
<thead>
<tr>
<th>An A paper</th>
<th>A B paper</th>
<th>A C paper</th>
<th>A D paper</th>
<th>An F paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clear main ideas are supported with appropriate information, reasoning, or source material in a way that</td>
<td>Clear main ideas are usually supported with appropriate information, reasoning.</td>
<td>Main ideas are usually clear and supported with appropriate information, reasoning, or source material</td>
<td>Main ideas not usually clear, and support is not adequate for the development</td>
<td>Main ideas not clearly established, and support is missing or not adequate for the assignment</td>
</tr>
<tr>
<td>furthers the development of a topic or idea</td>
<td>or source material in a way that furthers the development of a topic or idea</td>
<td>in a way that furthers the development of a topic or idea</td>
<td>of a topic or idea</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>---------------------------------</td>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td>Support is always correctly integrated into the writer’s own sentences and is always clearly separated from the writer’s own voice</td>
<td>Support is almost always correctly integrated into the writer’s own sentences and is always clearly separated from the writer’s own voice</td>
<td>Support is usually correctly integrated into the writer’s own sentences and is usually clearly separated from the writer’s own voice</td>
<td>Support is not correctly integrated into the writer’s own sentences and / or is not clearly separated from the writer’s own voice</td>
<td></td>
</tr>
<tr>
<td>All sources are fully documented in complete and correct MLA style</td>
<td>All sources are documented and clearly “bordered,” with only minor errors in MLA format (punctuation, spacing, etc.)</td>
<td>Final drafts demonstrate a clear conceptual knowledge of MLA documentation, with only minor punctuation, format, or “bordering” errors</td>
<td>MLA is present in final drafts, with many formatting errors and minor bordering errors</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MLA not evident in final drafts—no conceptual knowledge of the need to document sources</td>
<td></td>
</tr>
</tbody>
</table>

**Comments:**

**Overall Comments and Advisory Grade:**
To: Composition Students

From: Heartland Community College Writing Program

Re: Request for a Second Portfolio Reader

At the end of the semester, you will submit a portfolio of your revised writing to your instructor for a grade. This portfolio represents 50-60% of your final grade, depending on the course.

Heartland’s Writing Program uses a “communal grading” system where instructors meet at the end of the semester to share portfolios and to discuss grades and grading practices. If two instructors do not agree on a grade, then a third reader may be consulted. The goal of this system is to ensure fairness for students by maintaining comparable standards across all courses.

Not all portfolios are brought to these communal grading sessions; however, students have the right to request a second reader for their portfolio if desired. If you would like to request a second reader, fill out the request form on the following page and submit it to your instructor with your final portfolio. You must submit the form at the time you are turning in your portfolio; your instructor will sign and date the request.
Request for Second Portfolio Reader

Circle semester and year:

Fall
Spring
Summer
2009  2010  2011

Your Name: _________________________________________________

Your Course and Section Number (Example: ENGL 101-04): ________________

Your Instructor: ________________________________________________

Date Submitted: ________________________________________________

Acknowledgment by Instructor (sign / date): ________________________
Cheat Sheet for MLA Handbook 7th edition  
Including formatting and in-text citation guide

Created by Heartland Community College Library 8/2009  
Questions? 306-268-8293 library@heartland.edu

BOOKS

**One author**  
MLA Handbook section 5.5.2  


**Two or three authors** (more than three authors, add et al. after the first author)  
MLA Handbook section 5.5.4  


**Chapter in anthology**  
MLA Handbook section 5.5.6  
Author. “Chapter Title.” *Anthology Title*. Ed. Editor. City of publication: Publisher, Publication Year. Pages. Medium. Series Title if any.


**Reprinted chapter in anthology (Opposing Viewpoints, Current Controversies, etc.)**  
MLA Handbook sections 5.5.6 and 5.5.15  
Author. “Chapter Title.” *Anthology Title*. Ed. Editor. City of publication: Publisher, Publication Year.  
Pages. Medium. Series Title if any. Rpt. of original publication facts.

Hunting, Past and Present.” *Quadrant* Nov 2002: 35.

**SCHOLARLY JOURNALS**

**Print version**

MLA Handbook section 5.4.2


**From online subscription database (EBSCO, JSTOR, etc.)**

MLA Handbook section 5.6.4

Author. “Article Title.” *Journal Title* Volume. Issue (Publication year): page range OR starting page + OR N. pag. when no page numbers are available. *Database name*. Medium. Date viewed.


**Online but not from subscription database**

MLA Handbook section 5.6.3

Author. “Article Title.” *Journal Title* Volume. Issue OR Date of issue: page range OR starting page + OR N. pag. when no page numbers are available. Medium. Date viewed.


**MAGAZINES**

**Print**

MLA Handbook section 5.4.6


From online subscription database (EBSCO, JSTOR, etc.)
MLA Handbook section 5.6.4
Author. “Article Title.” Magazine Title Day Month. Year: page range OR starting page + OR

N. pag. when no page numbers are available. Database name. Medium. Date viewed.


Online but not from subscription database
MLA Handbook section 5.6.3
Author. “Article Title.” Magazine Title Day Month. Year: page range OR starting page + OR

N. pag. when no page numbers are available. Medium. Date viewed.


NEWSPAPERS
Print version
MLA Handbook section 5.4.5
Author. “Article Title.” Newspaper Title [City if necessary] Day Month. Year: page range OR

starting page +. Medium.

Browning, Tamara. “Pet Smart: Program Connects Kids, Dogs While Promoting Literacy.” State


From online subscription database (America’s Newspapers, etc.)
MLA Handbook section 5.6.4
Author. “Article Title.” Newspaper Title [City if necessary] Day Month. Year: page range OR

starting page + OR N. pag. when no page numbers are available. Database Name. Medium. Date

viewed.

Browning, Tamara. “Pet Smart: Program Connects Kids, Dogs While Promoting Literacy.” State


2009.
Online but not from subscription database
MLA Handbook section 5.6.3
Author. “Article Title.” Newspaper Title [City if necessary] Day Month. Year: page range OR starting page + OR N. pag. when no page numbers are available. Medium. Date viewed.

WEB SITES
MLA Handbook section 5.6
Web sites vary widely in the type of information they present and the way it is presented. Use the examples above as models and when possible, include author, title of the work, title of the overall web site, publisher or sponsor of site (when different than title of the overall web site; use N.p. when none is given), date of publication (use n.d. when not available), medium (Web), and day month. year site was viewed.


MORE
Video
MLA Handbook section 5.7.3
Title. Dir. Director. Distributor. Original year of release if relevant. Film] (If citing the contribution of a particular individual, begin with that person’s name.)

Cyrus, Miley. Bolt. Dir. Chris Williams and Byron Howard. Walt Disney. Film.

Interview conducted by you
MLA Handbook section 5.7.7
Name of person interviewed. Type of interview. Day Month. Year.

In-text Parenthetical Documentation Guidelines

MLA Handbook section 6
Whenever you use someone else’s words, numbers or ideas you must give credit. Failure to do so could result in accusations of plagiarism, with potential penalties including course failure, suspension and even expulsion from the College.

The goal of in-text documentation is to clearly and concisely direct the reader to the appropriate citation on the Works Cited page without interrupting the flow of the paper. There are a number of ways to format in-text documentations; the best is the one that meets these goals.

The basic parenthetical documentation occurs at the end of the sentence but before the period, enclosed in parentheses, and includes the last name of the author (thus linking it to the full citation in the Works Cited) followed by the page number where the information can be found. (A Works Cited for all examples is on the back.)

Some researchers suggest dogs are born with the ability to communicate well with humans (Marzula 324).

Alternatively, you can name the author in the sentence, leaving only the page number to be included:

According to Mary Carmichael’s article, all animals experience fear and many may also experience love (45).

If you are quoting someone interviewed in a book or article, you do a quoted in documentation. Notice that you must identify the speaker and the author of the article where the quote appears:

Jon Katz, author of many books on dogs, describes dogs as “scholars of the people they live with” (qtd. in Carmichael 46).

If you are documenting a source that does not have an author, use the full or shortened title, but make sure the link to the Works Cited page is clear. In the below example you would not want to shorten the title to Standard since the Works Cited page will list this source under N.

Well-trained dogs tend not to engage in destructive behavior (New 3).

If the source you are documenting comes from a web site, a journal database, a movie, or other sources without page numbers, simply leave off the page number. There is no need to indicate “no page”.

30
When playing, dogs exhale in a distinct way that some describe as a laugh (Milius).

**Basic Formatting**

---

**Top of the Works Cited page. MLA Handbook section 5.3**

1 "

Works Cited


---

**Top of the first page of a research paper. MLA Handbook section 4.**

1 "

Jill Wylie

Professor Winters

Communication 120

5 May 2009

Indent ½ "

Greyhound rescue groups facilitate the adoption of dogs who are retired from racing and thus save thousands of dogs every year from an almost certain death. These volunteer groups are locally run.
Sample Works Cited page:

Works Cited


Heartland Community College Catalog, 2003-2004. Bloomington, IL: Heartland

Marzuola, C. “Domestication Gave Canines Innate Insight Into Human Gestures.”


Milius, S. “Don’t Look Now, But is That Dog Laughing?” Science News 28 July 2001:


New International Standards of Canine Obedience. New York: Kennel Club

NoodleTool allows you to enter and **format your sources into an MLA Works Cited page**. You don't have to worry about spacing, punctuation, or alphabetizing because NoodleTool does it for you.

Get to NoodleTool by clicking on NoodleTools! on the Library’s Article page at http://www.heartland.edu/library/articlespage.html, then click on NoodleBib

**Step 1: Create A New Folder**

You will only need to do this the first time you use NoodleTool, after that you can simply log in. Your folder allows you to create and maintain multiple Works Cited pages. Use the easy to follow instructions NoodleTool provides to create your folder.

**Step 2: Tell NoodleTool what kind of source you have**

After logging in, click on NoodleBib 6, Start New List, then MLA Advanced. Provide a description and you can Start Adding Citations.

From the *I am citing a(n):* bar across the top of the screen, choose the type of source you have from the drop down box. Click GO. NoodleTool will then ask you some questions to clarify where your source is from. Here are some hints for commonly used sources:

- Is it a magazine or a journal? When using NoodleTool, if there is a date, month, and year it is a magazine. When there is only a month and year it is a journal.

- If you have a journal article from one of the Library’s database make sure to check:
  --the publication medium is online
  --Yes, information about a print publication is provided

**--Content is from a Subscription Database**

--use the attached chart when you get to the Subscription
**Database Wizard**

--After entering *Name of Database* you will either be given the URL and provider or asked to pick the provider. Use the attached table to determine the provider

--If you get *Step 2: What URL?* use the default.

  --For *Name & city/state of library that provides service* enter:

    Heartland Community Coll. Lib., Normal, IL

Not sure what you have? Contact a librarian!

**Step 3: Enter the information about your source**

Tips:
--NoodleTool will **not** check your spelling
--The information to the right of the fill-in boxes is very helpful. Use it when in doubt!
--After entering an author's name be sure to click *Add*
--Always use the *Check for Errors*. It will look for capitalization and basic data entry errors
--When done, click on *Update Citation*
--To the right of each citation on the Works Cited page is information on in-text parenthetical reference.

**Step 4: Making it useful**

  MLA requires your last name and the page number in the upper right corner of each page of your paper. See Basic Formatting below for directions how to do this.

To add your Works Cited page to your paper:
In the NoodleTool screen *My Bibliography* showing your sources, click on *Open in Word* from the left menu.
Click on *Save it as an RTF document*
Wait a moment and a new screen will open with your Works Cited page
Click on *Edit, Select All, right click, Copy and Paste* to the end of your document
## Chart for Subscription Database Wizard

<table>
<thead>
<tr>
<th>Database</th>
<th>Type in as</th>
<th>Vendor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABI Inform</td>
<td>ABI/INFORM</td>
<td>OCLC</td>
</tr>
<tr>
<td>Academic Search Elite</td>
<td>Academic Search Elite</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Academic Search Premier</td>
<td>Academic Search Premier</td>
<td>EBSCO</td>
</tr>
<tr>
<td>ASTA</td>
<td>Applied Science and Technology Abstracts</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Britannica Online</td>
<td>Britannica</td>
<td>Encyclopedia Britannica</td>
</tr>
<tr>
<td>Business</td>
<td>LexisNexis</td>
<td>EBSCO Academic</td>
</tr>
<tr>
<td>Business Source Elite</td>
<td>Business Source Elite</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Career &amp; Technical Education</td>
<td>Career and Technical Education</td>
<td>ProQuest Information and Learning</td>
</tr>
<tr>
<td>Chicago Tribune</td>
<td>Chicago Tribune</td>
<td>NewsBank, INC</td>
</tr>
<tr>
<td>CINAHL</td>
<td>CINAHL</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Contemporary Authors &amp; Literary Criticism</td>
<td>Contemporary Authors OR</td>
<td>Thomson Gale</td>
</tr>
<tr>
<td></td>
<td>Contemporary Literary Criticism</td>
<td></td>
</tr>
<tr>
<td>CQ Researcher Online</td>
<td>See next page</td>
<td>See next page</td>
</tr>
<tr>
<td>Eric</td>
<td>ERIC</td>
<td>OCLC</td>
</tr>
<tr>
<td>Eric</td>
<td>ERIC</td>
<td>EBSCO</td>
</tr>
<tr>
<td>FactSearch</td>
<td>FactSearch</td>
<td>OCLC</td>
</tr>
<tr>
<td>Harper’s Weekly</td>
<td>See next page</td>
<td></td>
</tr>
<tr>
<td>Health Source (Consumer Edition)</td>
<td>Health Source: Consumer Edition</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Health Source (Nursing/Academic Edition)</td>
<td>Health Source: Nursing/Academic Edition</td>
<td>EBSCO</td>
</tr>
<tr>
<td>JSTOR</td>
<td>JSTOR</td>
<td>JSTOR</td>
</tr>
<tr>
<td>Legal</td>
<td>LexisNexis Academic</td>
<td>LexisNexis</td>
</tr>
<tr>
<td>MagillOnLiterature Plus</td>
<td>Magill</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Medical</td>
<td>LexisNexis</td>
<td>LexisNexis Academic</td>
</tr>
<tr>
<td>MEDLINE</td>
<td>MEDLINE</td>
<td>OCLC</td>
</tr>
<tr>
<td>News</td>
<td>LexisNexis Academic</td>
<td>LexisNexis</td>
</tr>
<tr>
<td>Newspaper Source</td>
<td>Newspaper Source</td>
<td>EBSCO</td>
</tr>
<tr>
<td>PerAbs</td>
<td>Periodical Abstracts</td>
<td>OCLC</td>
</tr>
<tr>
<td>Professional Development Collection</td>
<td>Professional Development</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Project Muse</td>
<td>Project Muse</td>
<td>Johns Hopkins UP</td>
</tr>
<tr>
<td>ProQuest</td>
<td>ProQuest Career and Technical Education</td>
<td>ProQuest Information and Learning</td>
</tr>
<tr>
<td>PsycArticles &amp; PsycInfo</td>
<td>PsycARTICLES or PsycInfo</td>
<td>EBSCO</td>
</tr>
<tr>
<td>Reference</td>
<td>LexisNexis Academic</td>
<td>LexisNexis</td>
</tr>
<tr>
<td>Regional Business News</td>
<td>Regional Business News</td>
<td>EBSCO</td>
</tr>
<tr>
<td>WilsonSelectPlus</td>
<td>Wilson Select Plus</td>
<td>OCLC</td>
</tr>
</tbody>
</table>
Notes from database chart:

No database found matching your search—
Harper’s Weekly:
Library subscription database
Name of subscription service: Harper’s Weekly
Name of database within the subscription service: leave blank
URL: http://app.harpweek.com

When using CQ Researcher Online
I am citing a magazine
Publication medium is online

Yes, information about a print publication is provided
Content is from a Periodical Subscription
Source can be found from a Search Page
URL is http://library2.cqpress.com/cqresearcher
APA Documentation Style for Reference List

**General:**
- List all citations alphabetically by author (or title where appropriate, skipping A, An, The).
- Within each citation, indent all lines after the first five spaces.
- Double space within and between all citations.
- Titles should be italicized rather than underlined. For journals, the volume number and the journal title are italicized.
- Space once after the periods that separate parts of the citations.

### Books

<table>
<thead>
<tr>
<th>Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Source</td>
<td>Example Reference</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------</td>
</tr>
</tbody>
</table>

**Articles**

<table>
<thead>
<tr>
<th>Type of Source</th>
<th>Example Reference</th>
</tr>
</thead>
</table>
### Media

<table>
<thead>
<tr>
<th>Type of Media</th>
<th>Creator(s)</th>
<th>Title</th>
<th>Publisher/Source</th>
</tr>
</thead>
</table>

### Electronic Resources

<table>
<thead>
<tr>
<th>Type of Resource</th>
<th>Creator(s)</th>
<th>Title</th>
<th>Publisher/Source</th>
</tr>
</thead>
</table>

*If none of these examples fit your source, contact a reference librarian (268-8293 or harq@heartland.edu) or consult the latest edition of the Publication Manual of the American Psychological Association.*

Most content from *Publication Manual of the American Psychological Association 5th ed.*
In-text Parenthetical Documentation Guidelines

Whenever you use someone else’s words, numbers or ideas you must give credit. Failure to do so could result in accusations of plagiarism and, in the words of the Heartland Community College Catalog, “ignorance of what constitutes plagiarism will not excuse the student from the penalties of such conduct” (2003, p. 34).

The goal of in-text documentation is to clearly and concisely direct the reader to the appropriate citation on the References page without interrupting the flow of the paper. There are a number of ways to format in-text documentations; the best is the one that meets these goals.

There are two basic parenthetical documentation formats. If you are directly quoting an author, include the last name of the author (thus linking it to the full citation in the References list) followed by a comma, the year of publication, another comma, and the page number of the quote proceeded by “p.” (A References page for all the below examples is on the back.)

Researchers and dog owners agree that dogs “have an uncanny ability to read human body language” (Hickey, 2004, p. 9).

If instead you are paraphrasing an authors work or idea, include the last name of the author followed by a comma and the year of publication.

Some researchers (Marzula, 2002) suggest dogs are born with the ability to communicate well with humans.

Alternatively, you can name the author in the sentence, leaving only the year to be included in parentheses:

According to Mary Carmichael’s recent article (2003), all animals experience fear and many may also experience love.

If you are quoting someone interviewed in a book or article, you use as cited in documentation. Notice that you must identify the speaker and the author of the article where the quote appears:

Jon Katz, author of many books on dogs, describes dogs as “scholars of the people they live with” (as cited in Carmichael, 2003, p. 46).

If the source you are documenting comes from a web site, a journal database, a movie, or other sources without page numbers, and if there are no paragraph numbers, simply leave off the page number. There is no need to indicate “no page”.

When playing, dogs “exhale in a distinct way that some describe as a laugh” (Milius, 2001).
References


Basic Formatting
The following are APA guidelines but always check with your instructor for their requirements.

In Microsoft Word margins for the entire paper can be set by going to File: Page Setup.

To create the short title and page number in the upper right corner, go to View: Header and Footer. Put the cursor in the box, align right, type your short title, five spaces; click on the Insert Page Number button, then close. This will automatically add the header to each page.

List all citations alphabetically by author (or title where appropriate, skipping A, An, The).

Within each citation indent all lines after the first five spaces.

Double space the entire paper, including the reference page.
Book titles are italicized. For journals, the volume number and the journal title are italicized, but not the article title.

Include only those sources you used in your paper.

Capitalization: books: first letter of the first word of the title and subtitle only articles: first letter of the first word of the title and subtitle only journals: us upper and lower case as needed
Always capitalize proper nouns
NoodleTool for APA
(and some other useful APA info)

The easy way to APA

NoodleTool allows you to enter and **format your sources into an APA style References page**. You don't have to worry about spacing, punctuation, or alphabetizing because NoodleTool does it for you.

Get to NoodleTool by clicking on *NoodleTools!* on the Library’s Article page at http://www.heartland.edu/library/articlespage.html, then click on *NoodleBib*

**Step 1: Create A New Folder**
You will only need to do this the first time you use NoodleTool, after that you can simply log in. Your folder allows you to create and maintain multiple References pages. Use the easy to follow instructions NoodleTool provides to create your folder.

**Step 2: Tell NoodleTool what kind of source you have**
You must know exactly what kind of source you used. After logging in and clicking on *NoodleBib6*, click on *Start New List*, then *APA Advanced*. Provide a description in Step 2. You can now *Start Adding Citations*.

From the *I am citing a(n):* bar across the top of the screen, choose the type of source you have from the drop down box. Click on *GO*.

Select the appropriate descriptions of your source.

*Note: If your source is from a Library database it is from an *Aggregated database*.

**Step 3: Enter the information about your source**
**Tips:**
--NoodleTool will not check your spelling
   --APA is very strict about what is and is not capitalized. So always *Check for Errors*. NoodleTool will catch most (but not all) capitalization errors.
--After entering an author's name be sure to click *Add*
--When done, click on *Update Citation*
--Information about in-text parenthetical references is available to the right of each
citation on
the References page.

**Step 4: Making it useful**

APA requires a shortened version of your title and the page number in the upper right
corner of each page. See Basic Formatting below for directions how to do this.

To add your References page to your paper:
In the NoodleTool screen *My Bibliography* showing your sources, click on
*Open in Word* from the left menu
Click on *Save it as an RTF document*
Wait a moment and a new screen will open with your References page
Click on *Edit, Select All*, right click, *Copy* and *Paste* to the end of your document
Policies and Procedures
For English Composition at HCC

I. Foundational Principles
for English Composition at HCC

Section 1. Three Important Ideas: writing as an act, a process, and a product

The HCC Writing Program Committee has determined that students need to understand writing as an act, a process, and a product. Writing as an act means that you write to have an impact on real people. You have ideas to share, and you want real people to consider your ideas. If you choose topics that are meaningful and purposeful to you, then you will write to act in the real world as a writer and not just approach your writing as a classroom experience.

Secondly, in this course, writing is seen as a process, that is as a series of connected assignments, not as a series of separate assignments. The process of writing consists of an ongoing conversation between the instructor and the student over how the student can improve his or her writing through work on several project papers. Thus, the bulk of the course consists of short presentations by the instructor on the rhetorical and critical thinking strategies required for papers, particular aspects of language, and reading/writing connections; discussion of readings and other material for the purpose of generating a range of ideas for the student to use in writing; student presentations of their research, ideas, and analyses; exercises and activities which allow students to practice specific strategies; and workshops during which the instructor conferences with students individually.

Students can expect to have regular individual contact from the instructor during in-class workshops or out-of-class conferences during the instructor’s office hours. Instructors will comment orally and in writing on student papers to help students revise their work, improve their writing ability, and meet the grading standards for the course.

Our writing instruction is designed to lead you to make decisions about your ideas and the shaping of your paper step by step, within each writing project. The goal is to help you develop a paper that is important to you because it carries out a meaningful purpose. Your decisions about the paper itself, however, must fulfill the expectations or “standards” of your instructor and of the HCC Writing Program. The standards of the Writing Program are described in the Writing Outcomes included in the rhetoric section of this Course Guide.
Much of your time during the semester will be spent on revision, in order that you meet the Writing Outcomes explained in this Course Guide. Although we emphasize writing as a process, the HCC Writing Program also expects that the revision process will lead to a product which meets the outcomes for the course. The purpose of our writing instruction is to learn how to “act” as an author who knows how to use writing “process” to “produce” writing that effectively carries out a meaningful purpose.

Therefore, the portfolio grade is based on how well your writing meets the Writing Outcomes explained in this Course Guide. Simultaneously, the entire contents of the portfolio should prove that you went through the writing process to achieve those outcomes. It is our goal that your writing course at HCC enables you to think more consciously about the process of writing and about the purposes of writing. The approach to writing as constructed in this Course Guide is general and has to be adapted to both your way of approaching writing and your instructor’s approach. It is designed to not only help you fulfill the goals and requirements of the class but to learn life-long strategies for writing.

Our description of the writing process is based on patterns used by writers, both instructors and students, who have been judged successful by their readers. Consequently, this Course Guide consists of general advice that you can follow to fulfill the Writing Outcomes for writing in HCC composition classes. Give this advice a chance to help you. It has helped many students in many classrooms for many years. Even as you apply the advice, though, be open to your own reflection and analysis of what is needed in a particular writing project. This Course Guide can only provide the general patterns and general steps to take in the writing process. The details of carrying them out are always by necessity up to you.

Section 2. Taking Responsibility for Your Learning
Whenever you have questions about what you read here or about how to use it in your own work, talk to your instructor. Remember that thinking and writing are complex processes; their description here is not meant to suggest that they are accomplished like a connect-the-dots puzzle. Your questions are not only welcome, but they are needed to make the process of learning successful for you. You and your instructor need to talk about your writing in relation to the Writing Outcomes in this Course Guide, because these outcomes are the basis of the grades on your papers during the course and on your final portfolio at the end of the course.

Section 3. On “free speech”
The concept of “free speech” is open to interpretation, but since the point of English composition is communication, writers and speakers in the course have to pay attention to the effects of their language choices. Of course, there are legal constraints defining free speech, such as libel and slander laws, and there are HCC’s policies on nondiscriminatory practices which include nonexist
language and the support of cultural diversity. But beyond these legal and policy guidelines, there is the need for the writer to engage the audience. The writer has to earn consideration from the audience, by working through differences of opinion in a logical, fair, and reasonable manner.

Therefore, student writing which involves the evaluation of people, groups, and institutions needs to be measured by the quality of its evidence and support. English composition supports a classroom environment in which “inclusive language,” that is language that respectfully “includes” everyone in the audience, is encouraged through helping students understand the impact of their language on others and understand how readers could arrive at a meaning different than what the writer intended. In any case, the aim of the HCC Writing Program is to help students write, even in the midst of disagreement, without “exclusive language,” that is language which excludes groups of people from fair consideration, such as hate speech, intimidation, or stereotypes. Through this realistic approach, this course aims to prepare students for collaborative, democratic, and effective writing practices in the workplace and in the community.

Section 4. Defining a “Democratic Ethic” as a Basis for Exploration
Although we are individuals, we also have membership in various levels of society: neighborhoods, towns, counties, states, and so forth. On each of these levels, there is the need for people to work and live in a large degree of harmony or at least tolerance. Otherwise, our society could not exist.

Societies around the world are organized differently, but the U.S., as reflected in its constitution, laws, policies, and general attitudes, considers the culture of the U.S. a democratic one. At least, that is the general thinking as reflected in our legal and political documents. Democracy means the people rule themselves, not individually, but collectively. That means that they have to work together in some way.

The mainstream legal, social, and economic system has been shaped, on paper, to expand democratic participation to all U.S. citizens. According to our laws, all eligible citizens have a right to be included in the political process of making decisions. Thus, democratic practice ought to be the norm of all levels of U.S. society.

Under such a legal and political system, a democratic ethic is a set of beliefs that would fulfill the expectations of open and equal participation. A democratic ethic means that all citizens feel invited and welcome to participate in the decision-making process. This is the ideal. In practice, we know that historically, political, economic, and social barriers kept many from participating. Moreover, our history shows us that, in practice, democracy is not just individuals relating to one another but involves working out the competition among groups for political, social, economic, and ethical power. Much of this competition is not on the
surface and much is not even conscious, but nevertheless it helps shape the way that individuals and the groups that they belong to understand reality, common sense, truth, nature, and each other.

A democratic ethic asks us to consciously inquire (explore as fully as possible) into differences of opinion, attitude, belief, value, and philosophy when they appear in public discourse. We need to find out how and why people disagree, so that we take seriously perspectives that differ from our own. We inquire in order to develop a broader understanding of the differences that inevitably surface in democratic discourse and of the possibilities for new ways of thinking. A democratic ethic is a belief in how we ought to act and to communicate when we know that there are many differences among us.

In your composition class, you will be involved in exchanging opinions and ideas with others. Exchange means listening and considering as well as speaking and writing. A democratic ethic asks us to consider the views of others in light of their experiences and their particular understandings. Similarly, a democratic ethic asks us to reflect on our own perspectives, beliefs, opinions, attitudes, ideals, and values. How were they formed? How do they compare and contrast to other members of the groups we are in? How do they compare and contrast to members of other groups? Why do different perspectives exist? Why are those differences justified? When are the differences reasonable? How can we evaluate the ethics of our own perspectives and values in terms of their potential effect--politically, socially, economically, and ethically--on others and those in other groups?

Based on such considerations of reasons for differences, a democratic ethic asks for certain qualities in our rhetoric: that we explain our own perspective as a viewpoint. A viewpoint is the place that one sees from, both in a physical sense and in a thinking sense. In other words, how we “see” is tied to where we “stand,” or are positioned, in the culture.

Where you are standing culturally is tied to your identities, such as gender, race, class, and so forth. These identities provide a “place” in the culture for you. That place shapes the experiences that you have. Those experiences help shape your understanding and perspective. That is the case for everyone. Everyone has cultural identities, places in the culture, and experiences that shape his or her perspective.

Different identities lead to different experiences, which lead to different understandings and perspectives. By recognizing that different perspectives always happen in culture, then we need to learn to communicate with each other in spite of our differences, by learning why the different perspectives exist and what each of them can contribute to an understanding that is bigger than any one perspective. A democratic ethic asks us to understand difference as a condition
of all of us, that we are all different from one another and that we all have the responsibility to inquire into differences in order to understand one another.

By inquiring into the causes of disagreement, we are taking seriously perspectives that differ from our own. From our inquiry, we might be led to connect why people think the way they do to how they live in their own subcultures, to their experiences, and to their values. By looking at the world through the eyes of others, we can understand that our own viewpoint is also largely a result of our own particular values, experiences, and cultural practices. When we inquire into why other people think the way that they do, we learn that our perspective is not the only valid understanding.

Thus, we need to carefully consider the perspectives of all concerned when we are working toward a decision. A democratic ethic asks us to keep in mind that how something is decided is as important as what is decided. A democratic ethic asks us not to look at ethics as something a person has or doesn’t have, but to understand that every person acts upon what they value, and upon whatever he or she thinks is right. Ethics are those beliefs and understandings (“knowledge”) that cause people to think, act, and live in certain ways. In this sense, every person has a particular ethics upon which they consciously and subconsciously base their lives.

People can often co-exist in the same community if they understand that different values cause different ways of living, behaving, and thinking. This is not to say that a person has to like or respect these different values, but understanding them can help steer a person from thinking his or her values are the unchallenged truth and from thinking that if others think or believe or behave differently that they are necessarily “wrong.”

On the other hand, better communication will not automatically produce congeniality. When the differences are too great and behaviors cause people to clash with one another, then a democratic ethic asks us to “negotiate” the differences. Negotiate means to make a decision by considering the effects on all people involved. Through such consideration, the negative effects can be as small as possible. People can make arrangements to live apart without having to go through thoughts or acts of annihilating each other. Inquiring into differences of value, behavior, thought, attitude, and beliefs provides the greatest chance of co-existence, because understanding is necessary for effective communication and resolution of differences.

A democratic ethic asks us to consider the views of others in light of their experience and particular understanding of the world, reality, knowledge, and truth. Thus, the HCC Writing Program supports a rhetoric of inquiry and democratic participation by all students and instructors. This does not mean that you have to agree with others, but it does ask you to participate, support the participation of others, listen as well as speak, seriously consider the views of
others, and continually inquire into the perspectives of both yourself and of others, in order to keep communication effective.

Section 5. The English Classroom as a Community of Learners
A classroom as a community emphasizes working together as students and with your instructor to learn. In effect, a community of learners is a tone and a style of learning that guides how participants help each other in a community effort. You ask each other questions, you exchange ideas and perspectives, and you learn from the differences that inevitably appear. An effective class discussion is an opportunity to learn from one another, students and instructor alike. It is not just a time when every student presents his or her view. Learning means responding and inquiring into differences among opinions, attitudes, beliefs, ideals, and values. Why do those differences exist and what can you learn from them? A community of learning means that all feel free spontaneously to share their ideas and their research in the ongoing discourse the class has established. Every class period is a continuation of the discussion begun in the first class session.

Small group activities are an opportunity to help one another directly. There are a few guidelines that can help any group work effectively. Introduce yourselves. Each member should take the responsibility of having each member contribute as equally as possible to the group’s discussions or work.

Guidelines for group work in-class
1. First, that means that each member should control the amount of time he or she talks. Listen as well as talk. A discussion is response to each other, not just a person sounding off to others.

2. The second guideline that a group member can follow to make the group effective is to encourage others to talk. Ask them questions. Draw out their opinions. Respond to them. Interact. Communicate. Encourage.

3. A third guideline of responsibility is that each member should try to contribute equally to the completion of a group’s task. It might mean group members work on different aspects of the task and then compile their work, or it might mean that each member is allowed to or encouraged to contribute to the task as the group works together.

4. Finally, each member can play a part in resolving conflict in a group. Conflict is not the same as difference. Effective groups know that there are differences of opinion, attitude, values, and belief and that these differences can actually increase the effectiveness of the group because of the different perspectives that are brought to the group’s tasks. Effective groups work through their differences calmly and by coming to agreements. Conflict on the other hand means two or more members are not getting along. Often this is because difference is not accepted, because a member is not shouldering enough responsibility, or because one member tries to dominate and direct the group. Conflict can only
be resolved through open communication, through asking members why they are behaving in a certain way, and in calling attention to the needs of everyone in the group. It takes talk, courage, understanding, cooperation, and flexibility to work through conflict. Conflict is a part of life in school, in the workplace, in public, and even at home. Conflict resolution strategies are important communication skills whether put into action verbally or in writing.

All of these guidelines for small groups need to be applied to the class as a whole, for the class is a group too. The goal of a learning community is to learn from one another. The HCC Writing Program hopes that a learning community develops in your writing class.

Section 6. Service Learning
Some instructors in English 101 and 102 might offer the opportunity for writing projects that center on the needs of nonprofit agencies and institutions in the district. Such writing projects are called “service learning,” that is learning achieved through serving others during academically appropriate on-site projects. In service learning, students learn while applying writing skills in service to nonprofit agencies or institutions. HCC has a service learning team which supports instructors in their efforts to develop service learning projects within English 101 and 102. Service learning papers are a part of the student’s portfolio and are subject to the same standards as the portfolios of other English 101 and 102 students.

Section 7. Integrity in the Writing Process
The work in this course is to be essentially your own. Any misrepresentation of another’s work, either student or published author, as your own, with or without the author’s permission, violates the letter and the spirit of academic expectations and policy. Such work will receive a zero, even if the misrepresented portions are a minor part of the work. Plagiarism is the term used to describe such misrepresentations. To avoid plagiarism, always cite the source of ideas, paraphrases, summaries, statistics, quotations, and other specific kinds of information that you have borrowed from another. Any pattern of misrepresentation of another’s work might cause the student to fail the course, even if the misrepresentation is uncovered after a passing grade has been awarded. For more information, see HCC’s statement on academic integrity in your instructor’s syllabus.

Section 8. The Role of Real World Submissions in English Composition
Even though your composition instructor will ask for a specific publication in order to identify your target readers, usually instructors do not require you to actually submit your writing to your target publication. The reason is that you are still in a learning situation. You can learn to approach real audiences in real forums without—at this stage—having to submit the writing. The choice to submit or not belongs to the student unless it is required by the instructor. You might find, however, that if you have chosen real world publications and discourses that are
meaningful to you, your writing is ready to make an impact with real readers. In that case, by all means use your papers as a means to carry out a real world purpose through submission for publication. To prepare you to do that, after all, is one of our goals for HCC composition courses. Your instructor is happy to provide advice on how to make a submission.
II. What Students Can Expect in English Composition

Section 9. Textbooks
Students have a variety of readings to discuss in order to develop ideas relating to the theme of the course. A student who is required to buy a textbook can expect that the book will be used regularly in the course.

In one form of another, your instructor will provide guidelines on grammar, usage, mechanics, and page formatting. The Writing Program calls for each instructor to teach these aspects of writing in the context of each student’s writing. Instructors are encouraged to focus on identifying patterns of error and on helping students overcome them.

This Course Guide is required, for it provides the general policies of the course, the Writing Outcomes, a description of the approach to writing process encouraged in the course, portfolio guidelines, and the forms to use in the portfolio. Instructors will assign reading assignments in the Course Guide for discussion and for incorporation into learning activities.

Section 10. Syllabus
Instructors need to provide students with a syllabus based on the content and format of the course’s master syllabus. This syllabus should include written policies on late work, attendance, nonsexist and inclusive language, methods of evaluation, academic integrity (plagiarism), access to the instructor outside of class (including office hours), a description of HCC library services, a summary of tutoring services, a synopsis of major assignments, and a general calendar for the course. The College expects under normal circumstances that the students will receive the syllabus at the first class session.

Section 11. Computer Use
Instructors are expected to orient students to word processing, Internet software, and research strategies (online, library, and field) features needed for the course. This does not mean that instructors are to teach any of these in detail. Students can use the Academic Support Center to receive assistance in learning computer skills.

Section 12. The Basis of Instruction
The instructor is not expected to teach everything already taught in earlier composition courses and in computer word processing courses. Students have a right, however, to review and instruction in those areas that are evaluated in their course. Since writing instruction explicitly involves reading strategies, not just for the sake of analyzing reading but also in the act of reading one’s own writing,
instructors need to provide instructional support in critical reading strategies as well. Moreover, since writing is not acquired through a linear progression of skills or abilities, instructors need to review and instruct in those areas on which individual students need assistance.

The composition course is based on the Writing Outcomes described in this Course Guide. It is expected that the instructor will assign the reading of the Course Guide in a timely and appropriate fashion, discuss the sections assigned, and teach the concepts through example, explanation, and demonstration. You should ask about any outcomes or expectations that are not clear to you, the earlier the better.

Section 13. Written Descriptions of Major Assignments
Each major assignment should be set up in written form, including a calendar of due dates for parts of the project, and passed out to students on the day that the project is introduced. Assignments should be student-centered in that students should be guided to develop topics within areas of inquiry that serve to develop a purpose for writing. Thus, students have a role in choosing their own topics of inquiry for their major papers, but the instructor must approve all choices.

Section 14. Basis of Grades
Process assignments are those activities, exercises, assignments, and quizzing done to help you learn to understand and to use the Writing Outcomes. Since some of these assignments are based on class discussions and on other oral learning activities, the process grade includes a measure of the active participation of the student. These process assignments together with revision activities and assignments total 40% of the final course grade. It is recommended that half of this should be based on revision process and revision assignments. Student absences will mean that credit is not received for those activities done in class, including outside assignments that are processed in class. Late papers and other assignments will be deducted from the grade according to the particular policies of the instructor.

Toward the end of the semester, you will put together a portfolio. This portfolio is to consist of the papers that you have written and revised out of class. The portfolio will count 60% of your final grade. See your course syllabus for specific details.

The English Composition courses use a “communal” system of assessment in which the student, at the end of the semester, presents his or her portfolio of writing to a grading committee of English Composition instructors in order to receive a grade on the portfolio. The grade is based on how well the writing in the final versions of the papers, including the contents of the cover sheets, meets the Writing Outcomes described in this Course Guide. The Writing Outcomes include rhetorical strategies, critical thinking strategies, and language characteristics.
Also, the contents of the portfolio need to prove that the student achieved these outcomes through his or her own writing process.

The grading committee decides on which portfolios to read. Portfolios that do not meet minimum expectations and requirements (e.g. number of pages per paper, number of sources per paper, minimum total pages in portfolio, minimum number of drafts per paper, meeting of instructor’s deadlines, and so forth) will fail and they will not be read. The instructor’s failing grade on these portfolios will stand. Also, note that the minimum number of pages is based on complete pages. Any page that is less than complete, even if one line, with proper MLA format spacing, will not be considered complete.

In communal grading, the strengths and areas of needed improvement of the student’s writing are openly discussed among those grading the portfolio. Since the portfolio includes drafts of the papers, both process and product can be taken into account in commenting on the student’s work.

The awarding of the final grade in the course is the responsibility of the student’s own instructor after the portfolio grade is assigned in communal grading. Portfolios from Alternative Learning composition courses (online and hybrid) are evaluated in the same communal grading process.

Section 15. Notification of Your Grade During the Course
Students shall be informed of their approximate grade in the course at about a fourth of the way through the course, at midterm, about three-fourths through the course, and near the end of the term. It is expected that students should be made aware of how the course grade is calculated. Grades should not be a surprise but based on the degree to which a student meets expectations throughout the course.

Under normal circumstances, student assignments ought to be returned in about week from the instructor with a grade and reasons for that grade.

Section 16. Getting Extra Help
Students should feel free to ask their instructors questions about expectations, instructor comments on their writing, course procedures, and so forth. If your questions cannot be answered during in-class conference time, then make an appointment with the instructor for time outside of the class session.

Referral to tutors or Writing Center faculty members in the Academic Support Center is a common practice among instructors in composition. Instructors will give students a tutor referral form which is to be given to the tutor. Tutors, Writing Center staff, and composition instructors work together to provide the maximum number of learning opportunities to students. Instructors might specify to the student and to the tutor the type of assistance needed. Instructors may require individual students to visit the Center on a regular basis. Use of the Tutor Center
does not guarantee an improvement in a student’s grade; only more effective application of the Writing Outcomes can improve the grade. Students may stop in the Tutoring Center in the Academic Support Center on their own as well.

No matter what the form of assistance that you seek, keep in mind that the assignments in the course and the papers that are written are to be your own work.

**Section 17. Process Assignments**

In order to develop papers that meet the outcomes and the instructor’s expectations for the assignments, there needs to be a back and forth flow of work between student and instructor. This back and forth movement is created through shorter process assignments that help the student develop his or her ideas and strategies that will go into the paper.

The following table provides an example plan of how a paper is written through phases. Each phase provides feedback to the student through process assignments. These process assignments help the student “learn by doing” through frequent feedback from the instructor. Example process assignments are in the section entitled How to Write a Paper Using a Process Approach. Your instructor will design the particular process assignments used in your course. You can expect, therefore, process assignments that help you develop your papers in stages while providing feedback from your instructor.
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<thead>
<tr>
<th>Phase</th>
<th>Learning Outcomes</th>
<th>Example process assignments</th>
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<tbody>
<tr>
<td>1 Getting Started</td>
<td>Choosing a topic</td>
<td>Topic Proposal</td>
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<td></td>
<td>Development of critical thinking strategies needed to complete assignment effectively</td>
<td>Critical Thinking Applications to readings or examples provided by instructor; glossing for critical thinking</td>
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<td></td>
<td>Development of strategies of purpose, audience, and forum</td>
<td>Forum analysis</td>
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<td>Free and/or directed writing</td>
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<td>Quizzes</td>
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<tr>
<td>Stage 2 Reflecting and Researching</td>
<td>Development of strategies of inquiry, research, and idea development</td>
<td>Annotated Working Bibliography</td>
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<td></td>
<td>Development of strategies that help gather support for your ideas</td>
<td>Notes from sources</td>
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<td></td>
<td>Learning documentation style and format</td>
<td>Documentation check</td>
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<td>Reflective writing</td>
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<td>Exploratory writing</td>
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<td></td>
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<td>Glossing &amp; reading for rhetorical traits</td>
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<td>Quizzes</td>
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<tr>
<td>Stage 3 Planning and Drafting the Paper</td>
<td>Developing rhetorical strategies of voice, organization, development, and incorporation of sources</td>
<td>Strategy plan for voice, organization, and use of sources (paper plan)</td>
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<td></td>
<td>Shaping your ideas into an effective discussion</td>
<td>Outline or rough draft analyzed for needed features</td>
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<td></td>
<td>Control of format and the visual appearance of the paper</td>
<td>A partial draft which uses source material</td>
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<td></td>
<td></td>
<td>Glossing your own rough draft</td>
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<td></td>
<td>Quizzes</td>
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<tr>
<td>Stage 4 Revision</td>
<td>Making changes in the paper that improve its rhetorical strategies, the nature of its critical thinking, and its linguistic characteristics language conventions</td>
<td>Peer response</td>
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<td>Advisory grade with written revision advice from the instructor in a 1:1 conference</td>
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<td>Self-assessment of the paper and a revision plan</td>
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<td>Instructor provides focused comments on the progress of revisions during later revision conferences</td>
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<td>Error analysis work with glossing</td>
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<td></td>
<td>Glossing your advisory draft to help in revision</td>
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<td>Quizzes</td>
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Section 18. Advisory Drafts Given Advisory Grade and Revision Advice by Instructor

Instructors will set a due date for the advisory draft of each major paper. An advisory draft is a draft that has been revised from the rough draft and meets all basic requirements of the assignment, in terms of length, bibliographic sources, content expectations, critical thinking goals, and rhetorical cover sheet (discussed later). The purpose of the advisory draft is to give the instructor (and perhaps other students if required by the instructor) the opportunity to comment on the student’s progress on the paper. The instructor will give the advisory draft an advisory grade, which is an educated guess at what the portfolio grading committee will give the paper as it stands. The purpose of comments of the instructor and the other students is to provide the student-author with guidance and advice as the student continues to revise the paper.

Section 19. Advisory Draft Deadlines

Any late advisory draft, unless negotiated with the instructor ahead of time, will result in a reduction of the course grade according to the instructor’s particular policies. Students are expected to communicate with their instructors about any anticipated problems meeting deadlines. Students who do not meet advisory draft deadlines or make other arrangements satisfactory to the instructor will fail the course.

Section 20. Instructor Advice on Making Revisions and Student Responsibility

Instructors provide written advice for revision to help students recognize the need for and the means of making large and small-scale revisions. Instructors provide advice and direction on how revising can help the student improve his or her fulfillment of the Writing Outcomes for rhetorical strategies, critical thinking strategies, and language conventions.

Instructors are to mark example places in the papers where students achieve outcomes well and where the outcomes were not achieved. An instructor is not to mark all instances of where outcomes were achieved and where they were not. Instead, instructors will mark papers to illustrate how students can recognize their strengths and their weaknesses in terms of patterns or general tendencies.

When an advisory draft is returned with advice and grade, the instructor will talk one to one with the student author to reinforce the advice given and to make sure the student has at least a beginning understanding of how to proceed on revision. Students are held responsible for revising their papers overall, with an eye to all outcomes, not just an eye to the specific places where the instructor marked an example strength or weakness in the paper.

It is the policy of this course that instructors do not edit student papers. Instead, instructors will mark some conventional, grammatical, and mechanical errors to
illustrate patterns of problems. Then, the instructor is expected to work with the student, to the extent possible under time constraints, so that the student learns to recognize his or her errors and to learn strategies to correct them. See the section on error analysis in the Language Conventions Outcomes section.

Thus, a student is expected to revise an entire paper, not just the specifically marked places in or about a draft. The instructor is not expected or required to provide a complete marking of everything that needs revising as long as he or she identifies example patterns of significant problems and provides guidance and assistance in removing those problems.

The HCC Writing Program expects that if students are learning during the course, then students will decrease their dependence on the instructor for finding weaknesses and errors in the student’s writing. Toward that goal, the HCC Writing Program supports a teaching method of incremental revision.

The incremental revision method requires you to revise your paper with a focus on particular Writing Outcomes, as directed by the instructor, step by step. In this way, the instructor provides you with frequent advice on your progress toward focused revision goals. The purpose of incremental revision is to help you revise in a more focused way, perhaps with one major outcome in mind at a time, at least at the beginning of the revision process. For example, if your paper lacks a claim structure, it probably also lacks an effective voice. Your instructor might have you develop a claim structure for the first step in your revision. The instructor checks it. If it is acceptable, you move on to another outcome. If not, you work on it until it is acceptable before you move on.

In this way, you are not investing time in revising an entire paper when you still do not understand the essential feature of a claim structure or other essential features. Without understanding essential outcomes your revision would not improve the paper in key areas. Incremental revision helps you focus on the outcomes that will help your paper improve the most. Incremental revision leads to frequent short conferences with your instructor, which provides you with more advice and direction.

This incremental approach continues until the instructor decides that you have an understanding of the key weaknesses and that you are ready to rewrite the whole paper with your new knowledge in mind. You do not rewrite a whole paper until the instructor gives you permission to do so. Of course, now you must pay attention to all the comments of the instructor on the advisory draft as well.

You must follow the revision procedures that your instructor requires. Composition instructors are often teaching four or more classes of composition. You need to understand that instructors have only so much time to spend on the writing of each student. You deserve your share of the instructor’s attention in one-to-one conferences, for the evaluation of your writing, and for revision
advice. The instructor’s procedures are meant to distribute her or his time equitably among all the students. Equitable time does not necessarily mean equal time, but it does mean that all students need to respect the need for the instructor to give each student time and attention.

Students who need more time than what is possible during in-class workshops must make appointments with the instructor for out of class time. Out of class conferences are limited in time as well. It is the student’s responsibility to use the Tutor Center as suggested by the instructor and to attend Writing Center appointments as made by the instructor. A student’s lack of cooperation in going to the places for help does not mean that the instructor will give the student more conference time.

Another important factor is that the responsibility for revision is yours. During the incremental revision, you cannot move forward in the revision until you successfully fulfill the revision assignments that your instructor has given you. The longer you take to do the revision assignments or to complete them successfully, the less time you will have to complete an overall revision for your portfolio. If you do not fulfill your revision assignments in a timely and satisfactory manner with your instructor, the HCC Writing Program will not accept a significantly improved final portfolio as your own at the end of the semester. In other words, you must prove understanding and use of Writing Outcomes to your instructor before the final portfolio is turned in. The purpose of this guideline is to have a degree of assurance that the revised writing in the portfolio is the work of the student.

Section 21. Peer Response and Peer Reading
Your instructor will probably require some sharing of writing in small groups during the writing process and around the time that advisory drafts are due. Peer reading has a two-fold purpose. The first is to teach students to become critical readers through evaluating the degree of success of others in achieving the Writing Outcomes. Second, it is an opportunity for students to learn from one another in developing understandings of rhetorical and critical thinking strategies. Peer editing is not encouraged because that undercuts the error analysis method used in the course.

A student’s ability to self-edit, at least to a reasonable degree, will be measured in the graded in-class writing sessions.

Section 22. Attendance
Attendance is required. In the event of an absence, whether planned or unexpected, contact your instructor as soon as possible, according to the information provided on the syllabus. Missing a class means you will not receive credit for the activities during that class session according to the instructor’s particular policies. Limiting your absences is the best way to reduce the effect of
absences on your grade. In any case, it is important that you inform your instructor about the reasons for your absences.

In the event of a long-term emergency, contact your instructor as soon as possible. Without timely and regular contact, an instructor is under no obligation to accommodate your changed schedule. Instructors have individual attendance policies, but open communication with your instructor is the best way to minimize absences becoming a significant factor in your final grade.

Too many absences, even for excusable purposes, such as military service, medical emergencies and acute family crises, disrupt the learning process. With too many absences, the course is no longer a viable learning experience. In such cases, an appeal should be made to withdraw from the course. The Writing Program will not support an incomplete for circumstances that require the re-teaching of significant portions of the course, because it is not practically possible.

**Section 23. Self-Assessment Writing**

From time to time, students will be asked to self-assess their writing and their learning in the course. This activity is helpful in building knowledge of the Writing Outcomes and in explaining their use of them.

Your self-assessment writing is designed to help you evaluate the changes that you have made in your approach to writing with respect to rhetorical strategies and to critical thinking that have occurred this semester. You may be asked to discuss the large-scale revisions of your papers. Talk about how you developed particular rhetorical strategies in the paper as you revised. How did you achieve the voice in the paper? How did you achieve purpose? How did you choose audience and forum? How did you shape your critical thinking strategies in the paper? Discuss your particular approaches to critical thinking as required by your instructor and as developed by yourself. Why do you think your decisions were appropriate? You can even talk of how a decision about one strategy, say choice of audience, affected another choice, such as where and how much to explore and gather research.

The emphasis will be on what you are “taking with you” as you leave the course in terms of rhetorical and critical thinking strategies. Thus, you will “self-assess” yourself as a writer and self-assess your approaches to writing. Talking about each paper’s strengths and weaknesses in its rhetoric and in its critical thinking is an effective way to illustrate your maturity about yourself and about your writing.

**Section 24. Save All your Paperwork in the Course**

Your final portfolio needs to include all your pre-draft work, even the activity writing and process assignments that your instructor allowed you to do in handwriting. During the course, save everything in a binder for inclusion in the final portfolio. Your instructor might have specific instructions on how to do this.
III. Computer Use in Composition Courses

Section 25. Computer Guidelines

Your work in HCC composition courses is to be produced on a computer. Your instructor might lead you through some basic steps in word processing, document design, library searching, and Internet practices. Since your composition course is a computer-based course and not a course for learning computer skills, you are responsible for seeking out assistance to acquire needed computer knowledge. You have a number of resources to help you learn computing: 1) other students around you, 2) your composition instructor after class, 3) lab assistants in the Academic Support Center open computer lab, 4) general study courses in keyboarding and in basic word processing software, and 5) guide books.

The following guidelines might help you work efficiently with computers:

1. If you intend to use the same jumpdrive on HCC computers and on your home computer, be sure to save your work as .rtf files to reduce problems that might occur if you are using different word processing programs.

2. Save often when word-processing. Every 10 minutes is not too frequent.

3. Save your work to your jumpdrive as well as to your myHeartland backpack. Having your work in both places will ensure you being able to access it in the event you forget your jumpdrive.

4. Label your jumpdrive with your name, course, section number, instructor, and date of semester.

5. Learn the ASC computer lab schedule.

6. Feel free to ask lab assistants questions, no matter how small a problem.

7. Check out the compatibility between HCC computers and yours at home; if your computer at home has a more advanced system, you can still save your work done on HCC computers and open it at home in order to incorporate it with your main body of work saved on your home computer. This is where it’s important to save your work as .rtf files if you have a word processor program at home that is different than what is on HCC computers.

8. Carry your jumpdrive in a case to prevent damage.

9. Devise a system to remember your jumpdrive at the end of class, perhaps laying its case on top of your backpack or other books.
10. Be cautious; have adequate virus protection at home. If in doubt, do not download the work from other computers. You can still type and generate work in class, which you can retype at home. That allows you to use class workshop time to do some of the intellectual work.

11. For all kinds of research, including online, feel free to ask the HCC librarians. They have a goal to help teach you what you need to know.

Section 26. Back up Work Often and Have at least Two Copies on Disk
Students are responsible for following effective back up procedures for their work. Lost work has to be redone. Follow the computer use guidelines listed in this Course Guide to take the best possible precautions. You are responsible for protecting your work; a complete portfolio at the end of the course is required.

Section 27. WebCT Online Course Work
WebCT is interactive web-based software that links all members of a class in an online place. Many composition instructors integrate WebCT discussions into their course. WebCT provides an opportunity for students to experience another medium of communication. Instructors will explain their requirements for participation in WebCT discussions and activity.

WebCT at HCC is the basis of hybrid and online courses. Most hybrid courses are half time in the classroom and the other half online.