Riverside Community College District
Integrated Course Outline of Record

English 80

ENG-80: Preparatory Composition

COURSE DESCRIPTION

Prerequisite: None.

Accelerated preparation for English Composition (ENG 1A), this course offers intensive instruction in the academic reading, reasoning, and writing expected in transfer and associate-degree courses. Students will read college-level texts and write a minimum of 10,000 words. Classroom instruction integrates Writing and Reading Center activities. 108 hours lecture and 18 hours laboratory. (TBA option) (Non-degree credit course.)

SHORT DESCRIPTION FOR CLASS SCHEDULE

This course prepares students for college-level reading, writing, and critical thinking.

ADVISORY ENTRY SKILLS

None.

STUDENT LEARNING OUTCOMES

Upon successful completion of the course, students should be able to:

Employ effective reading strategies for active, critical reading (including pre-reading and post-reading);
Apply the higher-order cognitive skills necessary for critical participation in the ongoing conversations and debates of our culture and polity;
Assess their own writing processes;
Compose intelligible, source-based, multi-paragraph essays that employ rhetorical strategies for situating, developing, and communicating a controlling idea;
Craft sentences for beauty, variety, and effectiveness.

**COURSE CONTENT**

**TOPICS**

1. Strategies for Reading
   1. Pre-reading strategies, including:
      1. previewing the genre and purpose of a text, its situation in a larger context, the likely biases and goals of its authors, and its potential difficulty;
      2. reflecting on relevant background knowledge and experience;
      3. establishing a purposeful approach to the reading by generating appropriate questions, key terms, lists, etc.;
   2. Active reading strategies:
      1. establishing habits of active engagement: annotating, note-taking, consulting reference works, questioning;
      2. reflecting on and monitoring reading strategies, including strategies for working with difficult passages, for identifying and correcting reading miscues, and for recognizing and marking points of poor or uncertain comprehension for later questioning;
      3. identifying rhetorical strategies of a text, including the general notion of a text as a form of action (not just "meaning" but "doing"), appeals to logos, ethos, pathos (reason, persona, emotion), the cues of structure and coherence (headings, spacing, transitions and signposts, pronouns, repetition of key words, parallel structures, conjunctions), the overall logic or pattern of organization, the dialogic or strategic function of subsections (to situate, propose, raise objections, defend, qualify, concede exemplify, anticipate, backtrack, review, scold, conciliate), and the function of extra-linguistic features (layout, graphs, charts, illustrations, notes);
      4. distinguishing main ideas from support, claims from data, and the positions a text is advancing from those to which it is responding;
      5. developing vocabulary in context of reading through contextual clues, comparison with known vocabulary, morphemic analysis (especially roots and prefixes), use of a dictionary, annotation of context-specific synonyms, and multiple exposure (extensive reading);
      6. situating the text in relation to personal experience, general knowledge, and other sources;
      7. reflecting on and talking back to the text: conceding,
acknowledging, doubting, challenging, puzzling over, registering discomfort, affirming, inferring, exploring implications, weighing evidence.

3. After-reading strategies, including:
   1. summarizing, paraphrasing, drawing inferences, responding;
   2. following through on questions, concerns, and ideas that arose during active reading, through consultation, discussion, rereading, writing, and further research;
   3. evaluating readings for validity, credibility, and relevance to the student's larger project;
   4. putting the text into conversation with experience and other sources, in the context of some overarching question, problem, theme, or investigation: to concede, challenge, compare, investigate, relate, compare, test, qualify, disqualify, apply, ally, synthesize;

2. Composing and Writing Process
   1. Broad stages of the writing process, including invention, drafting, revision, editing, and proofreading;
      1. invention: defining rhetorical situation; considering topic, audience, purpose; generating ideas through brainstorming, freewriting, mapping, clustering, and/or who, what, where, when, how questions; narrowing and organizing use of texts; note-taking; formal or informal outlining; listing;
      2. drafting: recursiveness of drafting and revising;
      3. revision: global revision of development, organization, and rhetorical effectiveness;
      4. editing: reading aloud; manipulating sentences for stylistic and rhetorical effectiveness; detecting and correcting major mechanical and grammatical errors that can impede a reader's understanding;
      5. proofreading: separating sentences, reading sentences in reverse order, etc.;
   2. Self-awareness of writing process: reflecting on the personal effectiveness of various strategies and monitoring use of writing stages and one's own progress so as to apply the steps flexibly and recursively;
   3. Composing multi-paragraph, source-based essays:
      1. rhetoric: writing as participating in an ongoing conversation as a form of action that seeks to affect an audience, involving:
         1. making a series of "moves" (to situate, propose, raise objections, defend, qualify, concede, exemplify, anticipate, backtrack, review, scold, conciliate);
2. engaging dialogically with one or more sources;
3. incorporating varied sources: texts, cultural artifacts (films, music, merchandise, architecture), personal experience, and primary research (field observation, interviews, surveys);
4. summarizing and paraphrasing within context of claims;
5. developing a controlling idea (or thesis);
6. subordinating secondary claims to primary claims;
7. qualifying arguments;
8. considering and fairly presenting counter-arguments;
9. employing cues of structure and coherence: transitions, paragraphing, repetition of key terms, pronouns;
10. striving for conceptual coherence and meaningful relations among ideas, such as cause to effect, surface to depth, less to more controversial,

2. paragraph development: two-level pattern of point and example; three-level (or more) development of ideas through coordination and subordination of ideas;
3. accurate and fair use of textual sources;
4. MLA conventions for citing texts and Works Cited pages;

4. Sentence craft:
   1. the components of well-crafted sentences (diction, balance, parallelism, repetition, sound, rhythm, variety, emphasis)
   2. crafting of graceful, varied, and effective sentences through various manipulations (rearrangement, substitution, transformation, combination) with attention to clauses, predication, tense, phrases, modification, word forms, coordination, subordination, and punctuation.
3. Metacognitive writing:
   1. Writing that reflects on and assesses the writer's own processes and development as a reader, writer, thinker, and learner.

METHODS OF INSTRUCTION
Methods of instruction used to achieve student learning outcomes may include, but are not limited to:
• The studio model of writing instruction: the classroom as a site for experiment and practice within the context of ongoing reading and writing projects;
• Ice-breaker, team-building, and active-listening activities to foster a trusting, respectful, open, friendly, and intellectually challenging environment;
• Lecture and presentation of, for example, pre-reading, reading, post-reading strategies; writing processes and rhetorical writing elements; sentence parts and terms of grammar;
• In-class reading (aloud, silently, group) for active, purpose-based reading, including focused practice of active pre-reading, reading, and post-reading techniques;
• Instructor modelling of pre-reading, reading, and post-reading techniques; of writing strategies and processes; and of sentence composing;
• In-class, student-generated, formal and informal writing for practice of reading techniques, writing processes, rhetorical elements, and sentence composing;
• Instructor-guided discussions of readings;
• Small-group discussions of readings;
• Collaborative writing for practice of writing skills;
• Workshops for both peer and self review of writing;
• Student presentations, demonstrations, and lectures to demonstrate understanding of concepts, writing and reading strategies, and student leadership;
• Student-teacher conferences for guided practice of reading and composing strategies and for student awareness of progress in meeting course goals and performing course outcomes;
• The above methods may include media-assisted instruction, including computer-aided instruction and practice, audio clips, visual clips, and presentations.

METHODS OF EVALUATION
Students will be evaluated for progress in and/or mastery of learning outcomes by methods of evaluation which may include, but are not limited to:

• Source-based, process-driven writing in multi-paragraph projects must be a major method of evaluation;
• In-class writing;
• Evidence of the student's writing process;
• Evidence of focused practice of reading strategies, writing strategies, or sentence craft;
• Summaries, paraphrases, reading responses;
• Demonstrations of reading strategies;
• Demonstrations of rhetorical strategies;
• Quizzes--both conceptual and factual;
• Presentations (individual and collaborative) on readings, themes, practices, ongoing projects;
• Reflective writing and other evidence of metacognition;
• Final examination.

ASSIGNMENTS

Reading Assignments

• Regular assignment of readings, typically amounting to between 300 and 600 pages over the semester;
• Assignment of substantial, professional, non-fiction articles and essays for intensive reading development and as material for writing projects;
• Assignment of at least one whole, non-fiction book is strongly encouraged (to accomplish extensive reading);
• Non-fiction works for academic or educated lay audiences should form the vast majority of readings;
• A limited selection of fiction, poetry, or drama may be included so long as it is analyzed for issues and themes connected to the non-fiction readings of the course (e.g., "Tintern Abbey" for the role of nature in human development, The Bluest Eye for the impact of racism on the human psyche, or The Hairy Ape for labor/class conflict);
• Read chapter # or article "X": as you read, focus on making sure you understand the author's points about Y and Z, as well as counterarguments she presents from other thinkers;
• After reading, come to class with three written questions you have about the reading (followed by putting students into groups to develop strategies for answering the questions using the reading);
• Take notes on or outline the reading that can be used for a reading quiz that demands conceptual understanding, not repetition of simple facts;
• Use small- or whole-group discussion to practice summarizing and then commenting on the assigned reading;
• Photocopy two pages of your annotated reading assignment and write a reflection of your on your annotation strategies.

Writing Assignments

• Write an essay (minimum of 3 pages) using at least three of the articles we've read (Anyon, Friere, Malcolm X, Rose) to help build your own point of view on the topic of education. For example, using the readings and your own ideas, what is the connection between education and social class? Why does this connection you identify matter? Or, using the readings and your own ideas, what is your vision of what you want your education to look like, and what is the purpose of your college
education? Or, how important is it for education to train us to be independent thinkers? Why is it important or unimportant?

- Summarize a key idea from George Lipsitz's "Possessive Investment in Whiteness" and spend several paragraphs exploring, applying, discussing your thoughts on it. How reliable is his claim? Is it relevant today? Is it useful to consider the problem as he does?
- Tell the story of your educational history. Or, what writing processes have you used in the past? Are you changing your use of writing processes?
- Imitate a sentence written by the author "X" with your own ideas to fit into your paper. Or, start a sentence with a base clause and then add modifiers to by asking a series of questions.
- In *Fast Food Nation*, Eric Schlosser writes that fast food is both something we buy and a "metaphor" for America today (3). Using specific ideas and information from Schlosser's book, as well as from other readings or experience, what does the great popularity of the fast food industry reveal about American culture?

**Other Outside-of-Class Assignments**

- Take all of the conjunctions (or transitions) out of a paragraph. Then, put all new ones into the paragraph and write a comparison of the two.
- Prepare with a group of classmates a presentation on a chapter (or article) and engage the whole class in a discussion about your reading's main idea; generate two to three ways you can apply this concept to your education or life.
- Go to the Writing and Reading Center to consult with an instructor/tutor about an idea, a draft, or a revision; to complete and consult with instructor/tutor on assigned Directed Learning Activities (DLA's); to get targeted instruction on sentence craft; to practice reading aloud.

**COURSE MATERIALS**

All materials used in this course will be periodically reviewed to ensure that they are appropriate for college level instruction. Possible texts include: