**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number: Good Books EN 110**

**Home Department: English**

**Department Chair Name and Contact Information** (phone, email): Michael Broadway (Dean), 906-227-2636

**Expected frequency of Offering of the course** (e.g. every semester, every fall): every semester

**Official Course Status**: Has this course been approved by CUP and Senate? YES

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content

Students will embark on “An exploration of a variety of books from the past and present for the general reader. Reading and discussing ideas from books with insights into human experiences are emphasized” (NMU Bulletin).

Through reading a variety of books, students will develop interpretive strategies, analyze texts for multiple perspectives present/absent, consider intentions of authors and or audiences, and contemplate and discuss how the human condition is (re)presented through characters, themes, and/or language in texts from past and present.

Additionally, the importance of students becoming active readers as participants in a collaborative learning community will be stressed. Students will complete reading and writing/multimodal assignments designed to scaffold their development in the following areas: reading comprehension, reading motivation, critical thinking, and literary analysis.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes.

Students will participate in multiple forum postings and/or in-class discussions about the novels read for class. Students must demonstrate obvious engagement with and understanding of the texts. Insights, predictions, connections, evaluations, inferences and conclusions will be supported by textual evidence. Students will actively read, discuss, analyze, evaluate, and synthesize texts, demonstrating obvious engagement with and understanding of the texts read for class.

***Critical Thinking***

Critical thinking undergirds all of the work students engage in for EN 110. Students will engage in several written assignments such as reader response forum postings, compose analytical and/or reflective essays, and/or complete exams.

* In order to satisfy the ***Evidence*** learning outcome dimension, students will be required to incorporate evidence from texts to generate and support assertions. For example, students may be required to compose an accurate summary.
* For the ***Integration*** learning outcome dimension, students will synthesize and integrate insight from texts and experiences into conclusions about the human condition. For example, students may participate in an online or face-to-face guided discussion or answer essay questions drawing on multiple texts to draw conclusions.
* For the ***Evaluate*** learning outcome dimension, students will not only assess the quality, appropriateness, credibility of texts but will also appraise the quality of their own learning through reflective practice. For example, students may develop a persuasive essay.

***Human Expression***

Books studied in this course offer readers insights into the ways that human beings construct realities in literature.

* To satisfy the **knowledge of the role of the aesthetic**outcome dimension, students will incorporate evidence of literary expression, for example in forum postings and/or analytical essays.
* For the**Innovative Thinking**outcome dimension, students will construct and share questions expressing creativity and experience in reflective writing and/or multimodal projects.
* For the **Acknowledging Contradictions** outcome dimension, students will demonstrate consideration of contradictory interpretations in written analyses and/or responses to discussion or essay prompts.

Upon successful completion of this course, students should be able to demonstrate a sophisticated understanding of the readings through personal connections to the texts, as well as identify ways that both fiction and nonfiction texts reflect the human condition. To achieve these outcomes, students will be required to actively read texts and communicate to a broader audience artistic, literary or rhetorical analyses and evaluations, demonstrating how they synthesized ideas gleaned from actively reading the texts.

Different instructors will choose different readings in two or more genres (poetry, drama, fiction, nonfiction, and hypermedia) that spread over more than one literary period (for example, not all readings in a given class would be from the twentieth century). Nevertheless, they will all use GEC rubrics to evaluate students’ work, which should demonstrate students’ understanding of ways that literature reflects the insights into the human condition*.*

C. Describe the target audience (level, student groups, etc.)

Being able to critically read, analyze, evaluate, and synthesize fiction and nonfiction multimodal texts is central to academic, career, and personal achievement. This course draws students from all majors and minors. As a 100-level class, the course is accessible to first-year students but can be taken by students at any point in their college career.

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

This course is an elective.

E. Provide any other information that may be relevant to the review of the course by GEC

This course would be an excellent choice for developmental students who still need to improve their reading comprehension after taking their initial block of developmental courses because of the emphasis on becoming strategic readers.

Additionally, since this course offers insight into the human condition, EN 110 may interest those in majors that focus on interacting with the public (e.g., psychology, education, criminal justice, nursing, marketing, construction management, etc.).

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** *(This is one illustrative example. This will change if course is taught during a regular term of shortened term and whether it is taught online, face-to-face or as a hybrid course.)* |
| **Evidence** | Assesses quality of information that may be integrated into an argument | ***Task Type:*** Students will create multiple **reader response forum posts** and/or participate in several **forum/classroom discussions**. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 110 is an introductory class. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type:** Students compose at least one **analytical essay or answer essay questions on quizzes or an exam**. *Integration* dimension is assessed via assignment-specific rubrics.  **Frequency:**  at least once  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 110 is an introductory class. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type:** Students take reflective exam and/or construct a reflective essay. *Evaluation* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 110 is an introductory class. |

**PLAN FOR LEARNING OUTCOMES  
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** *(This is one illustrative example. This will change if course is taught during a regular term of shortened term and whether it is taught online, face-to-face or as a hybrid course.)* |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | **Task Type:** Students complete **written analytical assignments and/or quizzes or exams**. *Aesthetic* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 110 is an introductory class. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | **Task Type:** Students compose a **reflective essay or answer essay questions on quizzes or an exam**. *Innovative* dimension is assessed via assignment-specific rubrics.  **Frequency:**  at least once  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 110 is an introductory class. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | ***Task Type:*** Students compose several **reader response forum posts** and participate in several **forum/classroom discussions**. *Contradiction* dimension is assessed via assignment-specific rubrics.  **Frequency:**  at least twice  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 110 is an introductory class. |

SAMPLE SYLLABUS

**Good Books EN 110, Section 56 - web-based class (IN # 50020), Summer 2013**

**Dr. Kia Jane Richmond**, Professor of English, [krichmon@nmu.edu](mailto:krichmon@nmu.edu)

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| Home Phone: 906-228-3358 Cell Phone/Text: 817-683-4980  Office: 262 Gries Hall \*Office hours – by appointment only (office phone – 906-227-2713 – Summer - please call home phone or email)  Note: I can schedule time to meet with you in person, by phone, or by Skype.  (Skype name: Kia.Jane.Richmond)  Please email me to arrange an appointment if needed– [krichmon@nmu.edu](mailto:krichmon@nmu.edu) |

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| Note: This class is a six week, web based, summer course (July 1 – August 10, 2013).   * If we were meeting during the fall or winter semesters, we would have class for 4 hours each week for 15 weeks, for a total of 60 hours of class time together. * Since we only have 6 weeks and are working through electronic means (via EduCat), you should plan to spend 8-10 hours a week on the computer, with additional time outside of that for reading/studying. * It’s an intensive course, I know; however, I will do all I can to make it engaging and rewarding for all of us. |

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| Course Description from NMU’s *Undergraduate Bulletin:* |
| EN 110 offers "An exploration of a variety of books from the past and present for the general reader. Reading and discussing ideas from books with insights into human experiences are emphasized.” |

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| ***Instructions for taking this online class:***   1. *Become familiar with the EduCat website and learn how to upload a file, post to forums, and complete assignments. There are tutorials available on the EduCat web site to help you. The Help Desk (906-227-2468) is also available to assist you.*   *NOTE:* ***OUR CLASS on EduCat*** *IS CALLED* ***EN110KR56SUM.***   1. *Be prepared: Problems can occur in EduCat and in email due to battery problems, installations, computer crashes, etc. Your responsibility is to have a back-up plan. Always type your postings and assignments in Word and then copy/paste or upload to EduCat. Also, save often!* 2. *Be respectful: of others’ writing, opinions, and time. Please use gender-neutral language and remember that ALL your writing is PUBLIC to members of this class.* |

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| Course Book List: 4 books required, plus various online readings/films   1. *The Quiet Room* -by  Lori Schiller and Amanda Bennett 2. *The Absolutely True Diary of a Part-Time Indian* - by Sherman Alexie 3. CHOOSE ONE: EITHER *The Lovely Bones* by Alice Sebold OR *My Friend Dahmer* by Derf Backderf 4. CHOOSE ONE OF THE FOLLOWING books by Wally Lamb:  *The Hour I First Believed She's Come Undone I Know This Much is True* |

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| ***Academic Honesty:*** Students have an obligation to abide by accepted standards of academic honesty, which dictate that all scholastic work shall be original in nature. Procedures and penalties pertaining to academic dishonesty are outlined in the [NMU Student Handbook](http://www.nmu.edu/dso) - see section 2.3.1 “Academic Dishonesty” for more information. It is expected that all work you turn in will be your own, with appropriate documentation for any external sources referenced or cited. If you have questions about MLA or APA styles, please ask me for assistance and review information at <http://owl.english.purdue.edu>. |

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| **GOALS FOR EN 110 GOOD BOOKS**: As a Division II Liberal Studies course, EN 110 will help you “to broaden [your] understanding for the human experience.  [We] will study the individual human condition-needs, values, potentials, achievements within the multiplicity of cultural values that shape it.  [You] will examine, using critical thinking strategies, how peoples in different cultures, times, and places deal with common human needs and concerns.  [You] will review and evaluate, using critical thinking techniques, the intellectual, spiritual and ethical concerns of the human experience as recorded in literature, philosophy, religion, history, or other similar areas.” (*NMU Bulletin*, online).  Upon successful completion of this course (EN 110), a student should be able to   * *Demonstrate a personal connection to literature/nonfiction through an interpretation of texts* * *Identify ways that literature reflects the human condition*   *\*\*Evaluation of these learning outcomes will be through written assignments and online postings.* |

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| **ADA Statement**: |
| If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (227-1700; TDD 227-1543). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state and University guidelines. |

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| **NMU's Non-Discrimination Statement:** Northern Michigan University does not unlawfully discriminate on the basis of race, color, religion, sex, national origin, age, height, weight, marital status, familial status, handicap/disability, sexual orientation, or veteran status in employment or the provision of services, and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities an equal opportunity to participate in all programs and activities.  Anyone having civil rights inquiries may contact the Equal Opportunity Office, 502 Cohodas Hall, telephone number: 906-227-2420.  Course overview:  This course will be set up into six modules, one each week. Each module will have readings, assignments, postings, and discussions online. Students must complete all online assignments to pass the course. |

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| TENTATIVE SCHEDULE AND ASSIGNMENT LIST:  NOTE – MORE SPECIFIC INFORMATION IS IN OUR CLASS ON EDUCAT | | | | | |
| MODULE # /Dates | Book, Author | Additional Texts | | Assignments | Assessments/Points |
| MODULE 1  July 1 – July 7 | READ *The Quiet* Room for next week.  Also, CHOOSE A Film about Mental Illness which you will watch/view for this module on your own time this week– see list below (you will be comparing/contrasting the film with *The Quiet Room*, our first book, next week)  Suggested films: *Girl, Interrupted; A Beautiful Mind; The Three Faces of Eve; Sybil; Ordinary People, Silver Linings Playbook, One Flew Over the Cuckoo’s Nest; Donnie Darko; Fight Club; etc. Any film that includes some mental illness issue is fine.* | | Note: If you can’t view a film, you can read the following short story by Charlotte Perkins Gilman: “The Yellow Wallpaper”  It can be found online at <http://www.gutenberg.org/cache/epub/1952/pg1952.txt> | 1. Introduce yourself due by July 5 2. Posting- What is a good book? What do you learn from literature? Due by July 6 3. BLOG -due by July 7 | 1. Worth 10 points 2. Worth 10 points 3. Worth 10 points   30 total points |
| MODULE 2  July 8-July 14 | *The Quiet Room*  by Lori Schiller and Amanda Bennett | “Lady Lazarus” by Sylvia Plath  <http://www.poets.org/viewmedia.php/prmMID/15292>  Connections to art | | 1. BLOG due by July 13 2. Compare/contrast book and movie due by July 14 3. Posting – about art and book and Plath due by July 16 | 1. Worth 10 points 2. Worth 20 points 3. Worth 10 points   40 total points |
| MODULE 3  July 15-July 21 | *The Absolutely True Diary of a Part-time Indian* by Sherman Alexie | Interview of Sherman Alexie by Bill Moyers on April 12, 2013  <http://billmoyers.com/segment/sherman-alexie-on-living-outside-borders/>  CENSORSHIP INFO | | 1. Posting on Theme due July 18 2. BLOG due by July 20 3. Character analysis due by July 21 4. Posting – censorship due by July 22 | 1. Worth 10 points 2. Worth 10 points 3. Worth 20 points 4. Worth 10 points   50 total points |
| MODULE 4  July 22 – July 28 | *The Lovely Bones* by Alice Sebold  OR  *My Friend Dahmer* by Derf Backderf | “Where are you going? Where have you been?” Joyce Carol Oates  <http://www.usfca.edu/jco/whereareyougoing/>  “Creep” by Radiohead | | 1. Posting –book titles, “Creep,”   And SYMBOLS - in Oates, and both novels (think about a Tattoo as a symbol ) due by July 25   1. Discussion - Answer a question about the novel and then post your response. You must respond to at least two others (I will count 2 responses for points) due by July 27 2. BLOG due by July 18 | 1. Worth 10 points 2. Worth 20 points 3. Worth 10 points   40 total points |
| MODULE 5  July 29 – August 4 | CHOOSE One of these three books by Wally Lamb:  *The Hour I First Believed (THIFB)*  OR  *I Know This Much is True (IKTMIT)*  OR  *She’s Come Undone (SCU)* | Interview about THIFB: <http://www.youtube.com/watch?v=su9wWsnzjbQ>  IKTMIT:  <http://bookwaves.homestead.com/lamb.html>  SCU:  <http://www.cptv2.org/interview/>  click on Wally Lamb | | 1. Posting on Wally Lamb books – due by August 1 2. BLOG : theme due August 3 3. Literary analysis due August 7   <http://owl.english.purdue.edu/owl/resource/697/01/> | 1. Worth 20 points 2. Worth 10 points 3. Worth 30 points   60 total points |
| MODULE 6  August 5 – August 10 | Wally Lamb books continued |  | | 1. Posting about Wally Lamb books due August 9 2. Final assessment/question: Answer the question about humanities for EN 110 due by August 10 | 1. Worth 10 points 2. Worth 20 points   30 total points |
|  |  |  | | FINAL EVALUATION OF EN 110 class and of Dr. Kia Jane Richmond is due by August 12  <http://nmu.qualtrics.com/SE/?SID=SV_3HPQF6ebBSy4NdH>  Course # is 50020 | TOTAL POINTS POSSIBLE  250 points |

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| **Grading scale:**  233-250 = A  225-232 = A-  218-224 = B+  208-217 = B  200-207 = B-  193-199 = C+  183-192 = C  175-182 = C-  168-174 = D+  158-167 = D  150-157 = D-  0-149= F | **Grading information:**  **I will be grading your assignments with two things in mind: (1) you are a college student who knows how to write effectively to communicate ideas and (2) you have been trained well by professionals in English for at least 12 years of compulsory education. Therefore, I will expect your writing to be college-level; that means complete sentences, thoughtful editing, and appropriate documentation of external sources (as needed).**  **At the same time, I want you to know that I value each of you as an individual, and I invite you to experiment with voice, tone, and style in your postings, assignments, and BLOGs. If you have a question, ask me!**  **With regard to late work, I find that it’s easiest to remind you that all work should be turned in on time. If for some reason, an emergency arises, you can still post your work; however, I will receive notice that it is past deadline. I reserve the right to lower the points awarded for late work that is posted within 48 hours of the deadline, and to award no points if the work is submitted after that time period.**  **For your reference, I’ve posted a grading rubric based on the 6+1 Traits of Writing. I’ll be reading your writing and using the rubric as a basis from which to determine a holistic grade within the point system. See EduCat for the rubric. (PASTED BELOW)** |

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| SAMPLE ASSIGNMENTS |
| BLOG - due by midnight on July 7, 2013 Read all directions please: You will complete a BLOG entry that you will add to each week. You can use any blog form you like such as Blogger or Wordpress. (Note: if you've never created a blog before, check this out: <http://www.readwritethink.org/files/resources/lesson_images/lesson1113/features.pdf>  <http://www.teachingenglish.org.uk/help/how-to-write-a-good-blog>  For your **first BLOG entry**, I'd like you to address this issue. **What do you already know about mental illness? How has literature (stories, films, books) or popular culture (advertisements, television, radio, music, etc.)  shaped what you know about mental illness?** To do so, you can use a combination of your own writing (required) and any of the following: images, web sites links, art links, music links, prezi, power point, etc. The goal is for you to be able to come back to your blog each week and talk about if/how the literature we are reading has changed your thoughts about mental illness. You should post your blog link in a new discussion here. You are also invited to comment on each other's blogs. Please remember all comments/postings are public. |
| Compare/Contrast ESSAY - The Quiet Room and a Film (or "The Yellow Wallpaper") due July 14, 2013 Please write an essay in which you compare and contrast The Quiet Room with a film about mental illness. (note: you can substitute a "The Yellow Wallpaper" for the film if you like). In your essay, I would like you to examine how mental illness is presented (or represented) and how the main characters deal with their psychological problems.  Do not spend a lot of time summarizing the book or film (or story); instead, focus on sharing evidence of how the film and book are similar and how they are different.  Use strong transitions and give specific examples to support your argument(s). Try to select words that are fresh and interesting (using strong action verbs and limiting your use of "it is," "there are," and "this is" can help!). Your essay should be 3-4 pages and follow MLA formatting.  Here are some resources to help you in your planning:  <http://writingcenter.unc.edu/handouts/comparing-and-contrasting/>  <http://www.sbcc.edu/clrc/files/wl/downloads/WritingaCompareContrastEssay.pdf>  <http://owl.english.purdue.edu/owl/resource/747/01/>  <http://owl.english.purdue.edu/owl/resource/574/02/> |
| Character analysis for The Absolutely True Diary of a Part-time Indian due by July 21, 2013  You will write a 2-3 page essay in which you analyze a character from  *The Absolutely True Diary of a Part-time Indian*by Sherman Alexie. Your character analysis should examine three or more traits of a specific character from the novel. Traits might include the character’s motivation, appearance, name, clothing, actions, language, or mental or physical characteristics. Support each trait you discuss with specific examples from the story. You should not summarize the character's actions but delve deep into the mind and personality of the character.  If you need assistance, you can view any of these web sites/resources:  <http://www.readwritethink.org/files/resources/lesson_images/lesson175/traits.pdf>  <http://www.bowvalleycollege.ca/Documents/Learning%20Resource%20Services/Library%20Learning%20Commons/E-Resources/Study%20guides/writing%20essay_char.pdf> |

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| All students - Literary Analysis assignment due August 7, 2013 |
| Whether you are reading *I Know This Much is True, The Hour I First Believed,* or *She’s Come Undone,* you will complete a literary analysis of the Wally Lamb novel you selected. |
| Your literary analysis should make an argument about some issue in the book. You can focus on a specific issue related to character, setting, plot, theme, symbol, or image. Your analysis, written in essay form and documented in MLA format, should be 3-5 pages long and should include a works cited page (even if the only source you use is the book itself). Your job is to teach us something about the novel so that we will have a better understanding of the book. You are interpreting the novel and showing us why we should believe your argument.  Remember to use specific examples from the text to help illustrate your point(s). |
| Before you begin your literary analysis, view this presentation from Purdue which will help you to understand the assignment: <http://owl.english.purdue.edu/owl/resource/697/01/> |
| You might also find these resources helpful: <http://bellevuecollege.edu/asc/writing/essays-guides/documents/literaryanalysis.pdf> <http://www.germanna.edu/tutor/handouts/english/literary_analysis.pdf>  <http://www.uiowa.edu/~writingc/writers/handouts/WritingLiteraryAnalysis.shtml> |
| Assessment Summer 2013 |
| EN 110 Good Books with Kia Jane Richmond   CHOOSE ONE of these questions to answer in a well-developed essay of at least 2 pages!   1. **Explain** how this course helped you understand how the individual human condition (i.e., what we need, value, search for, etc.) is shaped by cultural values. You may include any relevant texts, films, or assignments from this course that helped you comprehend this concept.   2. Based on the readings, lectures, and/or assignments given in this course, **explain** one of the individual human condition issues (i.e., needs, values, potentials, achievements) that you studied in this course. Be sure to think about the cultural values that shaped the issue, and include in your answer any relevant examples from your experience in this course.  **3. Describe** one instance in which you examined and/or evaluated intellectual, spiritual, and/or ethical concerns in your discussion of the class topic (i.e., literature, philosophy, religion, history, etc.). Include an example that helps demonstrate your critical thinking skills. |

**A final thought:**

***“Good books unsettle us, make us ask questions about what we thought was certain; they don’t just reaffirm everything we already know.”*  (Jacqueline N. Glasgow in *English Journal*, 2001)**

**RUBRIC -** 6+1 Traits® Condensed 5-Point 3-12 Writer’s Rubric aka One Pager © 2010, Education Northwest

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| **Ideas**: The main message of the piece, the theme, with supporting details that enrich and develop that theme. | **Organization**: The internal structure, thread of central meaning, logical and sometimes intriguing pattern or sequence of the ideas. | **Voice**: The unique perspective of the writer evident in the piece through the use of compelling ideas, engaging language, and revealing details. |
|  ***This paper is clear and focused. It holds the reader's attention. Relevant anecdotes and details enrich the central theme.*** |  ***The organizational structure of this paper enhances and showcases the central idea or theme of the paper; includes a catchy introduction and a satisfying conclusion.*** |  ***The writer of this paper speaks directly to the reader in a manner that is individual, compelling, engaging, and shows respect for the audience.*** |
| A. The topic is narrow and manageable  B. Relevant, telling, quality details go beyond the obvious  C. Ideas are crystal clear and supported with details  D. Writing from knowledge or experience; ideas are fresh and original  E. Reader's questions are anticipated and answered.  F. Insightful topic | A. An inviting introduction draws the reader in; a satisfying conclusion leaves the reader with a sense of closure and resolution.  B. Thoughtful transitions connect ideas.  C. Sequencing is logical and effective.  D. Pacing is well controlled.  E. The title, if desired, is original.  F. Organizational structure is appropriate for purpose and audience; paragraphing is effective. | A. Uses topic, details, and language to strongly connect with the audience.  B. Purpose is reflected by content and arrangement of ideas.  C. The writer takes a risk with revealing details.  D. Expository or persuasive reflects understanding and commitment to topic.  E. Narrative writing is honest, personal, and engaging. |
|  ***The writer is beginning to define the topic, even though development is still basic or general.***  A. The topic is broad  B. Support is attempted  C. Ideas are reasonably clear  D. Writer has difficulty going from general observations about topic to specifics  E. The reader is left with questions  F. The writer generally stays on topic |  ***The organizational structure is strong enough to move the reader through the text without too much confusion.***  A. The paper has a recognizable introduction and conclusion.  B. Transitions sometimes work.  C. Sequencing shows some logic, yet structure takes attention away from the content.  D. Pacing is fairly well controlled.  E. A title, if desired, is present.  F. Organizational structure sometimes supports the main point or story line, with an attempt at paragraphing. |  ***The writer seems sincere, but not fully engaged or involved. The result is pleasant or even personable, but not compelling.***  A. Attempt to connect with audience is earnest but impersonal.  B. Attempts to include content and arrangement of ideas to reflect purpose.  C. Occasionally reveals personal details, but avoids risk.  D. Expository or persuasive writing lacks consistent engagement with the topic.  E. Narrative writing reflects limited individual perspective. |
|  ***The paper has no clear sense of purpose or central theme. The reader must make inferences based on sketchy or missing details.***  A. The writer is still in search of a topic  B. Information is limited or unclear or the length is not adequate for development  C. The idea is a simple restatement or a simple answer to the question  D. The writer has not begun to define the topic  E. Everything seems as important as everything else  F. The topic may be repetitious, disconnected, and contains too many random thoughts |  **The writing lacks a clear sense of direction.**  A. No real lead or conclusion present.  B. Connections between ideas, if present, are confusing.  C. Sequencing needs work.  D. Pacing feels awkward.  E. No title is present (if requested).  F. Problems with organizational structure make it hard for the reader to get a grip on the main point or story line. Little or no evidence of paragraphing present. |  ***The writer seems uninvolved with the topic and the audience.***  A. Fails to connect with the audience.  B. Purpose is unclear.  C. Writing is risk free, with no sense of the writer.  D. Expository or persuasive writing is mechanical, showing no engagement with the topic.  E. Narrative writing lacks development of a point of view. |
| **Key Question**: *Did the writer stay focused and share original and fresh information or perspective about the topic?* | **Key Question**: *Does the organizational structure enhance the ideas and make it easier to understand?* | **Key Question**: *Would you keep reading this piece if it were longer?* |

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| **Word Choice**: The use of rich, colorful, and precise language that moves and enlightens the reader. | **Sentence Fluency**: The rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just to the eye. | **\*Conventions**: The mechanical correctness of the piece; spelling, punctuation, capitalization, grammar usage, and paragraphing. |
|  ***Words convey the intended message in a precise, interesting, and natural way.***  A. Words are specific and accurate.  B. Striking words and phrases create imagery.  C. Natural, effective and appropriate language.  D. Lively verbs, specific nouns and modifiers.  E. Language enhances and clarifies meaning.  F. Precision is obvious by choice of words and phrases. |  ***The writing has an easy flow, rhythm and cadence. Sentences are well constructed.***  A. Sentences enhance the meaning.  B. Sentences vary in length as well as structure.  C. Purposeful and varied sentence beginnings.  D. Creative and appropriate connectives.  E. The writing has cadence. |  ***The writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar usage, paragraphing)***  A. Spelling is generally correct.  B. Punctuation is accurate.  C. Capitalization skills are present.  D. Grammar and usage are correct.  E. Paragraphing tends to be sound.  F. The writer may manipulate and/or edit for stylistic effect; and it works! |
|  ***The language is functional, even if it lacks much energy.***  A. Words are adequate and correct in a general sense.  B. Familiar words and phrases communicate.  C. Attempts at colorful language.  D. Passive verbs, everyday nouns, mundane modifiers  E. Language functions, with one or two fine moments.  F. Occasionally, the words and phrases show refinement and precision |  ***The text hums along with a steady beat, but tends to be more pleasant or businesslike than musical.***  A. Sentences get the job done in a routine fashion.  B. Sentences are usually of similar length, yet constructed correctly.  C. Sentence beginnings are sometimes varied.  D. The reader sometimes has to hunt for connective clues.  E. Parts of the text invite expressive oral reading; other parts may be stiff, awkward, choppy, or gangly. |  ***The writer shows reasonable control over a limited range of standard writing conventions***  A. Spelling is usually correct or reasonably phonetic on common words.  B. End punctuation is usually correct.  C. Most capitalized words are correct.  D. Problems with grammar and usage are not serious.  E. Paragraphing is attempted.  F. Moderate, inconsistent editing (a little of this, a little of that). |
| ** The writer struggles with a limited vocabulary**  A. Words are nonspecific or distracting.  B. Many of the words don’t work.  C. Language is used incorrectly.  D. Limited vocabulary, misuse of parts of speech.  E. Language is unimaginative and lifeless.  F. Jargon or clichés, persistent redundancy. |  ***The reader has to practice quite a bit in order to give this paper a fair interpretive reading.***  A. Sentences are choppy, incomplete, rambling, or awkward. Phrasing does not sound natural.  B. No "sentence sense" present.  C. Sentences begin the same way.  D. Endless connectives, if any present.  E. Writing does not invite expressive oral reading. |  ***Errors in spelling, punctuation, capitalization, usage and grammar and/or paragraphing repeatedly distract the reader and make text difficult to read.***  A. Spelling errors are frequent.  B. Punctuation missing or incorrect.  C. Capitalization is random.  D. Errors in grammar or usage are very noticeable.  E. Paragraphing is missing.  F. Little, if any, editing; the reader must read once to decode, then again for meaning. |
| **Key Question**: *Do the words and phrases create vivid pictures and linger in your mind?* | **Key Question**: *Can you FEEL the words and phrases flow together as you read it aloud?* | **Key Question**: *How much editing would have to be done to be ready to share with an outside source?*   A whole lot? Score in the 1-2 range.   A moderate amount? Score in the 3 range.   Very little? Score in the 4-5 range. |
| ***\*Expectations for Conventions should be based on grade level and include only those skills that have actually been taught*** | | |

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