

---

CSU CHANNEL ISLANDS COMPOSITION PROGRAM

---

# CI Composition Program Faculty Handbook

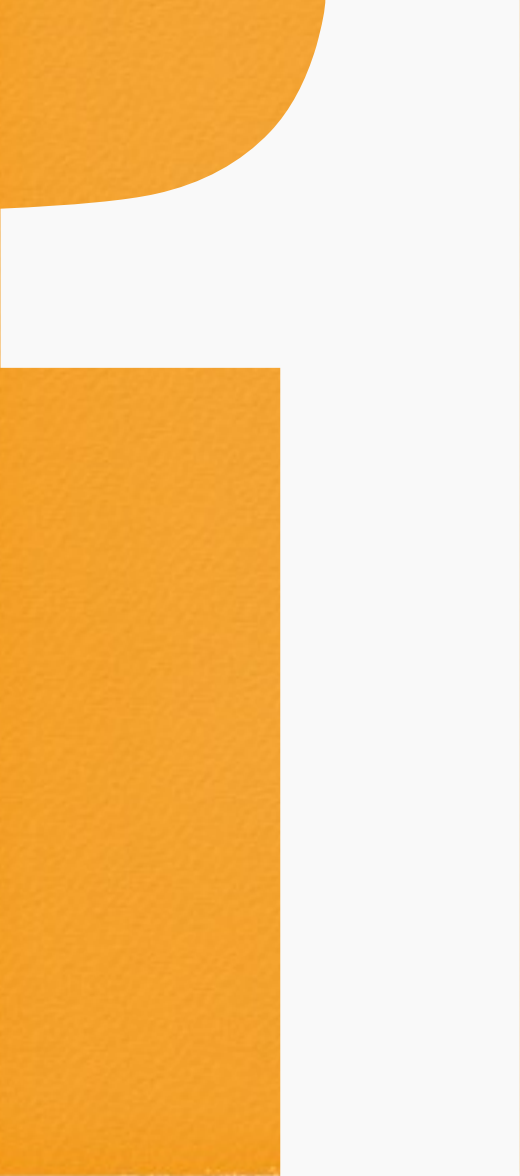
A Guide for Teaching First Year  
Writing at CSU Channel Islands

---

Stacey Stanfield Anderson, Composition Coordinator  
[stacey.anderson@csuci.edu](mailto:stacey.anderson@csuci.edu)

# CI Composition Program Overview

---

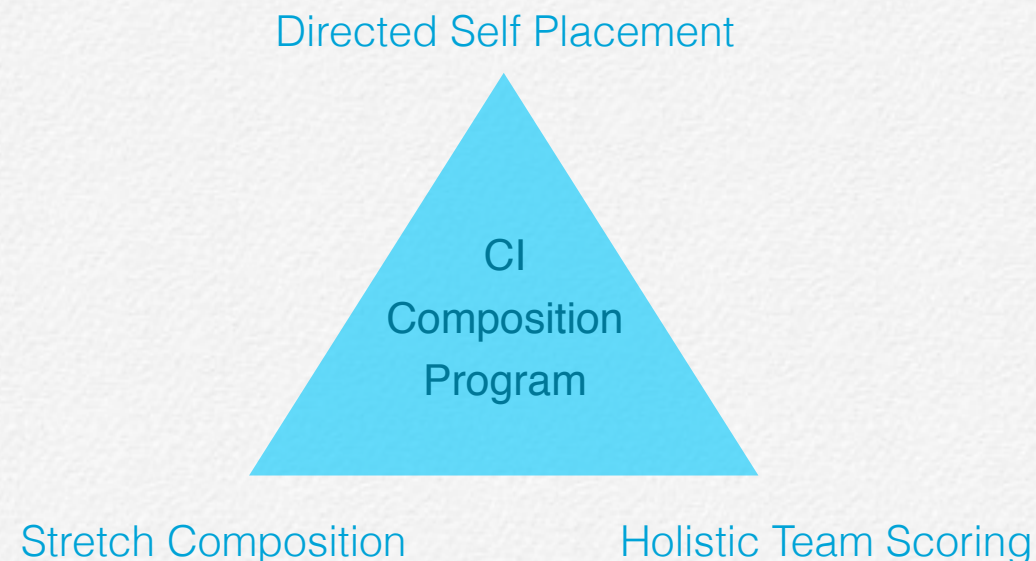


This chapter gives an overview of the defining features of the first year writing program at CI, including Directed Self Placement, Stretch Composition, and Holistic Team Scoring of student portfolios.

# History of the Composition Program at CI

---

The origins of the Composition Program at CI can be traced to 2003, the year the University opened its doors to first year students. Under the direction of Bob Mayberry, the program was built on three cornerstones that continue to form its foundation: **Directed Self Placement**, **Stretch Composition**, and **Holistic Team Scoring** of student portfolios.



## **Directed Self Placement (DSP)**

Other CSU campuses had long used the English Placement Test (EPT) to determine what writing course(s) a student would take. Those above the EPT “cut score” would place into a college level course, while those below the cut would be placed into a “remedial” or “developmental” class that would not garner a student credit towards a degree.

Bob Mayberry (Composition Director from 2003 through 2011) was brought on to pioneer the Composition Program at CI in large because of his experience at Michigan’s Grand Valley State University developing an alternative method of placing students in first year writing. Directed Self Placement (or DSP) eschews the notion that a single, timed test can determine whether a student is ready for college writing.

With DSP, students are given guidance and direction that enable them to assess their own readiness for college level writing and research. Consequently, students gain a sense of agency that is not available with the EPT, as they are trusted to know themselves as writers far better than a standardized test could.

In 2003, the CSU Chancellor’s Office allowed CI to embark on a five year experiment with DSP. The experiment was so successful that CI was given permanent exemption from using the EPT for placement. At the same time, other, long established CSU campuses began following suit. Today, more campuses in the CSU are using DSP than the EPT.

Although CI students are required to take the EPT by virtue of enrolling in the CSU, the score has no bearing on what course or courses a student takes. Rather, that decision is the student’s alone.

---

## Stretch Composition

The success of DSP at CI has been integrally tied to the options available to students. No “remedial” composition courses have ever been offered at our campus. Instead, the two-semester Stretch Composition sequence has been available from the start for students who do not feel quite ready to jump right into college level research and writing. Significantly, students earn college credit (3 units each semester) when they complete the Stretch sequence (English 102 in the fall and English 103 in the spring).

At least two-thirds of incoming students annually have chosen the two-semester option over the faster paced, intensive one semester course, English 105. While one might assume that students would choose the shortest route to completing their writing requirement when the decision is left to them, the numbers have borne out a different story. Every year, more students place themselves into Stretch than would have been placed into remedial English courses as a result of their EPT scores.

As an example, in the 2012-2013 academic year, **39% of first year students at CI were deemed unprepared for college writing as a result of their EPT scores**, meaning they would have been placed into remedial English on another campus. When left to their own devices, however, **68% of first year students in 2012-2013 chose to fulfill their writing requirement**

**by taking the two-semester Stretch sequence** rather than the one-semester option.

These seemingly counterintuitive results have underscored the value of both DSP and Stretch Composition. When students make placement decisions for themselves, and when they are given options that do not carry the stigma of remediation, they outpace the predictions of the EPT. In 2012-2103, **95% of first year students were able to successfully complete English 103 or English 105 and fulfill their writing requirement**, even though the EPT had predicted that only 61% of these students were ready for college level writing.

## Holistic Team Scoring

Holistic Team Scoring of student portfolios is the third distinctive component of the Composition Program at CI, and it is crucial in that it provides ongoing assessment data that validates the success of DSP and Stretch Composition. This method of assessment is based on the team scoring approach that Bob Mayberry had previously introduced to the composition program at the University of Nevada at Las Vegas.

In the Composition Program at CI, **70% of a student's final grade is determined by the score that student receives on his or her final portfolio**, consisting of the student's two strongest papers from the semester. This portfolio is not graded by the student's own instructor. Rather, the entire composition faculty

---

meet at the end of each semester to assess the portfolios of one another's classes.

Each portfolio is blind scored by two members of composition faculty members (other than the classroom teacher) using a common set of scoring criteria. Originally derived from the rubric used to assess the EPT, the scoring criteria have been refined by the faculty over the years, and faculty devote much time to norming so that criteria are applied as consistently as possible.

Holistic team scoring provides a fair and consistent method of assessment for all students in the composition program, regardless of the section in which they are enrolled. At the same time, it offers a highly valid means of regular program assessment. DSP and Stretch Composition have been proven to be effective as a result of the data generated by the blind scoring of student portfolios every semester. And the stellar success rate of students in completing their writing requirement at CI is all the more remarkable in light of the objective means by which their portfolios are assessed.

### **A Solid Foundation**

While the composition program is built on three core practices -- DSP, Stretch Composition, And Holistic Team Scoring of student portfolios -- there are several other features that make the program uniquely successful. While these features will be dis-

cussed more fully in other parts of this handbook, some are worth mentioning here.

Composition classes at CI are capped at no more than 20 students per section, allowing instructors to work closely with students on an individual basis. Moreover, students in Stretch work with the same instructor and classmates in English 102 in the fall as well as English 103 in the spring, facilitating a stable, supportive learning community that increases student retention and success.

Composition lecturers are employed full time at CI, enabling them to make CI students their exclusive focus. Instructors are compensated for the time they devote to portfolio scoring during finals week of each semester, which is crucial to program development and assessment. The composition faculty also works together as a team to continue to refine all aspects of the program as it evolves.

The composition program has a productive partnership with the University Writing Center, which provides in class tutors and other valuable resources for faculty and students. The Writing Center Director, Kathleen Klompfen, is an important part of the composition team, teaching classes, attending program meetings, participating in scoring, and so forth. This partnership has played a significant role in the high success rate of composition students in fulfilling their first year writing requirement.

# Student Learning Outcomes, Writing Criteria, & Syllabi Templates

---



The documents in this chapter lie at the core of CI's Composition Program. Our common learning outcomes, writing criteria, and syllabi templates signifying our shared vision for first year college writing.

# CI Composition Program Student Learning Outcomes

---

## ENGL 102/103/105/107

- 1. Critical Thinking:** Students will achieve the following:
  - an ability to analyze written work
  - an ability to frame conclusions from a range of information
  - an ability to predict outcomes based on known information
- 2. Communication Skills:** Students will achieve the following:
  - an ability to more clearly and more effectively write academic papers
  - an ability to effectively and convincingly verbalize their ideas
  - an ability to work collaboratively in group processes
  - an ability to write effectively for a variety of audiences
  - an ability to make appropriate rhetorical choices of genre, diction and style
- 3. Research Skills:** Students will gain the following:
  - a familiarity with CSUCI library resources
  - a proficiency with basic computing skills
  - an ability to discern valid conclusions in research
- 4. Self Development:** Students will develop
  - an ability to reflect cogently on the way learning contributes to personal and intellectual growth

## ENGL 103/105 *In addition to above:*

- 3. Research Skills:** Students will gain the following:
  - a familiarity with major databases
  - an ability to design, conduct and evaluate a research project

## ENGL 107 *In addition to above:*

- 3. Research Skills:** Students will gain the following:
  - a familiarity with major databases
  - an ability to design, conduct and defend a research project

# Writing Criteria in the First Year Composition Program at CI

---

## **6: Excellent Writing**

Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.  
Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.  
Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.  
Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.  
Effective, fluent style with sentence variety and precise word choice throughout.  
Mastery of writing conventions; effortless and pleasurable to read.

## **5: Strong Writing**

Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.  
Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.  
Clearly focused and organized; supported by appropriate ideas, examples, and details.  
Relevant sources are integrated appropriately and add to effectiveness of paper.  
Effective style with some sentence variety and frequently precise word choice.  
Generally free from lapses in convention; no interference with meaning.

## **4: Adequate Writing**

Addresses assignment, but may respond to some aspects of the writing task more effectively than others.  
Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.  
Adequately focused and organized, with sufficient support.  
Sources are used appropriately more often than not and adequately serve the writing task.  
Clear style with limited sentence variety but generally precise word choice.  
Few lapses in convention that interfere with meaning; generally demonstrates control.

## **3: Marginal Writing**

Distorts or neglects some aspects of the writing task.  
Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.  
Loosely focused and loosely organized, with marginally supported generalizations.  
Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.  
Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice.  
Accumulation of lapses in convention, but only occasionally interfering with meaning.

## **2: Weak Writing**

Indicates confusion about assignment or neglects important aspects of the writing task.  
Repeatedly simplistic in thought; occasionally confused.  
Poorly focused, organized and developed, with inappropriate or simplistic support.  
Sources insufficient, inappropriate, or do not serve writing task.  
Sentence and word choice problems occasionally interfere with meaning.  
Frequent lapses in convention, interfering with meaning.

## **1: Unacceptable Writing**

Does not respond meaningfully and/or appropriately to writing task.  
Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.  
Unfocused, disorganized, undeveloped, or significantly lacking support.  
Lack of appropriate sources, or inadequate use of sources.  
Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.  
Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

# Writing Criteria in the First Year Composition Program at CI

---

## **Response to assignment/writing task**

- 6— Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.
- 5— Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.
- 4— Addresses assignment, but may respond to some aspects of the writing task more effectively than others.
- 3— Distorts or neglects some aspects of the writing task.
- 2— Indicates confusion about assignment or neglects important aspects of the writing task.
- 1— Does not respond meaningfully and/or appropriately to writing task.

## **Quality and clarity of thought**

- 6— Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.
- 5— Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.
- 4— Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.
- 3— Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.
- 2— Repeatedly simplistic in thought; occasionally confused.
- 1— Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.

## **Organization, development, support**

- 6— Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.
- 5— Clearly focused and organized; supported by appropriate ideas, examples, and details.
- 4— Adequately focused and organized, with sufficient support.
- 3— Loosely focused and loosely organized, with marginally supported generalizations.
- 2— Poorly focused, organized and developed, with inappropriate or simplistic support.
- 1— Unfocused, disorganized, undeveloped, or significantly lacking any support.

## **Research**

- 6— Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.
- 5— Relevant sources are integrated appropriately and add to effectiveness of paper
- 4— Sources are used appropriately more often than not and adequately serve the writing task.
- 3— Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.
- 2— Sources insufficient, inappropriate, or do not serve writing task.
- 1— Lack of appropriate sources, or inadequate use of sources.

## **Control of language, style, and sentence variety**

- 6— Effective, fluent style with sentence variety and precise word choice throughout.
- 5— Effective style with some sentence variety and frequently precise word choice.
- 4— Clear style with limited sentence variety but generally precise word choice.
- 3— Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice
- 2— Sentence and word choice problems occasionally interfere with meaning.
- 1— Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.

## **Grammar, usage and mechanics**

- 6— Mastery of writing conventions; effortless and pleasurable to read.
- 5— Generally free from lapses in convention; no interference with meaning.
- 4— Few lapses in convention that interfere with meaning; generally demonstrates control.
- 3— Accumulation of lapses in convention, but only occasionally interfering with meaning.
- 2— Frequent lapses in convention, interfering with meaning.
- 1— Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

This syllabus and schedule are subject to change in the event of extenuating circumstances. You are responsible for checking on changes made during your absence.

**ENGL 102, Section \_\_\_\_\_**

**Fall \_\_\_\_\_**

**Meeting Time:**

**Classroom:**

**Name:**

**Email:**

**Office:**

**Tel:**

## **Catalogue Description:**

The focus in this course will not center on finished "products" but rather the goal of the course is to help students develop strategies for using writing to construct meaning, which in turn assists in generating thought-provoking discourse for the intended reader. Upon completing this course, students will have learned that all writing involves a recursive process of thinking and writing strategies often referred to as peer review, invention, prewriting, drafting, revising, and editing.

## **Course Goals:**

### **1. Critical Thinking:** Students will achieve the following:

- an ability to analyze written work
- an ability to frame conclusions from a range of information
- an ability to predict outcomes based on known information

### **2. Communication Skills:** Students will achieve the following:

- an ability to more clearly and more effectively write academic papers
- an ability to effectively and convincingly verbalize their ideas
- an ability to work collaboratively in group processes
- an ability to write effectively for a variety of audiences
- an ability to make appropriate rhetorical choices of genre, diction and style

### **3. Research Skills:** Students will gain the following:

- a familiarity with CSUCI library resources
- a proficiency with basic computing skills
- an ability to discern valid conclusions in research

### **4. Self Development:** Students will develop

- an ability to reflect cogently on the way learning contributes to personal and intellectual growth

## **Expectations:**

- Students will be given the opportunity for a deep and extended experience with college writing.
- Students will discuss possibilities, strategies and decisions with their peers and the teacher.

- Students will work through multiple drafts toward revised and edited versions of their papers.
- Students will build working relationships with other student writers, in peer response groups and while working on collaborative projects.
- Students will work on multiple writing projects at the same time.

## **Requirements:**

- Writing and reading assignments, both in and out of class.
- Collaborative work with other students.
- Documentation of sources.
- All out-of-class drafts word-processed.
- Campus email account and access to Blackboard.

## **Additional Expenses:**

- Printing copies of your papers for workshops and portfolio.
- Folder for final portfolio.
- Flash drive to save all drafts.

## **Principles of Learning:**

- You will learn only as much, or little, as you choose to learn.
- Each of you has a unique learning style, so not every assignment will appeal to everyone--but the variety should provide you with a chance to show what you're capable of doing.
- The more often you collaborate with your classmates--in discussion, in study groups, on papers--the richer the experience will be for you.
- Writing, you will discover, is always a collaborative process.
- You will teach yourself more than I teach you.
- You will learn more from each other than you do from me.
- All of you are capable of succeeding in this class; my job is to help you succeed.

## **Disabilities Statement:**

CSUCI is committed to equal educational opportunities for qualified students with disabilities in compliance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990. The mission of Disability Accommodation Services is to assist students with disabilities to realize their academic and personal potential. Students with physical, learning, or other disabilities are encouraged to contact the Disability Accommodation Services office at (805) 437-8510 for personal assistance and accommodations.

Evaluation:

Assigned papers will go through multiple drafts during the semester, with the final version submitted (with all drafts attached) in a final portfolio at the end of the semester. Final portfolios will be evaluated by the composition team using the criteria accompanying this syllabus (see “Writing Criteria in the First Year Writing Program at CI”). Final grades for the course will be A through F; plusses or minuses may be used at the discretion of the instructor.

|                           |     |                                 |
|---------------------------|-----|---------------------------------|
| Portfolio                 | 70% | (Graded by composition faculty) |
| Attendance & Contribution | 10% | (Graded by classroom teacher)*  |
| Meeting Draft Deadlines   | 20% | (Graded by classroom teacher)*  |

\* Instructor may combine into one category worth 30%

Throughout the semester, you will receive abundant feedback on your papers from your classmates, often in small groups, and your teacher, in conferences both in and out of class. You will have the entire semester to revise and polish your papers for the final portfolio so they represent your best capabilities as a writer (*Directed Self Placement at CI*).

For class discussions and critiques of paper drafts, we will use the same grading criteria the portfolio readers use in all first year writing classes, ENGL 102, 103, 105, and 107 (see the attached document). Those criteria will guide our discussions of how to revise your papers. Remember: most writing is rewriting--so we expect substantively revised and closely edited final papers.**To earn credit for ENGL 102, you must complete ALL assignments, whether or not you include them in your final portfolio.**

Policies

Attendance

"Students are expected to attend class regularly." (*CSUCI Catalog*). Students must notify instructors, in advance if possible, about any missed classes. Any and all absences will affect that portion of the final grade determined by "attendance and contribution." **More than one week (3 hours) of unexcused absences may prohibit you from submitting a final portfolio, which will result in your failing the course,** unless there are extenuating circumstances that you discuss with the instructor at the first available opportunity. According to the catalog, "It is the responsibility of the student to give advance notification, contact the instructor ... [and] submit assignments on time." **If you are absent from any class, you are expected to be caught up with the work when you return to class.**

Late Papers

If you keep up with the work, this class is not difficult. If you get behind, the workload may bury you. Although you won't assemble your final portfolio until late in the semester,

you will nonetheless need to submit completed drafts of assigned papers on the dates set by your instructor in order to receive timely and helpful feedback from the instructor and your peers. **Late portfolios will not be accepted.**

Plagiarism

All work that students submit as their own work must, in fact, be their own work. If a paper presents ideas or information from other sources, it must clearly indicate the source. Word-for-word language taken from other sources -- books, papers, web sites, interviews, conversations, etc. -- must be placed in quotation marks and the source identified. Paraphrased material must be cited. In accordance with the CSU Channel Islands policy on academic dishonesty, **students who knowingly plagiarize ideas or language will fail the course.** Students are encouraged to consult with the instructor if they have questions about what might constitute an act of plagiarism or cheating.

Classroom Conduct

Respect for the rights of others seeking to learn and for the general goals of academic freedom must be maintained. Differences of viewpoint or concerns should be expressed in terms that show respect even in dissent. **Student conduct that disrupts the learning process will not be tolerated.**

**No smoking of any kind -- including of electronic cigarettes -- is permitted.**

Electronic Devices

1. Cell phones, PDAs, laptops and iPods can become a problem in the classroom. To prevent them from distracting us, we will abide by the following policies:
2. All cell phones will be turned off or set to vibrate before class begins.
3. If you must receive or make a phone call, leave the class to do so.
4. Since we will regularly be writing during class, you may wish to listen to music as you compose. Use ear phones and turn your volume low enough so that no one else in class can hear your music.
5. Listening to CDs or other devices during class, except when composing, is inappropriate.
6. You are encouraged to bring your laptops to class each week. We will use them to write and do internet research. However, during discussions, presentations, or lectures, it is inappropriate to have your laptops open.
7. At no time during class is it appropriate to engage in social networking sites like Facebook, surf the net, play computer games, or read email. Computers should be used only for class-related activities. Likewise, texting or instant messaging during class is never acceptable.

---

### Writing Center:

All successful writers get feedback from other writers. And while feedback from a teacher can be helpful, you need to develop other sources, peer sources, that you can rely on long after you graduate. You have a great opportunity here at CSUCI not only to receive help from University Writing Center tutors in class, but tutors are also available to meet with you in the University Writing Center. Writing Center tutors receive special training in order to help you work on your papers at any stage in the writing process from generating ideas to finalizing your works cited page—you can even come to see the tutors before you've started writing.

The University Writing Center is located on the north side of second floor of the Broome Library. Call 437.8409 for appointments, or if you have questions or concerns about the Center, call or talk to the Director, Kathleen Klompfen (437.2762).

### Conferences:

Conferences with instructors can be arranged ahead of time by contacting them during office hours or by email. Do yourself a favor and arrange a conference early in the semester. You'll be glad you did.

### Important Dates:

\_\_\_ Sept. Labor Day  
\_\_\_ Nov. Veterans Day  
\_\_\_-\_\_\_ Nov. Thanksgiving Recess  
\_\_\_-\_\_\_ Dec. Final Portfolios Due

### Portfolio Review:

Student portfolios will be subject to instructor review prior to portfolio collection. **Faculty reserve the right to reject a student's portfolio for the following reasons:**

- Excessive student absences
- Late, incomplete, or missing drafts over the course of the semester
- Failure to fulfill the requirements of essay assignments (including number of sources, Works Cited, or other required components)
- Student cannot provide multiple drafts demonstrating that the work is the student's own, produced expressly for this course

**If a student's portfolio is rejected, the student will not be able to pass the class.**

### Final Portfolio:

- *Due the final week of classes. Because the scoring team begins reading portfolios immediately, no late portfolios can be accepted unless you've made arrangements ahead of time.*
- *Includes two papers, both of which have been revised and edited several times. Be prepared to provide all the drafts demonstrating that the work is yours--not "borrowed" from other texts, students, or the internet.*

# Writing Criteria in the First Year Composition Program at CI

## 6: Excellent Writing

- Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.
- Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.
- Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.
- Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.
- Effective, fluent style with sentence variety and precise word choice throughout.
- Mastery of writing conventions; effortless and pleasurable to read.

## 5: Strong Writing

- Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.
- Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.
- Clearly focused and organized; supported by appropriate ideas, examples, and details.
- Relevant sources are integrated appropriately and add to effectiveness of paper.
- Effective style with some sentence variety and frequently precise word choice.
- Generally free from lapses in convention; no interference with meaning.

## 4: Adequate Writing

- Addresses assignment, but may respond to some aspects of the writing task more effectively than others.
- Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.
- Adequately focused and organized, with sufficient support.
- Sources are used appropriately more often than not and adequately serve the writing task.
- Clear style with limited sentence variety but generally precise word choice.
- Few lapses in convention that interfere with meaning; generally demonstrates control.

## 3: Marginal Writing

- Distorts or neglects some aspects of the writing task.
- Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.
- Loosely focused and loosely organized, with marginally supported generalizations.
- Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.
- Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice.
- Accumulation of lapses in convention, but only occasionally interfering with meaning.

## 2: Weak Writing

- Indicates confusion about assignment or neglects important aspects of the writing task.
- Repeatedly simplistic in thought; occasionally confused.
- Poorly focused, organized and developed, with inappropriate or simplistic support.
- Sources insufficient, inappropriate, or do not serve writing task.
- Sentence and word choice problems occasionally interfere with meaning.
- Frequent lapses in convention, interfering with meaning.

## 1: Unacceptable Writing

- Does not respond meaningfully and/or appropriately to writing task.
- Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.
- Unfocused, disorganized, undeveloped, or significantly lacking support.
- Lack of appropriate sources, or inadequate use of sources.
- Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.
- Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

## Response to assignment/writing task

6— Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing

task in a thorough, effective, and intellectually engaging manner.

5— Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.

4— Addresses assignment, but may respond to some aspects of the writing task more effectively than others.

3— Distorts or neglects some aspects of the writing task.

2— Indicates confusion about assignment or neglects important aspects of the writing task.

1— Does not respond meaningfully and/or appropriately to writing task.

## Quality and clarity of thought

6— Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.

5— Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.

4— Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.

3— Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.

2— Repeatedly simplistic in thought; occasionally confused.

1— Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.

## Organization, development, support

6— Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.

5— Clearly focused and organized; supported by appropriate ideas, examples, and details.

4— Adequately focused and organized, with sufficient support.

3— Loosely focused and loosely organized, with marginally supported generalizations.

2— Poorly focused, organized and developed, with inappropriate or simplistic support.

1— Unfocused, disorganized, undeveloped, or significantly lacking any support.

## Research

6— Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.

5— Relevant sources are integrated appropriately and add to effectiveness of paper

4— Sources are used appropriately more often than not and adequately serve the writing task.

3— Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.

2— Sources insufficient, inappropriate, or do not serve writing task.

1— Lack of appropriate sources, or inadequate use of sources.

## Control of language, style, and sentence variety

6— Effective, fluent style with sentence variety and precise word choice throughout.

5— Effective style with some sentence variety and frequently precise word choice.

4— Clear style with limited sentence variety but generally precise word choice.

3— Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice

2— Sentence and word choice problems occasionally interfere with meaning.

1— Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.

## Grammar, usage and mechanics

6— Mastery of writing conventions; effortless and pleasurable to read.

5— Generally free from lapses in convention; no interference with meaning.

4— Few lapses in convention that interfere with meaning; generally demonstrates control.

3— Accumulation of lapses in convention, but only occasionally interfering with meaning.

2— Frequent lapses in convention, interfering with meaning.

1— Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

This syllabus and schedule are subject to change in the event of extenuating circumstances. You are responsible for checking on changes made during your absence.

**ENGL 103, Section \_\_\_\_\_**

**Name:**

**Spring \_\_\_\_\_**

**Email:**

**Meeting Time:**

**Office:**

**Classroom:**

**Tel:**

## **Catalogue Description:**

Building on the writing strategies developed in English 102, students in English 103 become well versed in a variety of approaches to constructing the types of genres required in their college courses and in the workplace, including research-based prose. Completion of ENGL 103 prepares students for success in their courses across the curriculum.

## **Course Goals:**

### **1. Critical Thinking:** Students will achieve the following:

- an ability to analyze written work
- an ability to frame conclusions from a range of information
- an ability to predict outcomes based on known information

### **2. Communication Skills:** Students will achieve the following:

- an ability to more clearly and more effectively write academic papers
- an ability to effectively and convincingly verbalize their ideas
- an ability to work collaboratively in group processes
- an ability to write effectively for a variety of audiences
- an ability to make appropriate rhetorical choices of genre, diction and style

### **3. Research Skills:** Students will gain the following:

- a familiarity with CSUCI library resources
- a proficiency with basic computing skills
- an ability to discern valid conclusions in research
- a familiarity with major databases
- an ability to design, conduct and evaluate a research project

### **4. Self Development:** Students will develop

- an ability to reflect cogently on the way learning contributes to personal and intellectual growth

## **Expectations:**

- Students will be given the opportunity for a deep and extended experience with college writing.
- Students will discuss possibilities, strategies and decisions with their peers and the teacher.
- Students will work through multiple drafts toward revised and edited versions of their papers.

- Students will build working relationships with other student writers, in peer response groups and while working on collaborative projects.
- Students will work on multiple writing projects at the same time.

## **Requirements:**

- Writing and reading assignments, both in and out of class.
- Collaborative work with other students.
- Documentation of sources.
- All out-of-class drafts word-processed.
- Campus email account and access to Blackboard.

## **Additional Expenses:**

- Printing copies of your papers for workshops and portfolio.
- Folder for final portfolio.
- Flash drive to save all drafts.

## **Principles of Learning:**

- You will learn only as much, or little, as you choose to learn.
- Each of you has a unique learning style, so not every assignment will appeal to everyone--but the variety should provide you with a chance to show what you're capable of doing.
- The more often you collaborate with your classmates--in discussion, in study groups, on papers--the richer the experience will be for you.
- Writing, you will discover, is always a collaborative process.
- You will teach yourself more than I teach you.
- You will learn more from each other than you do from me.
- All of you are capable of succeeding in this class; my job is to help you succeed.

## **Disabilities Statement:**

CSUCI is committed to equal educational opportunities for qualified students with disabilities in compliance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990. The mission of Disability Accommodation Services is to assist students with disabilities to realize their academic and personal potential. Students with physical, learning, or other disabilities are encouraged to contact the Disability Accommodation Services office at (805) 437-8510 for personal assistance and accommodations.

## **Evaluation:**

Assigned papers will go through multiple drafts during the semester, with the final version submitted (with all drafts attached) in a final portfolio at the end of the semester. Final portfolios will be evaluated by the composition team using the criteria accompanying this syllabus (see "Writing Criteria in the First Year Writing Program at CI"). Final grades for the course will be A through F; plusses or minuses may be used at the discretion of the instructor.

|                                      |     |                                 |
|--------------------------------------|-----|---------------------------------|
| <b>Portfolio</b>                     | 70% | (Graded by composition faculty) |
| <b>Attendance &amp; Contribution</b> | 10% | (Graded by classroom teacher)*  |
| <b>Meeting Draft Deadlines</b>       | 20% | (Graded by classroom teacher)*  |

\* *Instructor may combine into one category worth 30%*

Throughout the semester, you will receive abundant feedback on your papers from your classmates, often in small groups, and your teacher, in conferences both in and out of class. You will have the entire semester to revise and polish your papers for the final portfolio so they represent your best capabilities as a writer (*Directed Self Placement at CI*).

For class discussions and critiques of paper drafts, we will use the same grading criteria the portfolio readers use in all first year writing classes, ENGL 102, 103, 105, and 107 (see the attached document). Those criteria will guide our discussions of how to revise your papers. Remember: most writing is rewriting--so we expect substantively revised and closely edited final papers. **To earn credit for ENGL 103, you must complete ALL assignments, whether or not you include them in your final portfolio. To fulfill CSUCI's first year writing requirement, you must pass the final portfolio with a grade of C or higher.**

## Policies

### Attendance

"Students are expected to attend class regularly." (*CSUCI Catalog*). Students must notify instructors, in advance if possible, about any missed classes. Any and all absences will affect that portion of the final grade determined by "attendance and contribution." **More than one week (3 hours) of unexcused absences may prohibit you from submitting a final portfolio, which will result in your failing the course**, unless there are extenuating circumstances that you discuss with the instructor at the first available opportunity. According to the catalog, "It is the responsibility of the student to give advance notification, contact the instructor ... [and] submit assignments on time." **If you are absent from any class, you are expected to be caught up with the work when you return to class.**

### Late Papers

If you keep up with the work, this class is not difficult. If you get behind, the workload may bury you. Although you won't assemble your final portfolio until late in the semester, you will nonetheless need to submit completed drafts of assigned papers on the dates set by your instructor in order to receive timely and helpful feedback from the instructor and your peers. **Late portfolios will not be accepted.**

### Plagiarism

All work that students submit as their own work must, in fact, be their own work. If a paper presents ideas or information from other sources, it must clearly indicate the

source. Word-for-word language taken from other sources -- books, papers, web sites, interviews, conversations, etc. -- must be placed in quotation marks and the source identified. Paraphrased material must be cited. In accordance with the CSU Channel Islands policy on academic dishonesty, **students who knowingly plagiarize ideas or language will fail the course**. Students are encouraged to consult with the instructor if they have questions about what might constitute an act of plagiarism or cheating.

### Classroom Conduct

Respect for the rights of others seeking to learn and for the general goals of academic freedom must be maintained. Differences of viewpoint or concerns should be expressed in terms that show respect even in dissent. **Student conduct that disrupts the learning process will not be tolerated.**

***No smoking of any kind -- including of electronic cigarettes -- is permitted.***

### Electronic Devices

1. Cell phones, PDAs, laptops and iPods can become a problem in the classroom. To prevent them from distracting us, we will abide by the following policies:
2. All cell phones will be turned off or set to vibrate before class begins.
3. If you must receive or make a phone call, leave the class to do so.
4. Since we will regularly be writing during class, you may wish to listen to music as you compose. Use ear phones and turn your volume low enough so that no one else in class can hear your music.
5. Listening to CDs or other devices during class, except when composing, is inappropriate.
6. You are encouraged to bring your laptops to class each week. We will use them to write and do internet research. However, during discussions, presentations, or lectures, it is inappropriate to have your laptops open.
7. At no time during class is it appropriate to engage in social networking sites like Facebook, surf the net, play computer games, or read email. Computers should be used only for class-related activities. Likewise, texting or instant messaging during class is never acceptable.

### Writing Center:

All successful writers get feedback from other writers. And while feedback from a teacher can be helpful, you need to develop other sources, peer sources, that you can rely on long after you graduate. You have a great opportunity here at CSUCI not only to receive help from University Writing Center tutors in class, but tutors are also available to meet with you in the University Writing Center. Writing Center tutors re-

ceive special training in order to help you work on your papers at any stage in the writing process from generating ideas to finalizing your works cited page—you can even come to see the tutors before you’ve started writing.

The University Writing Center is located on the north side of second floor of the Broome Library. Call 437.8409 for appointments, or if you have questions or concerns about the Center, call or talk to the Director, Kathleen Klompfen (437.2762).

**Conferences:**

Conferences with instructors can be arranged ahead of time by contacting them during office hours or by email. Do yourself a favor and arrange a conference early in the semester. You'll be glad you did.

**Important Dates:**

|         |      |                      |
|---------|------|----------------------|
| ___-___ | Mar. | Spring Recess        |
| ___     | Mar. | César Chávez Day     |
| ___-___ | May  | Final Portfolios Due |

**Portfolio Review:**

Student portfolios will be subject to instructor review prior to portfolio collection. **Faculty reserve the right to reject a student’s portfolio for the following reasons:**

- Excessive student absences
- Late, incomplete, or missing drafts over the course of the semester
- Failure to fulfill the requirements of essay assignments (including number of sources, Works Cited, or other required components)
- Student cannot provide multiple drafts demonstrating that the work is the student’s own, produced expressly for this course

**If a student’s portfolio is rejected, the student will not be able to pass the class.**

**Final Portfolio:**

- *Due the final week of classes. Because the scoring team begins reading portfolios immediately, no late portfolios can be accepted unless you’ve made arrangements ahead of time.*
- *Includes two papers, both of which have been revised and edited several times. Be prepared to provide all the drafts demonstrating that the work is yours--not “borrowed” from other texts, students, or the internet.*

- *Includes citation and documentation of sources in both papers. **In English 103, 105, 106, and 107, each portfolio paper must cite multiple sources (including in-text parenthetical citations and a works cited) using MLA or APA format.***
- ***To fulfill CSUCI’s first year writing requirement, you must pass the final portfolio with a grade of C or higher.***

## Writing Criteria in the First Year Composition Program at CI

### 6: Excellent Writing

- Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.
- Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.
- Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.
- Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.
- Effective, fluent style with sentence variety and precise word choice throughout.
- Mastery of writing conventions; effortless and pleasurable to read.

### 5: Strong Writing

- Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.
- Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.
- Clearly focused and organized; supported by appropriate ideas, examples, and details.
- Relevant sources are integrated appropriately and add to effectiveness of paper.
- Effective style with some sentence variety and frequently precise word choice.
- Generally free from lapses in convention; no interference with meaning.

### 4: Adequate Writing

- Addresses assignment, but may respond to some aspects of the writing task more effectively than others.
- Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.
- Adequately focused and organized, with sufficient support.
- Sources are used appropriately more often than not and adequately serve the writing task.
- Clear style with limited sentence variety but generally precise word choice.
- Few lapses in convention that interfere with meaning; generally demonstrates control.

### 3: Marginal Writing

- Distorts or neglects some aspects of the writing task.
- Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.
- Loosely focused and loosely organized, with marginally supported generalizations.
- Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.
- Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice.
- Accumulation of lapses in convention, but only occasionally interfering with meaning.

### 2: Weak Writing

- Indicates confusion about assignment or neglects important aspects of the writing task.
- Repeatedly simplistic in thought; occasionally confused.
- Poorly focused, organized and developed, with inappropriate or simplistic support.
- Sources insufficient, inappropriate, or do not serve writing task.
- Sentence and word choice problems occasionally interfere with meaning.
- Frequent lapses in convention, interfering with meaning.

### 1: Unacceptable Writing

- Does not respond meaningfully and/or appropriately to writing task.
- Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.
- Unfocused, disorganized, undeveloped, or significantly lacking support.
- Lack of appropriate sources, or inadequate use of sources.
- Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.
- Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

### Response to assignment/writing task

6— Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.

5— Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.

4— Addresses assignment, but may respond to some aspects of the writing task more effectively than others.

3— Distorts or neglects some aspects of the writing task.

2— Indicates confusion about assignment or neglects important aspects of the writing task.

1— Does not respond meaningfully and/or appropriately to writing task.

### Quality and clarity of thought

6— Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.

5— Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.

4— Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.

3— Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.

2— Repeatedly simplistic in thought; occasionally confused.

1— Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.

### Organization, development, support

6— Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.

5— Clearly focused and organized; supported by appropriate ideas, examples, and details.

4— Adequately focused and organized, with sufficient support.

3— Loosely focused and loosely organized, with marginally supported generalizations.

2— Poorly focused, organized and developed, with inappropriate or simplistic support.

1— Unfocused, disorganized, undeveloped, or significantly lacking any support.

### Research

6— Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.

5— Relevant sources are integrated appropriately and add to effectiveness of paper

4— Sources are used appropriately more often than not and adequately serve the writing task.

3— Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.

2— Sources insufficient, inappropriate, or do not serve writing task.

1— Lack of appropriate sources, or inadequate use of sources.

### Control of language, style, and sentence variety

6— Effective, fluent style with sentence variety and precise word choice throughout.

5— Effective style with some sentence variety and frequently precise word choice.

4— Clear style with limited sentence variety but generally precise word choice.

3— Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice

2— Sentence and word choice problems occasionally interfere with meaning.

1— Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.

### Grammar, usage and mechanics

6— Mastery of writing conventions; effortless and pleasurable to read.

5— Generally free from lapses in convention; no interference with meaning.

4— Few lapses in convention that interfere with meaning; generally demonstrates control.

3— Accumulation of lapses in convention, but only occasionally interfering with meaning.

2— Frequent lapses in convention, interfering with meaning.

1— Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

This syllabus and schedule are subject to change in the event of extenuating circumstances. You are responsible for checking on changes made during your absence.

**ENGL 105, Section \_\_\_\_\_**                      **Name:**  
**Fall/Spring \_\_\_\_\_**                              **Email:**  
**Meeting Time:**                                      **Office:**  
**Classroom:**                                          **Tel:**

## Catalogue Description:

Instruction and practice in writing university-level expository and persuasive prose. The subject matter of the course will be thematic and variable. The focus of the course is development of proficiency in conceptualizing, analyzing and writing academic papers. Substantial writing is required.

## Course Goals:

**1. Critical Thinking:** Students will achieve the following:

- an ability to analyze written work
- an ability to frame conclusions from a range of information
- an ability to predict outcomes based on known information

**2. Communication Skills:** Students will achieve the following:

- an ability to more clearly and more effectively write academic papers
- an ability to effectively and convincingly verbalize their ideas
- an ability to work collaboratively in group processes
- an ability to write effectively for a variety of audiences
- an ability to make appropriate rhetorical choices of genre, diction and style

**3. Research Skills:** Students will gain the following:

- a familiarity with CSUCI library resources
- a proficiency with basic computing skills
- an ability to discern valid conclusions in research
- a familiarity with major databases
- an ability to design, conduct and evaluate a research project

**4. Self Development:** Students will develop

- an ability to reflect cogently on the way learning contributes to personal and intellectual growth

## Expectations:

- Students begin work immediately on college-level research and writing.
- Students move quickly from study of their own processes to the development of finished products.
- Students complete at least two substantial writing projects, involving research and documentation of sources.

- Students work on multiple writing projects at the same time.

## Requirements:

- Writing and reading assignments, both in and out of class.
- Collaborative work with other students.
- Documentation of sources.
- All out-of-class drafts word-processed.
- Campus email account and access to Blackboard.

## Additional Expenses:

- Printing copies of your papers for workshops and portfolio.
- Folder for final portfolio.
- Flash drive to save all drafts.

## Principles of Learning:

- You will learn only as much, or little, as you choose to learn.
- Each of you has a unique learning style, so not every assignment will appeal to everyone--but the variety should provide you with a chance to show what you're capable of doing.
- The more often you collaborate with your classmates--in discussion, in study groups, on papers--the richer the experience will be for you.
- Writing, you will discover, is always a collaborative process.
- You will teach yourself more than I teach you.
- You will learn more from each other than you do from me.
- All of you are capable of succeeding in this class; my job is to help you succeed.

## Disabilities Statement:

CSUCI is committed to equal educational opportunities for qualified students with disabilities in compliance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990. The mission of Disability Accommodation Services is to assist students with disabilities to realize their academic and personal potential. Students with physical, learning, or other disabilities are encouraged to contact the Disability Accommodation Services office at (805) 437-8510 for personal assistance and accommodations.

## Evaluation:

Assigned papers will go through multiple drafts during the semester, with the final version submitted (with all drafts attached) in a final portfolio at the end of the semester. Final portfolios will be evaluated by the composition team using the criteria accompanying this syllabus (see "Writing Criteria in the First Year Writing Program at CI"). Final grades for the course will be A through F; pluses or minuses may be used at the discretion of the instructor.

|                                      |     |                                 |
|--------------------------------------|-----|---------------------------------|
| <b>Portfolio</b>                     | 70% | (Graded by composition faculty) |
| <b>Attendance &amp; Contribution</b> | 10% | (Graded by classroom teacher)*  |
| <b>Meeting Draft Deadlines</b>       | 20% | (Graded by classroom teacher)*  |

\* *Instructor may combine into one category worth 30%*

Throughout the semester, you will receive abundant feedback on your papers from your classmates, often in small groups, and your teacher, in conferences both in and out of class. You will have the entire semester to revise and polish your papers for the final portfolio so they represent your best capabilities as a writer (*Directed Self Placement at CI*).

For class discussions and critiques of paper drafts, we will use the same grading criteria the portfolio readers use in all first year writing classes, ENGL 102, 103, 105, and 107 (see the attached document). Those criteria will guide our discussions of how to revise your papers. Remember: most writing is rewriting--so we expect substantively revised and closely edited final papers. **To earn credit for ENGL 105, you must complete ALL assignments, whether or not you include them in your final portfolio. To fulfill CSUCI's first year writing requirement, you must pass the final portfolio.**

## Policies

### Attendance

"Students are expected to attend class regularly." (*CSUCI Catalog*). Students must notify instructors, in advance if possible, about any missed classes. Any and all absences will affect that portion of the final grade determined by "attendance and contribution." **More than one week (3 hours) of unexcused absences may prohibit you from submitting a final portfolio, which will result in your failing the course**, unless there are extenuating circumstances that you discuss with the instructor at the first available opportunity. According to the catalog, "It is the responsibility of the student to give advance notification, contact the instructor ... [and] submit assignments on time." **If you are absent from any class, you are expected to be caught up with the work when you return to class.**

### Late Papers

If you keep up with the work, this class is not difficult. If you get behind, the workload may bury you. Although you won't assemble your final portfolio until late in the semester, you will nonetheless need to submit completed drafts of assigned papers on the dates set by your instructor in order to receive timely and helpful feedback from the instructor and your peers. **Late portfolios will not be accepted.**

### Plagiarism

All work that students submit as their own work must, in fact, be their own work. If a paper presents ideas or information from other sources, it must clearly indicate the

source. Word-for-word language taken from other sources -- books, papers, web sites, interviews, conversations, etc. -- must be placed in quotation marks and the source identified. Paraphrased material must be cited. In accordance with the CSU Channel Islands policy on academic dishonesty, **students who knowingly plagiarize ideas or language will fail the course**. Students are encouraged to consult with the instructor if they have questions about what might constitute an act of plagiarism or cheating.

### Classroom Conduct

Respect for the rights of others seeking to learn and for the general goals of academic freedom must be maintained. Differences of viewpoint or concerns should be expressed in terms that show respect even in dissent. **Student conduct that disrupts the learning process will not be tolerated.**

***No smoking of any kind -- including of electronic cigarettes -- is permitted.***

### Electronic Devices

1. Cell phones, PDAs, laptops and iPods can become a problem in the classroom. To prevent them from distracting us, we will abide by the following policies:
2. All cell phones will be turned off or set to vibrate before class begins.
3. If you must receive or make a phone call, leave the class to do so.
4. Since we will regularly be writing during class, you may wish to listen to music as you compose. Use ear phones and turn your volume low enough so that no one else in class can hear your music.
5. Listening to CDs or other devices during class, except when composing, is inappropriate.
6. You are encouraged to bring your laptops to class each week. We will use them to write and do internet research. However, during discussions, presentations, or lectures, it is inappropriate to have your laptops open.
7. At no time during class is it appropriate to engage in social networking sites like Facebook, surf the net, play computer games, or read email. Computers should be used only for class-related activities. Likewise, texting or instant messaging during class is never acceptable.

### Writing Center:

All successful writers get feedback from other writers. And while feedback from a teacher can be helpful, you need to develop other sources, peer sources, that you can rely on long after you graduate. You have a great opportunity here at CSUCI not only to receive help from University Writing Center tutors in class, but tutors are also available to meet with you in the University Writing Center. Writing Center tutors re-

ceive special training in order to help you work on your papers at any stage in the writing process from generating ideas to finalizing your works cited page—you can even come to see the tutors before you’ve started writing.

The University Writing Center is located on the north side of second floor of the Broome Library. Call 437.8409 for appointments, or if you have questions or concerns about the Center, call or talk to the Director, Kathleen Klompfen (437.2762).

**Conferences:**

Conferences with instructors can be arranged ahead of time by contacting them during office hours or by email. Do yourself a favor and arrange a conference early in the semester. You'll be glad you did.

**Important Dates:**

- \_\_\_-\_\_\_ Mar. Spring Recess
- \_\_\_ Mar. César Chávez Day
- \_\_\_-\_\_\_ May Final Portfolios Due

**Portfolio Review:**

Student portfolios will be subject to instructor review prior to portfolio collection. **Faculty reserve the right to reject a student’s portfolio for the following reasons:**

- Excessive student absences
- Late, incomplete, or missing drafts over the course of the semester
- Failure to fulfill the requirements of essay assignments (including number of sources, Works Cited, or other required components)
- Student cannot provide multiple drafts demonstrating that the work is the student’s own, produced expressly for this course

**If a student’s portfolio is rejected, the student will not be able to pass the class.**

**Final Portfolio:**

- *Due the final week of classes. Because the scoring team begins reading portfolios immediately, no late portfolios can be accepted unless you’ve made arrangements ahead of time.*
- *Includes two papers, both of which have been revised and edited several times. Be prepared to provide all the drafts demonstrating that the work is yours--not “borrowed” from other texts, students, or the internet.*

- *Includes citation and documentation of sources in both papers. **In English 103, 105, 106, and 107, each portfolio paper must cite multiple sources (including in-text parenthetical citations and a works cited) using MLA or APA format.***
- ***To fulfill CSUCI’s first year writing requirement, you must pass the final portfolio with a grade of C or higher.***

## Writing Criteria in the First Year Composition Program at CI

### 6: Excellent Writing

- Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.
- Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.
- Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.
- Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.
- Effective, fluent style with sentence variety and precise word choice throughout.
- Mastery of writing conventions; effortless and pleasurable to read.

### 5: Strong Writing

- Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.
- Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.
- Clearly focused and organized; supported by appropriate ideas, examples, and details.
- Relevant sources are integrated appropriately and add to effectiveness of paper.
- Effective style with some sentence variety and frequently precise word choice.
- Generally free from lapses in convention; no interference with meaning.

### 4: Adequate Writing

- Addresses assignment, but may respond to some aspects of the writing task more effectively than others.
- Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.
- Adequately focused and organized, with sufficient support.
- Sources are used appropriately more often than not and adequately serve the writing task.
- Clear style with limited sentence variety but generally precise word choice.
- Few lapses in convention that interfere with meaning; generally demonstrates control.

### 3: Marginal Writing

- Distorts or neglects some aspects of the writing task.
- Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.
- Loosely focused and loosely organized, with marginally supported generalizations.
- Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.
- Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice.
- Accumulation of lapses in convention, but only occasionally interfering with meaning.

### 2: Weak Writing

- Indicates confusion about assignment or neglects important aspects of the writing task.
- Repeatedly simplistic in thought; occasionally confused.
- Poorly focused, organized and developed, with inappropriate or simplistic support.
- Sources insufficient, inappropriate, or do not serve writing task.
- Sentence and word choice problems occasionally interfere with meaning.
- Frequent lapses in convention, interfering with meaning.

### 1: Unacceptable Writing

- Does not respond meaningfully and/or appropriately to writing task.
- Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.
- Unfocused, disorganized, undeveloped, or significantly lacking support.
- Lack of appropriate sources, or inadequate use of sources.
- Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.
- Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

### Response to assignment/writing task

6— Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.

5— Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.

4— Addresses assignment, but may respond to some aspects of the writing task more effectively than others.

3— Distorts or neglects some aspects of the writing task.

2— Indicates confusion about assignment or neglects important aspects of the writing task.

1— Does not respond meaningfully and/or appropriately to writing task.

### Quality and clarity of thought

6— Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.

5— Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.

4— Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.

3— Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.

2— Repeatedly simplistic in thought; occasionally confused.

1— Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.

### Organization, development, support

6— Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.

5— Clearly focused and organized; supported by appropriate ideas, examples, and details.

4— Adequately focused and organized, with sufficient support.

3— Loosely focused and loosely organized, with marginally supported generalizations.

2— Poorly focused, organized and developed, with inappropriate or simplistic support.

1— Unfocused, disorganized, undeveloped, or significantly lacking any support.

### Research

6— Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.

5— Relevant sources are integrated appropriately and add to effectiveness of paper

4— Sources are used appropriately more often than not and adequately serve the writing task.

3— Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.

2— Sources insufficient, inappropriate, or do not serve writing task.

1— Lack of appropriate sources, or inadequate use of sources.

### Control of language, style, and sentence variety

6— Effective, fluent style with sentence variety and precise word choice throughout.

5— Effective style with some sentence variety and frequently precise word choice.

4— Clear style with limited sentence variety but generally precise word choice.

3— Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice

2— Sentence and word choice problems occasionally interfere with meaning.

1— Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.

### Grammar, usage and mechanics

6— Mastery of writing conventions; effortless and pleasurable to read.

5— Generally free from lapses in convention; no interference with meaning.

4— Few lapses in convention that interfere with meaning; generally demonstrates control.

3— Accumulation of lapses in convention, but only occasionally interfering with meaning.

2— Frequent lapses in convention, interfering with meaning.

1— Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

This syllabus and schedule are subject to change in the event of extenuating circumstances. You are responsible for checking on changes made during your absence.

**ENGL 107, Section \_\_\_\_\_**                      **Name:**  
**Fall/Spring \_\_\_\_\_**                              **Email:**  
**Meeting Time:**                                      **Office:**  
**Classroom:**                                          **Tel:**

## Catalogue Description:

An intensive one-semester writing course that emphasizes research as a heuristic for learning, writing as an intellectual dialogue with the authorities represented in the evidence found, and which engages students in judging the merit and appropriateness of discovered evidence. A substantial amount of writing is required.

## Course Goals:

**1. Critical Thinking:** Students will achieve the following:

- an ability to analyze written work
- an ability to frame conclusions from a range of information
- an ability to predict outcomes based on known information

**2. Communication Skills:** Students will achieve the following:

- an ability to more clearly and more effectively write academic papers
- an ability to effectively and convincingly verbalize their ideas
- an ability to work collaboratively in group processes
- an ability to write effectively for a variety of audiences
- an ability to make appropriate rhetorical choices of genre, diction and style

**3. Research Skills:** Students will gain the following:

- a familiarity with CSUCI library resources
- a proficiency with basic computing skills
- an ability to discern valid conclusions in research
- a familiarity with major databases
- an ability to design, conduct and evaluate a research project

**4. Self Development:** Students will develop

- an ability to reflect cogently on the way learning contributes to personal and intellectual growth

## Expectations:

- Students begin work immediately on college-level research and writing.
- Students move quickly from study of their own processes to the development of finished products.
- Students complete at least two substantial writing projects, involving research and documentation of sources.

- Students work on multiple writing projects at the same time.

## Requirements:

- Writing and reading assignments, both in and out of class.
- Collaborative work with other students.
- Documentation of sources.
- All out-of-class drafts word-processed.
- Campus email account and access to Blackboard.

## Additional Expenses:

- Printing copies of your papers for workshops and portfolio.
- Folder for final portfolio.
- Flash drive to save all drafts.

## Principles of Learning:

- You will learn only as much, or little, as you choose to learn.
- Each of you has a unique learning style, so not every assignment will appeal to everyone--but the variety should provide you with a chance to show what you're capable of doing.
- The more often you collaborate with your classmates--in discussion, in study groups, on papers--the richer the experience will be for you.
- Writing, you will discover, is always a collaborative process.
- You will teach yourself more than I teach you.
- You will learn more from each other than you do from me.
- All of you are capable of succeeding in this class; my job is to help you succeed.

## Disabilities Statement:

CSUCI is committed to equal educational opportunities for qualified students with disabilities in compliance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990. The mission of Disability Accommodation Services is to assist students with disabilities to realize their academic and personal potential. Students with physical, learning, or other disabilities are encouraged to contact the Disability Accommodation Services office at (805) 437-8510 for personal assistance and accommodations.

## Evaluation:

Assigned papers will go through multiple drafts during the semester, with the final version submitted (with all drafts attached) in a final portfolio at the end of the semester. Final portfolios will be evaluated by the composition team using the criteria accompanying this syllabus (see "Writing Criteria in the First Year Writing Program at CI"). Final grades for the course will be A through F; pluses or minuses may be used at the discretion of the instructor.

|                                      |     |                                 |
|--------------------------------------|-----|---------------------------------|
| <b>Portfolio</b>                     | 70% | (Graded by composition faculty) |
| <b>Attendance &amp; Contribution</b> | 10% | (Graded by classroom teacher)*  |
| <b>Meeting Draft Deadlines</b>       | 20% | (Graded by classroom teacher)*  |

\* *Instructor may combine into one category worth 30%*

Throughout the semester, you will receive abundant feedback on your papers from your classmates, often in small groups, and your teacher, in conferences both in and out of class. You will have the entire semester to revise and polish your papers for the final portfolio so they represent your best capabilities as a writer (*Directed Self Placement at CI*).

For class discussions and critiques of paper drafts, we will use the same grading criteria the portfolio readers use in all first year writing classes, ENGL 102, 103, 105, and 107 (see the attached document). Those criteria will guide our discussions of how to revise your papers. Remember: most writing is rewriting--so we expect substantively revised and closely edited final papers. **To earn credit for ENGL 107, you must complete ALL assignments, whether or not you include them in your final portfolio.**

## Policies

### Attendance

"Students are expected to attend class regularly." (*CSUCI Catalog*). Students must notify instructors, in advance if possible, about any missed classes. Any and all absences will affect that portion of the final grade determined by "attendance and contribution." **More than one week (3 hours) of unexcused absences may prohibit you from submitting a final portfolio, which will result in your failing the course**, unless there are extenuating circumstances that you discuss with the instructor at the first available opportunity. According to the catalog, "It is the responsibility of the student to give advance notification, contact the instructor ... [and] submit assignments on time." **If you are absent from any class, you are expected to be caught up with the work when you return to class.**

### Late Papers

If you keep up with the work, this class is not difficult. If you get behind, the workload may bury you. Although you won't assemble your final portfolio until late in the semester, you will nonetheless need to submit completed drafts of assigned papers on the dates set by your instructor in order to receive timely and helpful feedback from the instructor and your peers. **Late portfolios will not be accepted.**

### Plagiarism

All work that students submit as their own work must, in fact, be their own work. If a paper presents ideas or information from other sources, it must clearly indicate the source. Word-for-word language taken from other sources -- books, papers, web

sites, interviews, conversations, etc. -- must be placed in quotation marks and the source identified. Paraphrased material must be cited. In accordance with the CSU Channel Islands policy on academic dishonesty, **students who knowingly plagiarize ideas or language will fail the course**. Students are encouraged to consult with the instructor if they have questions about what might constitute an act of plagiarism or cheating.

### Classroom Conduct

Respect for the rights of others seeking to learn and for the general goals of academic freedom must be maintained. Differences of viewpoint or concerns should be expressed in terms that show respect even in dissent. **Student conduct that disrupts the learning process will not be tolerated.**

***No smoking of any kind -- including of electronic cigarettes -- is permitted.***

### Electronic Devices

1. Cell phones, PDAs, laptops and iPods can become a problem in the classroom. To prevent them from distracting us, we will abide by the following policies:
2. All cell phones will be turned off or set to vibrate before class begins.
3. If you must receive or make a phone call, leave the class to do so.
4. Since we will regularly be writing during class, you may wish to listen to music as you compose. Use ear phones and turn your volume low enough so that no one else in class can hear your music.
5. Listening to CDs or other devices during class, except when composing, is inappropriate.
6. You are encouraged to bring your laptops to class each week. We will use them to write and do internet research. However, during discussions, presentations, or lectures, it is inappropriate to have your laptops open.
7. At no time during class is it appropriate to engage in social networking sites like Facebook, surf the net, play computer games, or read email. Computers should be used only for class-related activities. Likewise, texting or instant messaging during class is never acceptable.

### Writing Center:

All successful writers get feedback from other writers. And while feedback from a teacher can be helpful, you need to develop other sources, peer sources, that you can rely on long after you graduate. You have a great opportunity here at CSUCI not only to receive help from University Writing Center tutors in class, but tutors are also available to meet with you in the University Writing Center. Writing Center tutors receive special training in order to help you work on your papers at any stage in the

writing process from generating ideas to finalizing your works cited page—you can even come to see the tutors before you’ve started writing.

The University Writing Center is located on the north side of second floor of the Broome Library. Call 437.8409 for appointments, or if you have questions or concerns about the Center, call or talk to the Director, Kathleen Klompfen (437.2762).

**Conferences:**

Conferences with instructors can be arranged ahead of time by contacting them during office hours or by email. Do yourself a favor and arrange a conference early in the semester. You'll be glad you did.

**Important Dates:**

- \_\_\_ - \_\_\_ Mar. Spring Recess
- \_\_\_ Mar. César Chávez Day
- \_\_\_ - \_\_\_ May Final Portfolios Due

**Portfolio Review:**

Student portfolios will be subject to instructor review prior to portfolio collection. **Faculty reserve the right to reject a student’s portfolio for the following reasons:**

- Excessive student absences
- Late, incomplete, or missing drafts over the course of the semester
- Failure to fulfill the requirements of essay assignments (including number of sources, Works Cited, or other required components)
- Student cannot provide multiple drafts demonstrating that the work is the student’s own, produced expressly for this course

**If a student’s portfolio is rejected, the student will not be able to pass the class.**

**Final Portfolio:**

- *Due the final week of classes. Because the scoring team begins reading portfolios immediately, no late portfolios can be accepted unless you've made arrangements ahead of time.*
- *Includes two papers, both of which have been revised and edited several times. Be prepared to provide all the drafts demonstrating that the work is yours--not “borrowed” from other texts, students, or the internet.*

- *Includes citation and documentation of sources in both papers. **In English 103, 105, 106, and 107, each portfolio paper must cite multiple sources (including in-text parenthetical citations and a works cited) using MLA or APA format.***

## Writing Criteria in the First Year Composition Program at CI

### 6: Excellent Writing

- Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.
- Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.
- Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.
- Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.
- Effective, fluent style with sentence variety and precise word choice throughout.
- Mastery of writing conventions; effortless and pleasurable to read.

### 5: Strong Writing

- Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.
- Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.
- Clearly focused and organized; supported by appropriate ideas, examples, and details.
- Relevant sources are integrated appropriately and add to effectiveness of paper.
- Effective style with some sentence variety and frequently precise word choice.
- Generally free from lapses in convention; no interference with meaning.

### 4: Adequate Writing

- Addresses assignment, but may respond to some aspects of the writing task more effectively than others.
- Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.
- Adequately focused and organized, with sufficient support.
- Sources are used appropriately more often than not and adequately serve the writing task.
- Clear style with limited sentence variety but generally precise word choice.
- Few lapses in convention that interfere with meaning; generally demonstrates control.

### 3: Marginal Writing

- Distorts or neglects some aspects of the writing task.
- Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.
- Loosely focused and loosely organized, with marginally supported generalizations.
- Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.
- Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice.
- Accumulation of lapses in convention, but only occasionally interfering with meaning.

### 2: Weak Writing

- Indicates confusion about assignment or neglects important aspects of the writing task.
- Repeatedly simplistic in thought; occasionally confused.
- Poorly focused, organized and developed, with inappropriate or simplistic support.
- Sources insufficient, inappropriate, or do not serve writing task.
- Sentence and word choice problems occasionally interfere with meaning.
- Frequent lapses in convention, interfering with meaning.

### 1: Unacceptable Writing

- Does not respond meaningfully and/or appropriately to writing task.
- Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.
- Unfocused, disorganized, undeveloped, or significantly lacking support.
- Lack of appropriate sources, or inadequate use of sources.
- Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.
- Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

### Response to assignment/writing task

6— Addresses assignment with a clear and sophisticated approach; responds to all aspects of the writing task in a thorough, effective, and intellectually engaging manner.

5— Addresses assignment clearly; thoroughly and effectively responds to all aspects of the writing task.

4— Addresses assignment, but may respond to some aspects of the writing task more effectively than others.

3— Distorts or neglects some aspects of the writing task.

2— Indicates confusion about assignment or neglects important aspects of the writing task.

1— Does not respond meaningfully and/or appropriately to writing task.

### Quality and clarity of thought

6— Never simplistic or repetitive in thought; consistently explores complex ideas logically and analytically.

5— Rarely simplistic or repetitive in thought; usually explores complex ideas logically and analytically.

4— Occasionally simplistic or repetitive in thought, but more often than not explores complex ideas logically and analytically.

3— Often simplistic or repetitive in thought; occasionally explores ideas in complex, logical or analytical ways, but not consistently.

2— Repeatedly simplistic in thought; occasionally confused.

1— Consistently simplistic in thought or fails to communicate its ideas; occasionally illogical or incomprehensible.

### Organization, development, support

6— Tightly focused and coherently organized; richly developed with supporting ideas, examples, and details.

5— Clearly focused and organized; supported by appropriate ideas, examples, and details.

4— Adequately focused and organized, with sufficient support.

3— Loosely focused and loosely organized, with marginally supported generalizations.

2— Poorly focused, organized and developed, with inappropriate or simplistic support.

1— Unfocused, disorganized, undeveloped, or significantly lacking any support.

### Research

6— Extensive use of relevant sources, which are integrated seamlessly where appropriate and strengthen the entire paper.

5— Relevant sources are integrated appropriately and add to effectiveness of paper

4— Sources are used appropriately more often than not and adequately serve the writing task.

3— Sources seem perfunctory, obligatory, or do not serve writing task as well as they could.

2— Sources insufficient, inappropriate, or do not serve writing task.

1— Lack of appropriate sources, or inadequate use of sources.

### Control of language, style, and sentence variety

6— Effective, fluent style with sentence variety and precise word choice throughout.

5— Effective style with some sentence variety and frequently precise word choice.

4— Clear style with limited sentence variety but generally precise word choice.

3— Sometimes clear and precise, sometimes confusing; little sentence variety; often imprecise word choice

2— Sentence and word choice problems occasionally interfere with meaning.

1— Repeated sentence and word choice problems often interfere with meaning or indicate inadequate revision.

### Grammar, usage and mechanics

6— Mastery of writing conventions; effortless and pleasurable to read.

5— Generally free from lapses in convention; no interference with meaning.

4— Few lapses in convention that interfere with meaning; generally demonstrates control.

3— Accumulation of lapses in convention, but only occasionally interfering with meaning.

2— Frequent lapses in convention, interfering with meaning.

1— Serious and persistent lapses in convention often interfere with meaning or indicate inadequate revision.

# DSP Assessment

---

The following is an analysis of the efficacy of Directed Self Placement at CI for the 2012-2013 Academic Year.



# DSP Assessment - May 2013

In the fall of 2012, **712 First Time Freshmen** (FTFs) were admitted to CI. Of these students, **437 (61%)** were deemed as **proficient** in English based on their scores on the CSU's English Placement Test (EPT). Conversely, **275** of these students, **(39%)** were **deemed unprepared to successfully complete their first year composition (FYC) requirement without first completing remediation.**

EPT Results - Fall 2012 FTFs

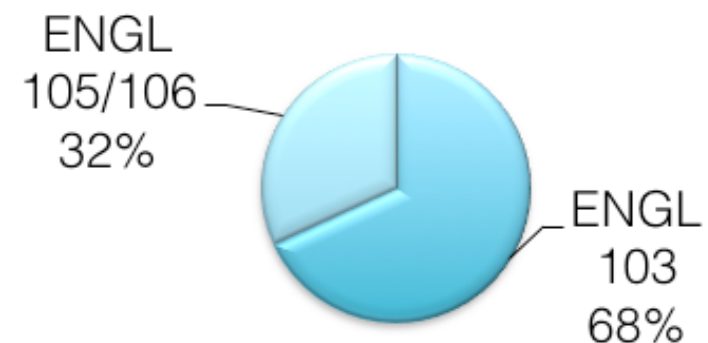


On other CSU campuses, these students would have been placed in remedial English courses that would have earned them no units towards their college degree. Here at CI, we have no remedial writing courses, and placement in composition courses is entirely at the discretion of the student. We offer students options and allow them to decide for themselves which one best suits their level of experience and preparation as writers and researchers.

Students can choose from our two-semester **Stretch Composition** Sequence (**ENGL 102 & ENGL 103**) or a one-semester writing course (**ENGL 105 or ENGL 106**). Students in Stretch must complete ENGL 103 successfully in order to fulfill their writing requirement. (While ENGL 102 is a three-unit, letter graded course, it counts as an elective for students.)

In the 2012-2013 AY, **649** students attempted to fulfill the General Education Requirement for **English Writing (A2)** by taking ENGL 103, ENGL 105, or ENGL 106. Of these, **442 students (68%)** enrolled in ENGL 103. In contrast, **207 students (32%)** enrolled in ENGL 105 or ENGL 106. (We offered just one section of **ENGL 106**, our service learning course, this past year, which had **20 students**, giving us **187 students** in **ENGL 105**.)

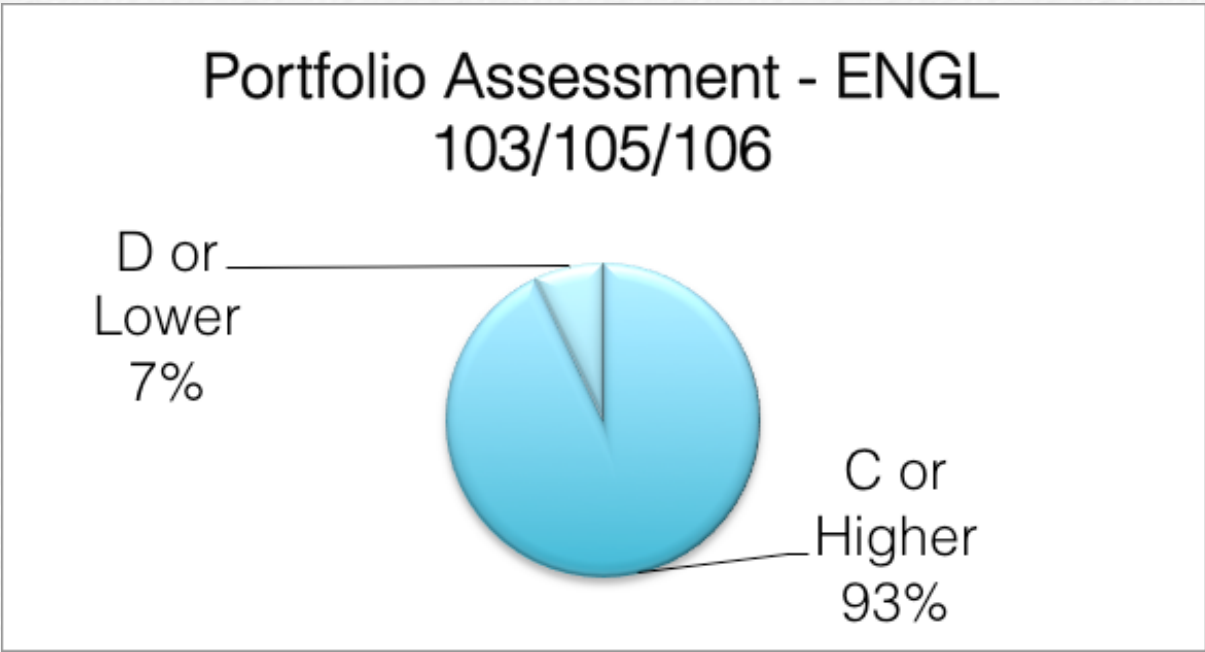
Composition Enrollment - 2012-2013 AY



We assessed a total of **620** student portfolios in 2012-2013 from ENGL 103, 105, and 106. All told, **30 students** enrolled in

one of these courses did not submit a portfolio and thus did not pass the course or fulfill their FYC requirement.

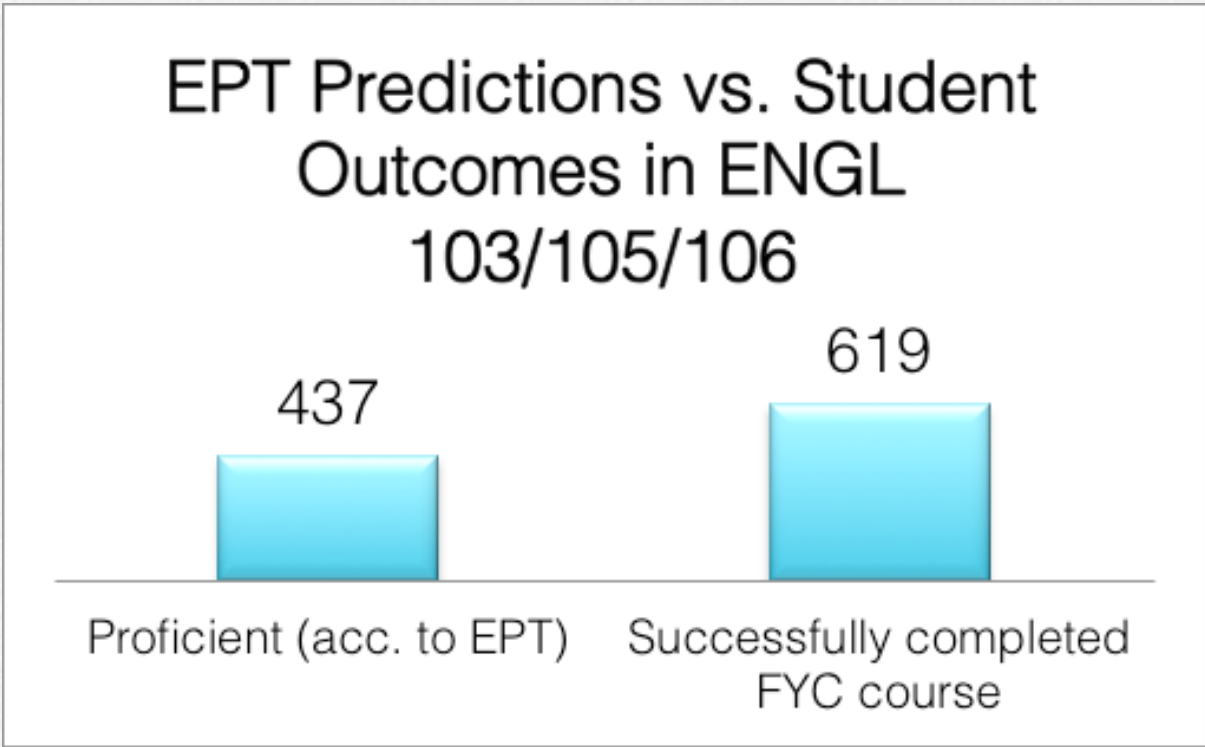
Of the **620 portfolios** we assessed, **576 (93%)** received a score of **6 or higher**. (A **6** is the lowest score a portfolio can receive to earn the equivalent of a **C** grade). **43 portfolios** received a score of **4** or **5** (equivalent to the grade of **D**). Just **1** portfolio received a failing score of **3** (equivalent to the grade of **F**).



When we factor in the 30 students enrolled in ENGL 103, 105, or 106 who did not submit a portfolio at all, we still find that **95% of students who enrolled one of these courses passed the course and fulfilled the writing requirement**. This is consistent with our numbers from previous years.

If students this year were required to receive a **course grade of C** in order to fulfill the writing requirement (as future students will be), roughly **90% of students would still pass the course and fulfill the writing requirement**.

Either way, **our students are still performing well above EPT predictions that only 61% percent of our CI FTFs would successfully complete first year writing without remediation**.



When we look at **all portfolios that received a score of 6 (C equivalent) or higher, there is no significant statistical difference** between ENGL 103 and ENGL 105/106. **93%** of students enrolled in **ENGL 103** (397 total) received a score of **6 or higher**. **92%** of students enrolled in **ENGL 105/106** (179 total) received a score of **6 or higher**.

---

In looking at portfolios that received **a score of 5 (D equivalent) or lower, there is also no significant statistical difference** between ENGL 103 and ENGL 105/106. In ENGL 103, 28 of the 425 portfolios assessed received a score of 5 or lower (with none earning a score equivalent to a grade of F). In ENGL 105/106, 15 of the 193 portfolios assessed received a score of 5 or lower (with just one earning a score equivalent to a grade of F). In both cases, about **7%** of portfolios received a score of **5 or lower**.

With regard to students who did not submit a portfolio at all, and thus failed the course, we see that just about **4% of students enrolled in ENGL 103 did not submit a portfolio** (17 out of 442 ENGL 103 students). Meanwhile, **6% of students enrolled in ENGL 105/106 did not submit a portfolio** (13 out of 207 ENGL 105/106 students).

Along those same lines, we see that **96%** of students enrolled in **ENGL 103** (425 out of 442 students) **passed the course** with a D or higher, while the same is true for **93%** of students enrolled in **ENGL 105/106** (193 out of 207 students).

If students this year were required to receive a **course grade of C** in order to fulfill the writing requirement, as future students will be, roughly **90% of ENGL 103 students would still pass the course and fulfill the writing requirement**. In that same scenario, roughly **87% of students in ENGL 105/106 would still pass the course and fulfill the writing requirement**.

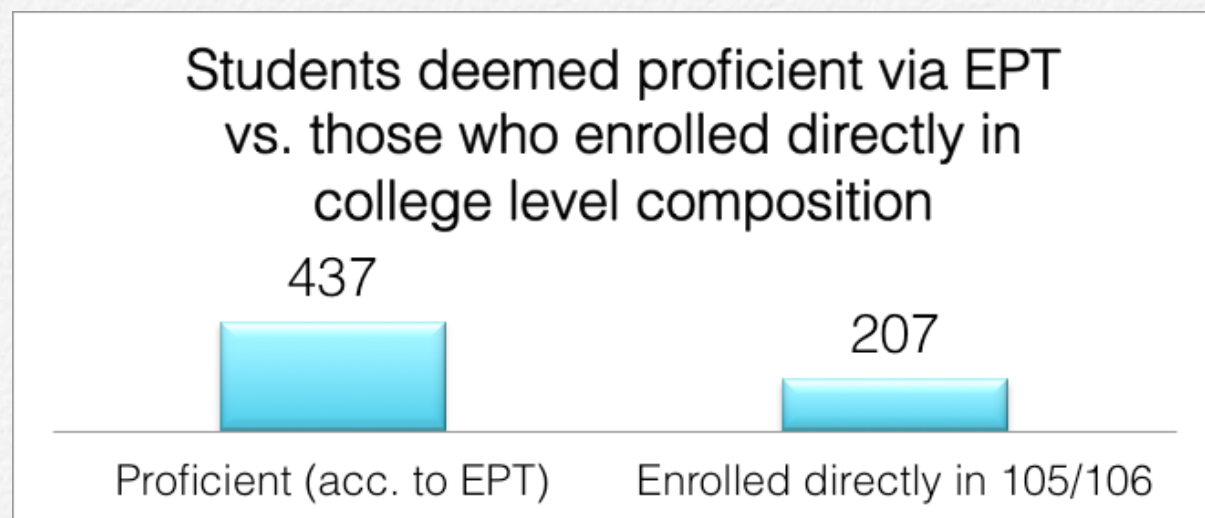
Again, these numbers are still well above EPT predictions for these students.

An additional point we can parse out regards differences between ENGL 105 and ENGL 106. Of the 20 students enrolled in **ENGL 106**, 4 students (**20%**) **did not submit a portfolio**. However, of those 16 students who did submit a portfolio, **100% received a score of 6 (C equivalent) or higher**. This bi-modal performance distribution is but one indicator of ENGL 106 being an “outlier” class.

In **ENGL 105**, 9 out of 187 students (**5%**) **did not submit a portfolio**. Of the 178 students in ENGL 105 who did submit a portfolio, **92%** received a score of **6 (C equivalent) or higher, while 8% received a score of 5 (D equivalent) or lower**. The lone portfolio score of **3 (F equivalent)** also came from an ENGL 105 portfolio.

While students who complete the work in ENGL 106 do so successfully, it also seems to be more challenging for students to complete the work in ENGL 106 than in ENGL 105. It has become clear that a service learning course for first year writing students brings several challenges to an already challenging course. For this and several other reasons, we will hold off on offering additional ENGL 106 courses for the time being and concentrate on having students fulfill their FYC requirement in either Stretch or ENGL 105.

Nonetheless, as we have found in previous years, **Directed Self Placement is effective in helping students successfully fulfill their first year writing requirement without taking remedial courses**. Notably, **while the EPT would place 61% of our first year students directly into college level writing classes** (courses equivalent to ENGL 105 or ENGL 106), **only 32% of students chose to enroll in such a course**. The other **68% chose to enroll in our two-semester Stretch sequence**, taking a full semester to focus on the writing process before embarking on a second semester of college-level, research-based writing.



Once again, it is clear that the **EPT is a poor indicator of student readiness for college writing**, and that DSP is far more efficacious in this regard. The **self-determination of DSP** is a major factor. Students are far more likely to complete a course successfully when they make the decision themselves to enroll,

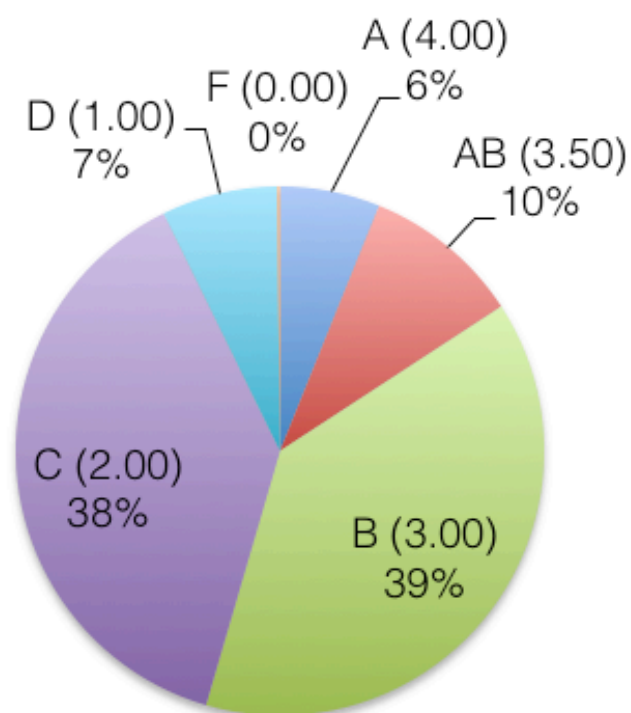
and when there is **no stigma** attached to any of the options. Keeping classes **capped at 20 students** each also increases student success by allowing composition faculty to devote time and attention to each individual student's needs. The support of the **University Writing Center** is also essential in promoting the success of our composition students, as faculty who incorporate in-class tutoring and encourage their students to visit the Writing Center outside of class can attest.

*"While it's well documented that students who utilize the tutoring services at writing centers tend to succeed, I believe that having an in-class peer tutor greatly strengthens the odds in students' favor. In-class peer tutors see the same students every week and develop relationships with them, which breaks down many of the barriers - shyness, fear, discomfort - that may prevent students from seeking out help with their writing. In-class peer tutors also reinforce our message that visiting the writing center can only benefit the student, but, as the message comes from a peer, it seems to carry more of the weight of authenticity because it's the voice of experience."*

*"Having in-class peer tutors allows our students to feel comfortable with an experienced peer. Many of my students who visit the writing center ask for their in-class tutor because they already have a positive relationship with the tutor, and this allows students to develop a positive relationship with the act of seeking help." – Composition Lecturer*

The **recursive** nature of the Composition Program's **holistic scoring process** also plays a significant role in both fostering and gauging the success of our students in completing the FYC requirement. Blind scoring of student portfolios by faculty other than the student's classroom instructor is a crucial assessment tool that reinforces the efficacy of DSP.

The distribution of scores across all levels of our scoring rubric reflects the objective, consistent nature of this assessment process, as illustrated below:



Portfolio Grades - 2012-2013 AY

While we have fine-tuned our scoring rubric over the years (most recently in the summer of 2012) our core methods of assessment have remained consistent through the life of the pro-

gram. Nevertheless, we have become more rigorous in what we ask our students to do and how we assess their work. While one might assume this would decrease the success rate of our students, this is far from the case. On the contrary, raising the bar has helped students to reach higher and to seek out help from faculty and the writing center. Composition students work harder, and achieve more, when more is expected of them, and when they are given the institutional support needed to complete challenging writing and research tasks.

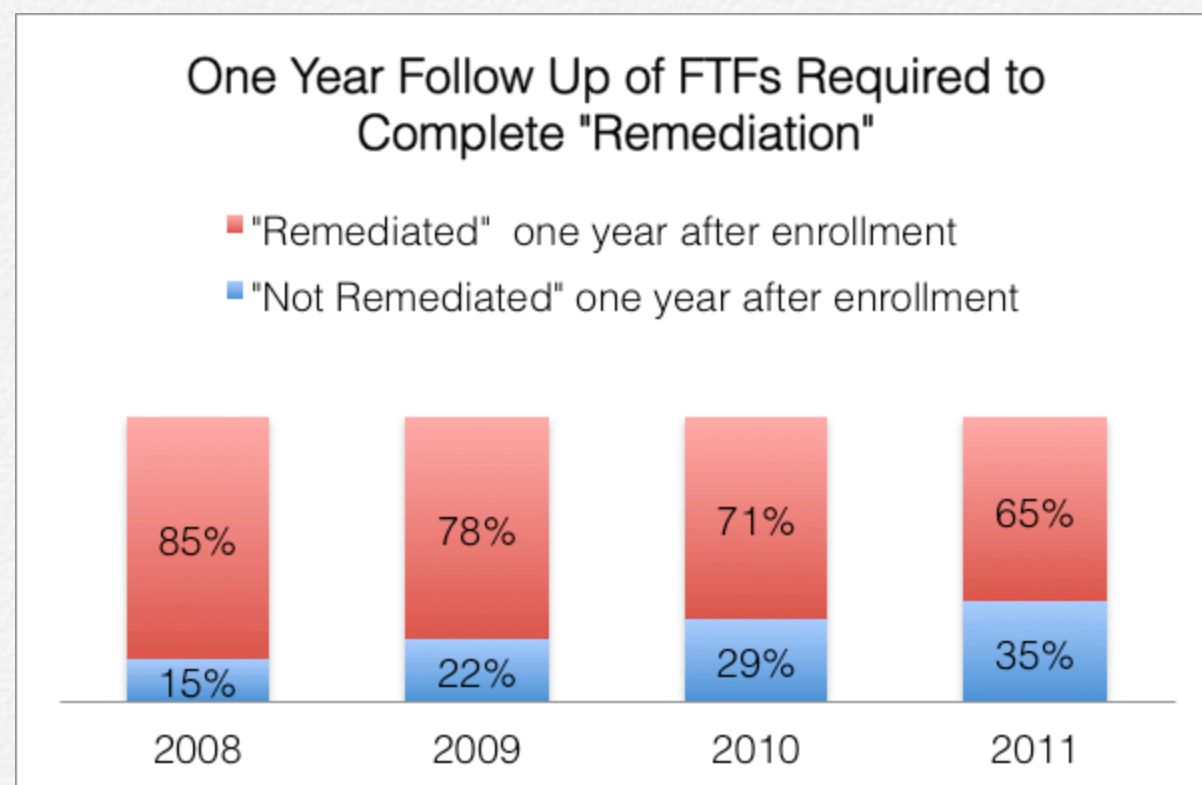
The importance of **institutional support** in this equation cannot be overestimated, particularly with regard to funding. Even with DSP, first year students who are not considered proficient in English as a result of their EPT scores are still deemed as being in need of remediation in the eyes of the CSU. Though we do not offer remedial writing courses, students who successfully complete either the Stretch sequence, ENGL 105, or ENGL 106 are considered “remediated.” This is an important designation because it determines whether a student is eligible to continue enrolling in classes after his or her first year at CI. A student who does not complete “remediation” within the first year must receive a waiver in order to register for classes.

As evidenced in the data presented, students who choose any of the options available in our Composition Program have an excellent chance of successfully completing the course and fulfilling their writing requirement. In recent years, however, **budget-**

**ary constraints** have prevented us from offering the number of sections needed to enable all students to complete their FYC requirement in their first year. In the **2012-2013 AY**, well over **100 students who enrolled in our composition courses to fulfill their writing requirement were returning students** who were unable to register for these courses as freshmen. For the **2013-2014 AY**, we had 80 returning students registered for Stretch or ENGL 105 in the fall.

What this means is that students who never had the opportunity to take FYC as freshmen are identified as having **failed to complete “remediation,”** just as if they had enrolled in a writing course but received a failing grade. This trend is reflected in data that CI’s Office of Institutional Research (IR) gathers on remediation in English and Math.

As seen in the chart below, **the percentage of students who had not completed “remediation” within their first year increased in the wake of the recession**, which had a direct effect on the number of composition courses we were able to offer in proportion to the number of students who needed such courses. The rise began with students who enrolled in Fall 2009 (paralleling the beginning of the CSU furlough year), increased for students who enrolled in Fall 2010 (when budget cuts became more austere), and continued to rise for students who enrolled in Fall 2011.



While 93% of students enrolled in ENGL 103, 105, or 106 are able to complete the course successfully (a number that has remained fairly consistent over the life of the Composition Program), the data show that an increasing number of students in recent years have not been able to fulfill the FYC requirement in their first year. If it is indeed important that students complete “remediation” as freshmen, then we must offer enough sections of our composition courses to make this possible.

While the picture has been rosier in the 2012-2013 AY (during which time we have offered a record number of composition courses to a record number of first year students), we are still obviously seeing a carryover from prior years when budgets were more constrained. We should expect these numbers to go

---

down for students who enrolled in 2012, which can be verified once that report is available from IR.

Fortunately, our campus is continuing to grow, and funding appears to be in place to sustain the key elements that make DSP, and the Composition Program as a whole, effective. Nonetheless, it is in the best interest of students to identify and monitor the factors that will maximize their chances of successfully completing their first year writing requirement here at CI.

# Composition Program Enrollment & Scheduling

---

# 4

The nuts and bolts of planning the composition schedule, based on anticipated enrollment and other factors, are covered in this chapter.

# Primer on Composition Schedule Planning

When deciding how many incoming, first year students will need to fulfill their first year writing requirement at CI, we look at the **total number of incoming first year students and multiply it by 0.85**.

Typically, there are about **15% of first year students who have AP credit or will leave school for some reason before they take composition**. We always see some attrition from fall to spring for financial, disciplinary, or personal reasons.

So if we were to have 800 first year students enroll at CI, we would estimate that about 85%, or 680, would need to take ENGL 102-103 or ENGL 105.

We then decide how many sections of Stretch (102-103) versus one-semester courses (105) to offer. We typically estimate that about two-thirds of students will choose Stretch and one-third will choose 105. (In recent years, including this academic year, the number of students who choose Stretch has closer to 75%. This likely reflects other issues we have seen with the preparation students bring to our college writing courses, as well as improved student advising as to what our different options entail. The more students who choose Stretch, the better, as long as our budget can afford it).

Of the 680 students in the example above, we would guess that at least 440 would choose Stretch and 140 would choose 105.

(Numbers are rounded to match up with class sizes of 20 students per section).

This would give us 22 sections of Stretch and 7 sections of 105. This would translate into 26 sections of composition in the fall and 25 sections in the spring.

| SEMESTER      | FALL     |          | SPRING   |          |
|---------------|----------|----------|----------|----------|
| COURSE        | ENGL 102 | ENGL 105 | ENGL 102 | ENGL 105 |
| # OF SECTIONS | 22       | 4        | 22       | 3        |

We then take other factors into account, such as how many continuing students were not able to fulfill their first year writing requirement in their first year. We also add one or two sections of ENGL 107, the advanced composition course, for students who have AP credit or wish to take a writing class to fulfill requirements for oral communication or critical thinking.

As an example, in Fall 2012, we had about 100 continuing students who enrolled in first year writing before new students had even completed orientation. In Fall 2013, that number fell to 80 students. It is likely we have addressed this overflow with the increased number of sections we are now able to offer, but we will know more after fall registration for returning students is completed in the Spring of 2014.

In the example we have been using, we would add at least 1 additional section of ENGL 105 and at least 2 additional sections of ENGL 107 for the academic year. This would give us 22 sections of Stretch, 8 sections of 105, and 2 sections of 107. We would have 27 sections of composition total in the fall and 27 sections total in the spring.

| SEMESTER      | FALL     |          |          | SPRING   |          |          |
|---------------|----------|----------|----------|----------|----------|----------|
| COURSE        | ENGL 102 | ENGL 105 | ENGL 107 | ENGL 102 | ENGL 105 | ENGL 107 |
| # OF SECTIONS | 22       | 4        | 1        | 22       | 4        | 1        |

Note that we always err on the conservative side when estimating the number of sections to offer. Even though we had 100 continuing students enroll in first year writing courses for Fall 2012, we did not add five additional sections to make room for all the incoming students who needed composition. We always offer fewer sections than we would be able to fill, which helps assure that we will have full enrollment in each section.

All of this, of course, is subject to modification based on the budget. The overflow we see of second year students taking first year writing courses is the result of previous semesters when we have been unable to offer enough courses to meet student demand. Students need to request a waiver to be able to

register after their first year without having fulfilled their first year writing requirement yet.

Students who enroll in ENGL 102 in the fall receive permission numbers to enroll in the corresponding ENGL 103 section in the spring. Permission numbers are generated by Carmen Krebs, Academic Program Analyst for English, and distributed by ENGL 102 instructors to their students.

We do see some attrition from ENGL 102 to ENGL 103. This is inevitable regardless of how many or how few sections of Stretch we offer. These losses are offset somewhat by students who need to retake ENGL 103 because they failed or withdrew the first time. Generally speaking, our average enrollment across all sections of ENGL 103 is around 18 students per section. However, since students who take ENGL 103 have such a high rate of success in fulfilling their first year writing requirement (96%), this slight drop in enrollment from 102 to 103 is tempered by the value of keeping students in the same cohorts from fall to spring.

# Composition Faculty Scheduling Memo

The pages that follow present various scheduling scenarios for a full time lecturer in composition (5 courses each semester). In each scenario, each course is a different color to indicate which days and times go together for a particular section (e.g. TU TH 9:00-10:15 might be blue, M W 9:00-10:15 might be pink).

Faculty should consider the number of days, time of day, and class meeting length they prefer. Modifications, such as adding breaks, can typically be accommodated as well.

Programmatically, our goal is to offer courses over the course of the entire day (morning through evening) and over the entire five-day school week. We'll strive as much as possible to match personal preferences with programmatic goals, making adjustments as necessary

In any given year, the majority of classes we offer will be in Stretch (ENGL 102 in fall, ENGL 103 in spring). We plan for about 70% of students to select Stretch over ENGL 105. We will also aim to offer two sections of ENGL 107 each semester.

Faculty should review the templates and indicate the top 5 that suit them best, as illustrated in the matter below:

- 1. 4 Day Schedule A
- 2. 4 Day Schedule C
- 3. 3 Day Schedule E . . . etc.

## 4 Day Schedule A

| Monday | Tuesday     | Wednesday   | Thursday    | Friday      |
|--------|-------------|-------------|-------------|-------------|
|        | 9:00-10:15  | 9:00-10:15  | 9:00-10:15  | 9:00-10:15  |
|        | 10:30-11:45 | 10:30-11:45 | 10:30-11:45 | 10:30-11:45 |
|        | 12:00-1:15  |             | 12:00-1:15  |             |

## 4 Day Schedule B

| Monday | Tuesday     | Wednesday  | Thursday    | Friday     |
|--------|-------------|------------|-------------|------------|
|        | 9:00-10:15  | 9:00-11:50 | 9:00-10:15  | 9:00-11:50 |
|        | 10:30-11:45 |            | 10:30-11:45 |            |
|        | 12:00-1:15  |            | 12:00-1:15  |            |

## 4 Day Schedule C

| Monday     | Tuesday     | Wednesday  | Thursday    | Friday |
|------------|-------------|------------|-------------|--------|
| 9:00-11:50 | 9:00-10:15  | 9:00-11:50 | 9:00-10:15  |        |
|            | 10:30-11:45 |            | 10:30-11:45 |        |
|            | 12:00-1:15  |            | 12:00-1:15  |        |

## 4 Day Schedule D

| Monday     | Tuesday    | Wednesday  | Thursday   | Friday |
|------------|------------|------------|------------|--------|
| 12:00-1:15 | 12:00-1:15 | 12:00-1:15 | 12:00-1:15 |        |
| 1:30-2:45  | 1:30-2:45  | 1:30-2:45  | 1:30-2:45  |        |
| 3:00-4:15  |            | 3:00-4:15  |            |        |

4 Day Schedule E

| Monday    | Tuesday   | Wednesday  | Thursday  | Friday |
|-----------|-----------|------------|-----------|--------|
| 3:00-4:15 |           | 3:00-4:15  |           |        |
| 4:30-5:45 | 4:30-5:45 | 4:30-5:45  | 4:30-5:45 |        |
| 6:00-7:15 | 6:00-7:15 | 12:00-1:15 | 6:00-7:15 |        |

3 Day Schedule A

| Monday | Tuesday | Wednesday   | Thursday   | Friday      |
|--------|---------|-------------|------------|-------------|
|        |         | 9:00-10:15  | 9:00-11:50 | 9:00-10:15  |
|        |         | 10:30-11:45 |            | 10:30-11:45 |
|        |         | 12:00-2:50  |            |             |
|        |         |             |            | 1:00--3:50  |

3 Day Schedule B

| Monday     | Tuesday    | Wednesday  | Thursday | Friday |
|------------|------------|------------|----------|--------|
| 9:00-11:50 | 9:00-11:50 | 9:00-11:50 |          |        |
| 12:00-2:50 |            | 12:00-2:50 |          |        |

3 Day Schedule C

| Monday | Tuesday     | Wednesday  | Thursday    | Friday |
|--------|-------------|------------|-------------|--------|
|        | 9:00-10:15  | 9:00-11:50 | 9:00-10:15  |        |
|        | 10:30-11:45 |            | 10:30-11:45 |        |
|        | 12:00-1:15  |            | 12:00-1:15  |        |
|        | 1:30-2:45   |            | 1:30-2:45   |        |

3 Day Schedule D

| Monday | Tuesday | Wednesday  | Thursday   | Friday     |
|--------|---------|------------|------------|------------|
|        |         | 12:00-2:50 | 12:00-2:50 |            |
|        |         | 3:00-5:50  | 3:00-5:50  | 1:00--3:50 |
|        |         |            |            |            |

3 Day Schedule E

| Monday     | Tuesday   | Wednesday  | Thursday | Friday |
|------------|-----------|------------|----------|--------|
| 12:00-1:15 |           | 12:00-1:15 |          |        |
| 1:30-2:45  |           | 1:30-2:45  |          |        |
| 3:00-4:15  | 3:00-5:50 | 3:00-4:15  |          |        |
| 4:30-5:45  |           | 4:30-5:45  |          |        |

2 Day Schedule A

| Monday | Tuesday | Wednesday  | Thursday | Friday     |
|--------|---------|------------|----------|------------|
|        |         | 9:00-11:50 |          | 9:00-11:50 |
|        |         | 12:00-2:50 |          |            |
|        |         | 3:00-5:50  |          | 1:00--3:50 |

2 Day Schedule B

| Monday     | Tuesday | Wednesday  | Thursday | Friday |
|------------|---------|------------|----------|--------|
| 9:00-11:50 |         | 9:00-11:50 |          |        |
| 12:00-1:15 |         | 12:00-1:15 |          |        |
| 1:30-2:45  |         | 1:30-2:45  |          |        |
| 3:00-4:15  |         | 3:00-4:15  |          |        |

2 Day Schedule C

| Monday     | Tuesday | Wednesday  | Thursday | Friday |
|------------|---------|------------|----------|--------|
| 9:00-11:50 |         | 9:00-11:50 |          |        |
|            |         |            |          |        |
| 1:30-2:45  |         | 1:30-2:45  |          |        |
| 3:00-4:15  |         | 3:00-4:15  |          |        |
| 4:30-5:45  |         | 4:30-5:45  |          |        |

2 Day Schedule D

| Monday | Tuesday     | Wednesday | Thursday    | Friday |
|--------|-------------|-----------|-------------|--------|
|        | 9:00-10:15  |           | 9:00-10:15  |        |
|        | 10:30-11:45 |           | 10:30-11:45 |        |
|        |             |           |             |        |
|        | 1:30-2:45   |           | 1:30-2:45   |        |
|        | 3:00-4:15   |           | 3:00-4:15   |        |
|        | 4:30-5:45   |           | 4:30-5:45   |        |

2 Day Schedule E

| Monday | Tuesday | Wednesday   | Thursday | Friday      |
|--------|---------|-------------|----------|-------------|
|        |         | 9:00-10:15  |          | 9:00-10:15  |
|        |         | 10:30-11:45 |          | 10:30-11:45 |
|        |         | 12:00-2:50  |          |             |
|        |         |             |          | 1:00--3:50  |
|        |         | 4:30-7:20   |          |             |

# Portfolio Scoring & Final Grades

---

5

The composition team conducts holistic team scoring of student portfolios during finals week each semester. The procedures involved in this process are described in the following pages.

# Holistic Team Scoring of Student Portfolios - Overview

---

In the Composition Program at CI, the final portfolio accounts for 70% of a student's final grade. Students have the entire semester to draft, revise, edit, and receive feedback on the essays they submit in the portfolio. Portfolios are assessed by the composition faculty during finals week each semester.

## Portfolio Review

As described in our course syllabi, faculty do not evaluate the portfolios of their own students. However, **classroom teachers do assess whether a student is eligible to submit a portfolio for evaluation.** Classroom teachers are responsible for reading and reviewing drafts over the course of the semester. Only final drafts should be included in the final portfolio for scoring.

During Portfolio Review, students may be prevented from submitting a portfolio for a variety of reasons, which are also detailed in the syllabi:

- Excessive student absences
- Late, incomplete, or missing drafts over the course of the semester
- Failure to fulfill the requirements of essay assignments (including number of sources, Works Cited, or other required components)
- Student cannot provide multiple drafts demonstrating that the work is the student's own, produced expressly for the course

**If a student's portfolio is rejected, the student will not be able to pass the class.**

## Portfolio Collection

Each student will place the two portfolio essays in the right-hand pocket of a two-pocket folder. Recycled folders are acceptable. No plastic folders or those with fasteners in the middle please.

Faculty should verify that the front of the folder, as well as the first page heading of each paper, is labeled clearly with the following:

**Student ID # (no names)**

**Instructor Name**

**Course & Section Number**

**Semester & Year (e.g. Spring 2014)**

Faculty should also verify that the portfolio contains two papers. **In English 103, 105, and 107, both papers must integrate multiple documented sources, including a Works Cited.**

Essays must be stapled. Double-sided printing is acceptable. Works Cited may begin two spaces down from the last paragraph of the essay, rather than on a new page. MLA format (or APA, at instructor's discretion) is appropriate. Essays will be placed in the right hand pocket of the folder.

Portfolios that contain a common group project must be bundled together so they can be evaluated by the same faculty members. If only one copy of a paper is printed for the entire

---

group, every effort should be made to make this clear for faculty readers.

**Each student will be asked to print and label a scoresheet for their portfolio, to be placed in the left hand pocket of the folder.**

**Late or incomplete portfolios cannot be accepted.** Faculty should understand that any alternative arrangements they make to collect portfolios once scoring has begun may be disruptive to the process.

**Faculty are responsible for bringing all of their student portfolios to the scoring room on the first day of scoring.**

### Pre-Norming

Two weeks prior to finals, faculty will share brief descriptions of their essay prompts for that semester's courses with one another. Prompts will be posted to a Google Presentations site moderated by the composition coordinator. Faculty may post questions or comments about one another's assignments on the site.

**Faculty are also encouraged to share assignment prompts and sample student papers over the course of the semester for feedback from others on the composition team.** A web link will be made available for this purpose every semester.

Prior to finals week, the composition coordinator will also solicit scored portfolios from **previous** semesters from each faculty

member for norming. Scores will be redacted from the portfolios that are selected for norming so as not to influence the faculty's discussion. Faculty should submit portfolios that represent a range of scores and writing tasks.

### Norming

The first hour of each scoring day will be devoted to norming. The composition coordinator will provide norming portfolios (from among those provided by the composition faculty) one day in advance of each norming session. Norming discussions will be guided by the program Scoring Criteria.

Norming discussions will typically address the strengths of each essay before moving on to weaknesses. Faculty will draw upon specific examples from the essay to support their assessments. After ample time has been devoted to discussion, each faculty member will share the score he or she would assign to that portfolio. If scores differ by more than one point, further analysis and discussion will take place until the team arrives at a general consensus.

Ongoing norming throughout the scoring week is essential to helping faculty calibrating their application of the scoring criteria. It allows for broader discussions of what we are looking for in student writing and what challenges students seem to be facing in the various writing and research tasks with which they are

---

presented. Time devoted to norming lays a strong foundation for the portfolio scoring process.

## Portfolio Scoring

On the first day of scoring, portfolios will be organized in the scoring room according to instructor. Instructors may select any portfolios to score except for those from their own classes.

**Every portfolio will be scored by at least two faculty members.** Readers will conduct a holistic assessment of the portfolio (consisting of two essays), consulting the scoring criteria and keeping in mind the requirements for that particular course (e.g. required use of sources in ENGL 103, 105, and 107). **Readers will assign a score of 1 through 6 to the portfolio as a whole** (not individual essays).

The first reader will fill out the bottom portion of the scoresheet for that portfolio, fold the sheet so as to hide the score, and place the scoresheet back in the left hand pocket of the folder. Portfolios that have been read once will be organized by scorer so that the same portfolio is not read twice by the same instructor.

The second reader will follow the same process as above, completing the top half of the scoresheet. The second reader can then remove the entire sheet from the pocket of the folder to see if a third read is required for that portfolio. **Third reads are**

**conducted for any portfolio in which the first two score differ by two or more points (e.g. 3 and 5).**

Portfolios in need of third reads will be placed in a separate pile for that purpose. **The scoresheet should be folded completely by the second reader so as to hide the first two scores.** Third reads may be conducted by anyone who has not already scored that portfolio.

Portfolios that receive the same score from the first two readings, or scores that are only one point apart (e.g. 4 and 5) are complete. Scores from each reader will be added together to determine the final score.  $4+5 = 9$ ,  $5+5 = 10$ , etc.

Portfolios that receive a third read are also complete. It is not up to the third reader to calculate the final score for that portfolio. This is left to the instructor.

Once portfolios have been scored completely, they will be organized once again by instructor.

After experimenting with various procedures for conducting scoring, we have found this process to be fair, efficient, and useful for helping keep faculty “normed” as scorers. It is often useful for a reader to conduct a few second reads on the first day of scoring to see how well calibrated his or her scores are with those of the team. This is especially helpful to those who are new to the process.

---

## Final Grades

In English 102, 103, 105, and 106, 70% of the final grade is based on the portfolio. The classroom instructor determines 30% of the final grade: 20% based on the student's success in meeting draft deadlines and 10% based on attendance and contribution to class activities. Contribution includes participating in small groups, willingness to share work with peers, coming to class prepared, and taking advantage of available resources. [Instructors may also combine these elements, assigning one grade for the entire 30%.]

## First Year Writing Requirement

To fulfill the first year writing requirement, students must both earn a passing grade (D or better) in ENGL 103 or 105 AND submit a passing portfolio (with a score of 4 or better). We have asked the Curriculum Committee to raise the grade to C or better to fulfill the requirement. Grading procedures, criteria and percentages will be identical in ENGL 103 and 105 to assure students are meeting the same expectations and requirements by the end of those courses.

## Incomplete Grades

Occasionally it is necessary to give a final grade of "I." According to the CSUCI Incomplete Grade Policy, an Incomplete "signifies that a portion of required course work has not been com-

pleted ... in the prescribed time period due to unforeseen, but fully justified reasons." Students must request an Incomplete, and faculty must consult with students prior to awarding the grade. Students must be given a copy of the Request for an Incomplete form, and the form must be on file in the English support office. The form includes a description of the work not completed, the percentage of the final grade such work will determine, and details about how the requirement will be met. The maximum allowable time for completion of the work is one calendar year, but faculty may set more restrictive deadlines. Failure to complete the work will result in the grade of "I" being changed to "IC," the equivalent to an "F."

## Portfolio Appeals:

Students may appeal final portfolio scores until midterm of the following semester. To do so, they must first discuss their portfolio score with their classroom instructor. Since portfolios are kept in storage, this usually means the student must make an appointment and give faculty time to locate and read the portfolio. If you agree the portfolio score is too low, resubmit the portfolio to the comp director, who will arrange another reading and scoring. If the appealing results in a higher portfolio score, and if that score raises the student's final grade, the classroom instructor will make the grade change. In 102, the midterm portfolio score may be appealed only once, to the classroom teacher, within a week of the student receiving the score. To appeal the

midterm portfolio score, the student will resubmit the portfolio with a cover letter identifying which criteria on the scoring rubric was overlooked or undervalued.

**Final Grade Appeals**

Students have the right to appeal final grades when they believe the grades were assigned “prejudicially, capriciously, or arbitrarily.” The CSUCI Catalog spells out the procedure for such appeals, beginning with a written request to the teacher.

**Converting Portfolio Scores to Grades:**

| ENGLISH 102 |    |   |           | ENGLISH 103, 105, 107 |    |  |           |
|-------------|----|---|-----------|-----------------------|----|--|-----------|
| Scores      |    |   | Grade     | Scores                |    |  | Grade     |
| 12          | 11 |   | A         | 12                    | 11 |  | A         |
| 10          |    |   | AB (3.50) | 10                    |    |  | AB (3.50) |
| 9           | 8  |   | B         | 9                     | 8  |  | B         |
| 7           | 6  | 5 | C         | 7                     | 6  |  | C         |
| 4           | 3  |   | D         | 5                     | 4  |  | D         |
| 2           |    |   | F         | 3                     | 2  |  | F         |

Instructors have the option of assigning plusses or minuses to grades. Instructors who wish to exercise this option must include it in the course syllabus, as required by CSU policy.

**Semester Wrap Up**

Instructors should keep portfolios for at least one year in the event that a student wishes to discuss or appeal the score. After that time, instructors may wish to save the folders for future student portfolios.

The composition coordinator will gather data on portfolio scores for ENGL 103 and 105 after final grades are submitted each semester. Instructors will be provided a link to a Google Survey Form for this purpose. This data is essential for our ongoing assessment of Directed Self Placement.