Overview

Cornerstone Integrated Liberal Arts was launched as a pilot program in 2016-17. Six sections of its first year sequence, SCLA 10100 Transformative Texts, Critical Thinking & Communication I: Antiquity to Modernity and SCLA 10200 Transformative Texts, Critical Thinking and Communication II: Modern World were taught and the full 15-credit certificate was rolled out to students across the University.

Cornerstone expanded its first year sequence section offerings in 2017-18 as it was added to more plans of study across campus. In 2018-19, with SCLA 10100 and 10200 included as an option for first year communication requirements on the plans of study in Purdue Polytechnic, Krannert School of Management, College of Liberal Arts, College of Science, and First Year Engineering, the program grew even more. For 2018-19, Cornerstone offered a combined 66 sections of SCLA 101 and 102, enrolling 1,970 students.

The first student to complete the Cornerstone certificate graduated from the College of Engineering in May 2019. The certificate was added as a requirement for a number of majors in the Polytechnic Institute.

All Purdue Polytechnic Statewide campuses are seeking to establish Cornerstone programs. The statewide branches will roll this out slowly. In 2018-19, the campus at Subaru in Lafayette was the first and only campus to offer SCLA 10100 and SCLA 10200.

This 2018-19 annual report includes information on the program, sections offered, sample syllabi, etc. The Cornerstone program attracted both media attention and continued foundation support in 2018-19, which are detailed here as well.

The SCLA 101 course was assessed and approved in 2019 by the University Core Committee as part of a review of all courses which fulfill the written communication (WC) requirement. As a result, SCLA 10100 will continue as part of the UCC for five years. Recommendations, detailed in this report, will be implemented during that time period.
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A Brief Description of Cornerstone

The Cornerstone Integrated Liberal Arts is a 15 credit-hour undergraduate certificate program, seeking to develop Purdue students’ communication and creative thinking skills, broaden their perspective on the world, and cultivate their minds. Cornerstone offers students in engineering, technology, science, and management, a focused list of thematically aligned Liberal Arts courses which help fulfill up to 60% of their University Core Curriculum requirements.

Level I of the certificate is a first-year sequence for entering students: Transformative Texts: Critical Thinking and Communication, I and II, in which undergraduates read and discuss foundational works from around the world while developing their communication skills. Liberal Arts faculty teach this sequence, engaging students in Socratic discussions, and helping them grapple with questions both old (“what is truth?”) and new (“what are the perils and promises of AI?”). In this sequence, first-year students learn the fundamentals of good writing as well as basic research and presentation skills. Faculty teaching Transformative Texts also seek to mentor and guide first-year students.

First-year students benefit from:
- The opportunity to have a faculty mentor from the moment they set foot on campus
- The opportunity to read and discuss inspiring texts
- The opportunity to learn communication skills from an experienced faculty member
- And if they complete the certificate, they can gain another competency to share in conversations with potential employers

Upon completion of the Transformative Texts sequence, students take three more Liberal Arts courses that align with their interests giving them 15 credit hours of Liberal Arts course work.

Cornerstone Themes in Levels II and III

- Science and Technology
- Environment and Sustainability
- Healthcare and Medicine
- Management and Organization
- Conflict Resolution and Justice

In 2017-18, Cornerstone faculty designed a new course, SCLA 200, Cornerstones of Constitutional Law that speaks to all of the Cornerstone Themes (since the law intersects with every part of society) and is taught on a rotating basis among faculty from History, Sociology, and Political Science. It is being taught for the first time in Fall 2019.
Staffing and Governance

Cornerstone is a faculty-driven program, conceived and designed by seven faculty members from various Liberal Arts departments in 2016-17. An Academic Director and a Faculty Steering Committee currently run the program under the administrative supervision of the Senior Associate Dean for Undergraduate Education and International Programs.

At present, Dr. Melinda S. Zook, Professor of History is the Academic Director of the program.

The Cornerstone Faculty Steering Committee designs and guides policies and strategic direction. The Steering Committee is composed of the Academic Director and five tenured and tenured-track faculty. For 2018-19, members were: Elena Coda (Languages and Cultures), Daniel Frank (Philosophy), Michael Johnston (English), Patrick Kain (Philosophy), and Ashley Purpura (Interdisciplinary Studies).

In Spring 2019, the Cornerstone faculty was composed of 34 tenured and tenured-track faculty, 2 postdoctoral faculty, 1 clinical instructor, 3 visiting assistant professors and 1 continuing lecturer in the College of Liberal Arts.

Dr. Stephanie Ayala-Chittick, Program Manager, manages the administrative aspects of Cornerstone.

Antonia Syson Cornerstone Teaching Award

The Antonia Syson Cornerstone Teaching Award was created to recognize instruction, guidance, creativity, and concern for students. This award is dedicated to Antonia Syson, who in bringing transformative literature to students, transformed their lives. Antonia was instrumental as a founding Cornerstone faculty fellow to the development and success of Cornerstone. Thanks to her help, Cornerstone has become a model integrated Liberal Arts program, capable of reaching more students across campus and bringing a love of learning and an appreciation of great texts.

In 2018-19, two members of the Cornerstone faculty were recognized with the Syson Award, William White and Lynn Parrish.

Activities and Events

Cornerstone takes pride in the engagement of faculty as mentors for its students. In 2018-19, the following activities and events complemented the in-class experience.

Fall 2018

- Frankenstein Short Story writing competition: SCLA 101/102 and Krannert students were invited to participate in a Frankenstein inspired short story writing competition – PPI student won the first prize.
- Frankenstein Film Fest: Cornerstone with Film and Video Studies screened three Frankenstein movies from the 1930s for SCLA students. Pizza was provided. The event included a brief discussion about what was missing in the films from the novel and thoughts on why.
- Discounted student tickets to the Convocations production of Frankenstein.
Spring 2019

- Prof. Beth Hoffman took her students to dinner and the MET Opera screening of Wagner’s *Der Ring Des Nibelungen* at the Wabash Landing theater.
- Prof. Beth Hoffmann took her students to see the production of Shakespeare’s *The Two Gentlemen of Verona* in Yue-Kong Pao Hall of Visual and Performing Arts.
- Study Abroad course – Lynn Parrish directed a study abroad in Greece and the course is a certificate exception.

**Cornerstone Presentations**

“The Many Meanings of Mary Shelley’s Frankenstein,” a *Cornerstone Pre-Performance Lecture for Convocations*, Purdue University, October 2018.

“The Case for Cornerstone,” for an *Advisors’ Brunch*, Purdue University, January 2019.


“Cornerstone at Purdue,” for *Teagle Board of Trustees*, New York City, February 2019.

“Welcome to Cornerstone,” for *Destination Purdue*, a special Purdue Admissions visit program for admitted prospective students who are from underrepresented minority groups. Cornerstone faculty also participated in interactive programming with these students. Purdue University, March 2019.

“Cornerstone and the Polytechnic Student,” for *Undergraduate Learning Innovation Summit*, Purdue Polytechnic Institute, Purdue University, March 2019.


**Cornerstone in the Media**

*Inside Higher Ed*: The Future of Gen Ed, April 18, 2019

Steve Forbes Podcast episode, "What’s Ahead," March 28, 2019

*THiNK: Magazine*: Why do you love liberal arts?, Spring 2019

*Inside Higher Ed*: By Any Other Name Jan. 25, 2019

*Inside Higher Ed*: The Power of Academic Friendship, Sept. 26, 2018

*Washington Post*: Liberal arts shouldn’t be an afterthought at large research universities, Sept. 21, 2018

**External Support**

In 2017, Cornerstone received two grants from the Teagle Foundation: a Planning Grant for $25,000 (to fund a conference) and a 3-year Grant for $175,000 (for faculty stipends and Cornerstone events).
Cornerstone is currently on the second year of the Planning Grant. In spring 2019, Cornerstone received another Teagle Foundation Planning Grant for $50,000 in continued support of the program.

**Undergraduate Curriculum Council review**

During summer 2019, faculty members of the Undergraduate Curriculum Council reviewed materials submitted for courses that meet the Written Communication Outcome of the UCC. SCLA 10100 Transformative Texts: Critical Thinking and Communication I was assessed by the UCC and received a “3” or “Excellent,” meaning the course met all three of the minimum criteria. SCLA 10100 will be retained on the Core, and will be assessed again after 5 years.

SCLA 10100 was reviewed using the established university foundational outcomes. At the conclusion of the course, the student:

1. Demonstrates understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses on all elements of the work.
2. Uses appropriate and relevant content to explore ideas and/or demonstrate mastery of the subject, conveying the writer’s understanding, and shaping the work.
3. Demonstrates attention to and successful execution of organization, content, presentation, format and stylistic choices in writing.
4. Demonstrates use of credible, relevant resources to support ideas that are situated within the discipline and genre of writing.
5. Uses language that effectively communicates meaning to readers with clarity and fluency.

It is expected that writing is taught as both a skill and a process. A primary emphasis of the course must be writing instruction, as opposed to simply assigning writing.

**Minimum criteria for writing instruction in courses deemed to meet the WC foundational outcome:**

1. Essays and other writing-based projects (rather than exams, quizzes, and the like) are the class’s primary mode of student assessment
2. The class incorporates explicit writing instruction/workshops into its schedule.
3. The class incorporates assignment scaffolding, feedback, revision, and reflection into its student assessment.

The Undergraduate Curriculum Council did provide suggestions for improvement. The UCC felt that the level at which writing instruction was clearly illustrated was highly variable across the sections. Some sections were exemplary, in others, not all criteria were clearly met. For the next round of assessment, the UCC suggests additional standardizing across syllabi, showing evidence that all sections offer writing instruction within the syllabus and within examples of student work, with particular attention to scaffolding, feedback, and revision.

During Spring 2020, Cornerstone leadership and a faculty working group will collaborate with the Purdue Writing Lab to standardize writing instruction across all sections of SCLA 101.
Student Enrollment in SCLA 10100/10200 by College

In AY 2018-19, the top two colleges with students enrolled in SCLA 10100, SCLA 10200, or both were Purdue Polytechnic Institute (817), and First Year Engineering (616).
**Sections and Credit Hours by Department Fall 2018**

In the Fall 2018 semester, Cornerstone offered 20 sections of SCLA 10100 and 13 sections SCLA 10200, enrolling 977 students. Credit hours delivered for Cornerstone are redistributed to the home academic unit of each instructor as outlined below.
Grade Distributions Fall 2018

Grade distribution compares Cornerstone’s SCLA 10100 and SCLA 10200 with all courses that fulfill both Written Communication/Information Literary or the Oral Communication UCC requirement. Data for all of WC/IL and OC include Cornerstone courses.
Sections and Credit Hours by Department Spring 2019

In the Spring 2019 semester, Cornerstone offered 13 sections of SCLA 10100 and 20 sections of SCLA 10200, enrolling 980 students. Credit hours delivered for Cornerstone are redistributed to the home academic unit of each instructor as outlined below.
Grade Distributions Spring 2019

Grade distribution compares Cornerstone’s SCLA 10100 and SCLA 10200 with all courses that fulfill both Written Communication/Information Literary or the Oral Communication UCC requirement. Data for all of WC/IL and OC include Cornerstone courses.

Spring 2019 Written Communication/Information Literacy Grade Distribution

Spring 2019 Oral Communication Grade Distribution
Appendix: Cornerstone Documents

Cornerstone Mission Statement

The mission of Cornerstone is to share the wisdom and vision of the Liberal Arts with all Purdue students. Cornerstone reinforces and enhances our students’ foundational knowledge while deepening their ability to see unity across disciplines, to appreciate ambiguity, and to love learning. Cornerstone demonstrates the ongoing significance of the humanities and social sciences and seeks to develop engaged Purdue graduates who can respond creatively and flexibly to the challenges of a diverse world.

The Cornerstone faculty is committed to developing Purdue graduates who can compete in the global job market, who can assimilate and analyze information, think creatively, adapt to change, connect in multi-cultural environments, make sound judgments, and above all, communicate their ideas with precision and eloquence.

Cornerstone faculty excel as teachers and mentors. We strive to create an open, inclusive learning environment in order to fire the imagination of our undergraduate students, inspiring, enriching, and changing their lives through the transformative power of great texts, along with art, film, and music. Our endeavor is to cultivate in our students a capacity for openness, subtlety, and nuance as well as to nurture a passion for ideas and an appreciation of historical context.

We respect our students, our subject matter, and the classroom experience. Each time we step into that space, we remember the privilege given to us: to educate all students from across the Purdue campus.
Cornerstone Plan of Study

Requirements for the Certificate

Level I: Explore

Students take SCLA 10100 and 10200.

SCLA 10100 Transformative Texts, Critical Thinking and Communication I: Antiquity to Modernity (3 credit hours) - offered every semester. *UCC: Written Communication; Information Literacy.*

SCLA 10200 Transformative Texts, Critical Thinking and Communication II: Modern World (3 credit hours) – offered every semester. *UCC: Oral Communication.*

Level II: Invent

Students choose one 200-level course in the Cornerstone Themes (3 credit hours)

Level III: Engage

Students choose two 300-400 level courses in the Cornerstone Themes (6 credit hours)

Theme 1 - Science & Technology

Level II Courses

- ANTH 20100 Introduction to Archaeology and World Prehistory
- ANTH 21000 Technology and Culture – *UCC: Science, Technology & Society*
- COM 25100 Communication, Information, and Society – *UCC: Information Literacy and Science, Technology & Society*
- ENGL 22300 Literature and Technology – *UCC: Science, Technology & Society and Human Cultures, H.*
- GER 22300 German Level IV – Scientific
- ITAL 28100 The Italian Renaissance & Its Impact on Western Civilization - *UCC: Human Cultures, H*
- PHIL 20700 Ethics for Technology, Engineering, and Design - *UCC: Science, Technology and Society*
- PHIL 22100 Introduction to Philosophy of Science – *UCC: Science, Technology and Society*
- POL 23700 Modern Weapons and International Relations – *UCC: Science, Technology & Society*
- SCLA 20000 Cornerstones of Constitutional Law - *UCC: Human Cultures, BSS*

Level III Courses

- COM 31500 Speech Communication of Technical Information
- COM 41500 Discussion of Technical Problems
- COM 43500 Communication and Emerging Technologies
- ENGL 36700 Detective Fiction - *UCC: Human Cultures, H*
ENGL 32200 Word, Image, Media - *UCC: Human Cultures, H*
ENGL 37300 Science Fiction and Fantasy - *UCC: Human Cultures, H*
ENGL 41900 Multimedia Writing
ENGL 42100 Technical Writing
PHIL 35000 Philosophy and Probability
ENGL 42400 Writing for High Technology Industries
GER 32300 German Level VI: Science and Engineering
HIST 31505 American Beauty - *UCC: Human Cultures, H*
HIST 31405 Science, Technology, Engineering And Mathematics (STEM) and Gender - *UCC: Science, Technology and Society*
HIST 33205 The Nuclear Age - *UCC: Science, Technology and Society*
HIST 33300 Science and Society in Western Civilization I - *UCC: Science, Technology and Society.*
HIST 33400 Science and Society in Western Civilization II - *UCC: Science, Technology and Society.*
HIST 38400 History of Aviation - *UCC: Human Cultures, H and Science, Technology and Society*
HIST 38700 History of the Space Age - *UCC: Human Cultures, H and Science, Technology and Society*
HIST 49400 Science and Society in American Civilization
PHIL 32200 Philosophy of Technology
PHIL 42100 Philosophy of Science

**Theme 2 - Environment and Sustainability**

**Level II Courses**
ENGL 23400 Ecological Literature - *UCC: Human Cultures, H*
PHIL 29000 Environmental Ethics - *UCC: Human Cultures, H*
POL 22300 Introduction to Environmental Policy - *UCC: Human Cultures, BSS & Science, Technology and Society*
SCLA 20000 Cornerstones of Constitutional Law- *UCC: Human Cultures, BSS*

**Level III Courses**
ANTH 32700 Environment and Culture
ENGL 34400 Environmental Ethics, Policy, and Sustainability
HIST 38001 History of United States Agriculture - *UCC: Human Cultures, H and Science, Technology and Society*
HIST 39400 Environmental History of the United States - *UCC: University Core: Human Cultures, H*
HIST 45000 The English Landscape: Integrating History, Horticulture & Landscape Architecture
POL 32300 Comparative Environmental Policy
POL 32700 Global Green Politics - *UCC: Human Cultures, BSS*
POL 42300 International Environmental Policy
Theme 3 - Healthcare & Medicine Level II Courses

Level II Courses

ANTH 20300 Biological Basis of Human Social Behavior - UCC: Human Cultures, BSS
ANTH 20400 Introduction to Biological Anthropology and Human Evolution - UCC: Science
ANTH 21200 Culture, Food and Health
ENGL 22600 Narrative Medicine - UCC: Science, Technology and Society
PHIL 27000 Biomedical Ethics - UCC: Science, Technology and Society
PHIL 28000 Ethics and Animals - UCC: Human Cultures, H
SCLA 20000 Cornerstones of Constitutional Law - UCC: Human Cultures, BSS
SOC 27500 – Social Gerontology - UCC: Human Cultures, BSS

Level III Courses

ANTH 33700 Human Diet: Origins and Evolution
ANTH 34000 Global Perspectives on Health
SOC 35200 Drugs, Culture, and Society - UCC: Human Cultures, BSS
SOC 37400 Medical Sociology
SPAN 32200 Spanish for the Health Profession
CLCS 38500 Science, Medicine, and Magic in the Ancient West
COM 37800 Intro to Health and Communications
COM 47800 Health Communication Campaigns
ENGL 42201 Writing for the Health and Human Sciences
ENGL 43900 Topics in Disability Studies
HIST 35205 Death, Disease and Medicine in the 20th Century American History - UCC: Human Cultures, H and Science, Technology and Society
HIST 36305 The History of Medicine and Public Health - UCC: Human Cultures, H and Science, Technology and Society
HIST 47005 Women and Health in America - UCC: Human Cultures, H
SOC 37400 Medical Sociology
SPAN 32200 Spanish for the Health Professions

Theme 4 - Management & Organization Level II Courses

Level II Courses

COM 22400 Communicating in the Global Workplace - UCC: Human Cultures, BSS
ENGL 22400 Literature, Money, Markets
HIST 27800 Money, Trade, & Power: The History of Capitalism
POL 23500 International Relations among Rich and Poor Nations - UCC: Human Cultures, BSS
SCLA 20000 Cornerstones of Constitutional Law - UCC: Human Cultures, BSS

Level III Courses

ENGL 34300 Labor and Literature
ENGL 42000 Business Writing
FR 32400 Business French
HIST 42300 Advanced Topics in German History: German Business History
PHIL 41100 Modern Ethical Theories
PHIL 42400 Recent Ethical Theory
POL 43300 International Organization
SOC 31600 Industry and Society
SOC 33400 Urban Sociology
SOC 33900 Introduction to the Sociology of Developing Nations
SPAN 32100 Introduction to Spanish for the Professions
SPAN 42400 Business Spanish
WGSS 38300 Women and Work

Theme 5 - Conflict Resolution & Justice Level II Courses

Level II Courses

ANTH 20500 Human Cultural Diversity - UCC: Human Cultures, BSS
ENGL 22500 Literature, Injustice, Inequality - UCC: Human Cultures, H
PHIL 24000 Social and Political Philosophy - UCC: Human Cultures, H
PHIL 26000 Philosophy and Law - UCC: Information Literacy and Written Communication
POL 22200 Women, Politics, and Public Policy - UCC: Human Cultures, BSS
POL 23000 Introduction to the Study of Peace - UCC: Human Cultures, BSS
POL 23100 Introduction to United States Foreign Policy - UCC: Human Cultures, BSS
SOC 22000 Social Problems - UCC: Human Cultures, BSS
SCLA 20000 Cornerstones of Constitutional Law - UCC: Human Cultures, BSS

Level III Courses

CLCS 33900 Literature & the Law - UCC: Human Cultures H; Written Communication
COM 37500 Conflict and Negotiation
ENGL 34200 Legal Fictions
HIST 30000 Eve of Destruction: Global Crises & World Organization in the 20th Century - UCC: Human Cultures, H
HIST 33805 History of Human Rights - UCC: Human Cultures, H
HIST 38200 American Constitutional History - UCC: Human Cultures, H
HIST 38300 Recent American Constitutional History - UCC: Human Cultures, H
HIST 46300 Creation of American Legal Culture
HIST 46900 Black Civil Rights Movement
POL 32600 Black Political Participation in America - UCC: Human Cultures, BSS
POL 36000 Women and the Law
POL 37200 Indiana Government and Politics - UCC: Human Cultures, BSS
POL 46000 Judicial Politics
SOC 32600 Social Conflict and Criminal Justice - UCC: Human Cultures, BSS
SOC 33800 Global Social Movements
SOC 41100 Social Stratification
SOC 42900 Sociology of Protest
SOC 41900 Sociology of Law
Learning Outcomes: SCLA 10100 & 10200

SCLA 10100: Transformative Texts, Critical Thinking and Communication I: Antiquity to Modernity

Written Communication

By the end of the semester, students should be able to:
1. Write with clarity, coherence, and concision in a variety of genres.
2. Demonstrate an understanding of the importance of rhetorical situations and choices for a variety of audiences and contexts.
3. Demonstrate critical thinking about writing through reading, analysis, discussion, composing and revising texts in a range of genres.
4. Apply a clear understanding of the process of writing and successfully organize, present, and communicate meaning to fellow readers.
5. Identify, analyze, and evaluate the claims of a variety of sources.
6. Engage critically with transformative texts, drawing on multiple perspectives including the individual, the historical, and the contemporary.

Information Literacy

By the end of the semester, students should be able to:
1. Conduct research, engaging search strategies and locating the relevant sources.
2. Determine the quantity of information needed, including supplemental sources, in order to satisfy a well-designed research question.
3. Demonstrate the ability to summarize, synthesize, quote, and document sources, using an appropriate documentation style.
4. Critically evaluate information for its quality, accuracy, bias, authority, and relevance.
5. Display an understanding of the historical, ethical, and cultural contexts of both a research question and the sources used to answer it.
6. Express a clear understanding of the issues of intellectual property (such as fair use, plagiarism, and copyright).

SCLA 10200: Transformative Texts, Critical Thinking and Communication II: Modern World

Oral Communication

By the end of the semester, students should be able to:
1. Demonstrate effective, professional delivery, designing and adapting appropriate verbal appeals through vocal intonation and non-verbal cues.
2. Distinguish and apply appropriate informative, persuasive, explanatory, interrogatory and argumentative strategies and techniques in the discussions and in formal presentations.
3. Organize presentations with effective supporting materials.
4. Locate and evaluate effective sources of information.
5. Engage critically with transformative texts, drawing on multiple perspectives, including the individual, the historical, and the contemporary.
Cornerstone Authors and Texts
SCLA 101 & 102 instructors should select at least 50% of their texts from the following

Antiquity to Modernity

1. Epic of Gilgamesh
2. Bible
3. Homer
4. Sappho
5. Aeschylus
6. Sophocles
7. Euripides
8. Aristophanes
9. Hippocrates
10. Thucydides
11. Plato
12. Aristotle
13. Lucretius
14. Cicero
15. Julius Caesar
16. Sallust
17. Virgil
18. Ovid
19. Plutarch
20. Epictetus
21. Tacitus
22. Augustine of Hippo
23. Boethius
24. Ramayana
25. Bhagavad Gita
26. The Spring and Autumn Annals
27. Confucius
28. Laozi
29. Zhuangzi
30. Qur’an
31. 1001 Nights
32. Beowulf
33. Murasaki Shikibu
34. The Song of Roland
35. Al-Ghazali
36. Peter Abelard
37. Chrétien de Troyes
38. Hildegard of Bingen
39. Nibelungenlied
40. Averroes
41. Maimonides
42. Wolfram von Eschenbach
43. Poema del Cid
44. Thomas Aquinas
45. Rumi
46. Lady Nijō
47. Dante Alighieri
48. Marco Polo
49. Francesco Petrarch
50. Giovanni Boccaccio
51. Giovanni Pico della Mirandola
52. Christopher Columbus
53. Ludovico Ariosto
54. Thomas More
55. Desiderius Erasmus
56. Baldassare Castiglione
57. Niccolò Machiavelli
58. Marguerite de Navarre
59. Michel de Montaigne
60. Martin Luther
61. François Rabelais
62. Miguel de Cervantes
63. Lope de Vega
64. Galileo Galilei
65. Shakespeare
66. John Donne
67. Blaise Pascal
68. Thomas Hobbes
69. René Descartes
70. John Milton
71. Pedro Calderon de la Barca
72. Margaret Cavendish
73. Benedict de Spinoza
74. Molière
75. John Locke
76. Aphra Behn
77. Pu Songling
78. Juana Inés de la Cruz
79. Mary Astell
80. Isaac Newton
81. Daniel Defoe
82. Jonathan Swift
83. Alexander Pope
84. Giambattista Vico
85. Voltaire
86. Mary Wortley Montagu
87. Montesquieu
88. Jean-Jacques Rousseau
89. Denis Diderot
90. Adam Smith
91. David Hume
92. Immanuel Kant
93. Edmund Burke
94. Thomas Paine
95. Thomas Jefferson
96. Johann Wolfgang von Goethe
97. Olaudah Equiano
98. The Federalist Papers
99. M. Wollstonecraft
100. Jane Austen
101. English Romantics

Modernity to Present

1. Mary Shelley
2. William Apess
3. Alexander Pushkin
4. Victor Hugo
5. Ralph Waldo Emerson
6. Nathaniel Hawthorne
7. Alexis de Tocqueville
8. John Stuart Mill
9. Charles Darwin
10. Abraham Lincoln
11. Edgar Allan Poe
12. Søren Kierkegaard
13. Elizabeth Gaskell
14. Harriet Beecher Stowe
15. Charles Dickens
16. Brontë sisters
17. Henry David Thoreau
18. Karl Marx
19. Frederick Douglass
20. George Eliot
21. Herman Melville
22. Walt Whitman
23. Fyodor Dostoyevsky
24. Henrik Ibsen
25. Leo Tolstoy
26. Mark Twain
27. Thomas Hardy
28. William James
29. Friedrich Nietzsche
30. Oscar Wilde
31. Henry James
32. Kate Chopin
33. Sigmund Freud
34. Joseph Conrad
35. Émile Durkheim
36. Charles Alexander Eastman (Ohíye S'a)
37. Anton Chekov
38. George Herbert Mead
39. Max Weber
40. W.E.B. DuBois
41. Theodore Dreiser
42. Bertrand Russell
43. Robert Frost
44. Thomas Mann
45. Hermann Hesse
46. E. M. Forster
47. Lu Xun
48. James Joyce
49. Virginia Woolf
50. Franz Kafka
51. William Carlos Williams
52. Sinclair Lewis
53. Eugene O'Neill
54. T.S. Eliot
55. Zora Neale Hurston
56. Aldous Huxley
57. F. Scott Fitzgerald
58. William Faulkner
59. Federico García Lorca
60. Ernest Hemingway
61. Lao She
62. Yasunari Kawabata
63. Langston Hughes
64. Eudora Welty
65. John Steinbeck
66. Isaac Bashevis Singer
67. George Orwell
68. Evelyn Waugh
69. Graham Greene
70. Jean Paul Sartre
71. Arthur Koestler
72. Hannah Arendt
73. Samuel Beckett
74. MacSpaunday Poets
75. Richard Wright
76. Simone de Beauvoir
77. Tennessee Williams
78. Albert Camus
79. Ralph Ellison
80. Arthur Miller
81. Aleksandr Solzhenitsyn
82. Primo Levi
83. Eileen Chang
84. John Rawls
85. Kurt Vonnegut
86. James Baldwin
87. Frantz Fanon
88. Malcolm X
89. Allen Ginsberg
90. Michel Foucault
91. Gabriel García Márquez
92. Elie Wiesel
93. Martin Luther King, Jr.
94. Adrienne Rich
95. Chinua Achebe
96. Pierre Felix Bourdieu
97. Toni Morrison
98. Stuart Hall
99. Cormac McCarthy
100. Phillip Roth
102. Bob Dylan
103. Alice Walker
104. August Wilson
105. Salman Rushdie
106. Bryan Stevenson
107. bell hooks
108. Sherman Alexie
109. Michelle Alexander
Sample SCLA 10100 and SCLA 10200 Syllabi

SCLA 10100
Transformative Texts: Critical Thinking & Communication I: Antiquity to Modernity

SAMPLE SYLLABUS

Course Description

SCLA 101 is the first semester of Level I of the Cornerstone certificate program. It is dedicated to developing and enhancing the ability of students to write in a variety of genres, advancing their understanding of the importance of rhetorical situations and choices; analyzing and constructing arguments; gathering and evaluating sources; as well as learning how to read and evaluate print and visual media. This course places an emphasis on engaged learning through class discussion, debate, and peer review.

Students are provided with regular opportunities to meet with their instructor in one-on-one sessions in order to discuss their progress and help them meet the fundamental goals of this course. Students will also learn how to conduct research, designing research questions and strategies, evaluating and documenting various source materials. SCLA 10100 is based on the fundamental premise that great texts --whether essays, legal documents, fiction, drama, historical writing, poetry as well as film and digital media -- inform and inspire students, encouraging their creative and imaginative capacities, helping students see the world from different perspectives and broadening their worldview.

We will examine a series of texts, seeking to understand the contexts in which they were produced, as well as what these texts mean to us today. What do these books tell us about the pains and pleasures of being human; the use and abuse of power; the existence and nature of God or gods; and the power and limits of human reason? What do these texts tell us about others and ourselves? How do they advance our self-understanding? How do they increase our understanding of other people and their perspectives?

The readings below were chosen because they allow us to explore the interaction between the power of traditions (ethical, mythic/imaginative, political, etc.) and the potential for innovations (conceptual, legal, imaginative) which reinvent and reinterpret these traditions.
Learning Outcomes:

Written Communication

By the end of the semester, students will:

1. Write with clarity, coherence, and concision in a variety of genres.
2. Demonstrate an importance of rhetorical situations and choices for a variety of audiences and contexts.
3. Demonstrate critical thinking about writing through reading, analysis, discussion, composing and revising texts in a range of genres.
4. Apply a clear understanding of the process of writing (including drafting, revising, editing, proofreading, and collaborating with others and providing feedback); and successfully organize, present, and communicate meaning to fellow readers in at least 8,000 words of polished writing.
5. Identify, analyze, and evaluate the claims of a variety of print, digital, audio and visual sources.
6. Engage critically with transformative texts, drawing on multiple perspectives including the individual, the historical, and the contemporary.

Information Literacy:

By the end of the semester, students will:

1. Determine the quantity and extent of information needed in order to satisfy a well-designed research question.
2. Demonstrate the ability to access information, using effective search strategies.
3. Demonstrate the ability to articulate, synthesize, paraphrase, quote, and document sources, using an appropriate documentation style.
4. Critically evaluate information for its quality, accuracy, bias, authority, and relevance.
5. Display an understanding of the historical, ethical, and cultural contexts of both a research question and the sources used to answer it.
6. Express a clear understanding of the issues of intellectual property (such as fair use, plagiarism, and copyright).

We will meet these goals in our class through the following activities:

- Essay writing and revising
- Written Exercises focused on specific skills (developing a thesis, search strategies, evaluating sources, etc.)
- Peer review
- Class Discussion
- Class Journals
- Classroom Activities and Collaboration
Required Reading

*The Lais of Marie de France* (New York: Penguin Classics, 1999)

Grades will be calculated as follows:

- Discussion, Attendance, Class Activities, Journals 10%
- Formal Presentation 5%
- Writing Exercises (e.g. peer review worksheets; draft annotated bibliography; research proposals) 10%
- Information Literacy Exercises 15%
- Assignment Drafts 10%
- Three Short Writing Assignments 25%
- Research Paper (including annotated bibliography) 25%

The grading scale:

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<th>Grade</th>
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<tbody>
<tr>
<td>A+</td>
<td>100-97</td>
<td>C+</td>
<td>79-77</td>
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<tr>
<td>A</td>
<td>96-94</td>
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<td>B+</td>
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<td>B</td>
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<td>B-</td>
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- Below 60 is failing: F

**Discussion and Attendance (10%)** The success of this course depends on your regular attendance and active participation. In class, you are expected to share your opinions on the readings, ask questions, and listen carefully to your fellow students each class. Students should bring the day’s readings and thoughtful notes to each class, and be well-prepared for assigned presentations and short writing and research exercises (including your research proposal, annotated bibliography, and other exercises listed in the schedule below). For the formal presentation in Week 15, see the detailed assessment rubric below the schedule. On any given day, your participation is graded on a scale from 0 (lowest) through 4 (highest), using the criteria below.
<table>
<thead>
<tr>
<th>Grade</th>
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<tbody>
<tr>
<td>0</td>
<td>Absent.</td>
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<tr>
<td>1</td>
<td>Present; not disruptive.  Tries to respond when called upon but does not show adequate preparation. Demonstrates very infrequent involvement in discussion.</td>
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<tr>
<td>2</td>
<td>Exhibits adequate preparation: knows basics of assigned readings, but does not show evidence of trying to interpret or analyze them. Offers straightforward information (e.g., straight from the reading), without elaboration or volunteering very infrequently (perhaps once a week). Does not offer to contribute to discussion, but shows preparedness when called on. Demonstrates sporadic involvement.</td>
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<tr>
<td>3</td>
<td>Reveals good preparation: knows assigned readings well; has thought through implications of them. Offers interpretations and analysis of reading material (more than just facts) to class. Contributes well to discussion in an ongoing way: responds to other students’ points; thinks through her/his own points; questions others in a constructive way; offers and supports suggestions that may challenge the majority opinion. Demonstrates consistent ongoing involvement. Brings assigned reading to class.</td>
</tr>
<tr>
<td>4</td>
<td>Exhibits excellent preparation: has analyzed assigned reading, relating it to readings and other material (e.g., readings, course material, discussions, experiences, etc.) Offers analysis, synthesis, and evaluation of reading material: puts together pieces of the discussion to develop new approaches that take the class further. Contributes in a very significant way to ongoing discussion: keeps analysis focused; responds very thoughtfully to other students’ comments; contributes to cooperative argument building; suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc. Demonstrates ongoing active involvement. Brings assigned reading to class.</td>
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This class requires that you keep a journal in which you take your class notes and your notes on your readings. You may wish to outline chapters from Everyone's An Author in your notebook. You may also receive regular “prompts” that will ask you to answer a question about the readings. Be clear and concise. Refer to the readings as you answer the question, but be sure to use your own words, apart from brief quotations to support your reasoning. I will collect your journal at various times over the course of the semester.

**Journals will be assessed as follows:**
Class notes are precise and clear: 25 points
Reading notes are informed and show independent thought: 25 points
Writing prompts are answered with clarity and concision: 50 points
Writing Exercises (10%) Several specific exercises requiring polished writing are detailed in the schedule, to help students master a range of specific skills which they will apply to writing and revising their essays, and to other forms of writing throughout their career. These include peer review worksheets; a research proposal; annotated bibliography, etc.

Drafts (10%) Complete versions of major writing assignments will be due ahead of each final deadline (see deadlines in schedule below); students will be given detailed feedback to help with rewrites and revisions. These first submissions should be finished and ready to read (not "rough drafts"). Grades for these submissions will focus primarily on the core goals of the assignment (e.g. development of a suitable research question, contextual framework, thesis, and use of evidence). See below for the grading rubric to be used for final essay submissions.

Information Literacy Exercises (15%) Three exercises focus on honing students’ search strategies, finding, critically evaluating, comparing, and analyzing sources. Effectively accessing information is crucial to the student’s success in the class. These exercises also ask students to identify the cultural assumptions embedded in their sources as well as to consider their own. They also prepare students for the final Research Paper due at the end of the semester, building their confidence and ability to do information research, as well as allowing instructors to assess the students’ ability to search appropriate source materials.

Short Writing Assignments (25%) Three assignments will each focus on a different genre or mode of writing. Assignment 1 must be 1,000 words; Assignment 2 must be 1,500 words, and Assignment 3 (choose one of two options) 1,500 words; all should be double-spaced with 12-point font, with word count listed. See below for further details of the assignments. Students will be asked to summarize the comments they receive on each essay, paying special attention to recurring themes in the feedback. A brief “cover letter” summarizing the most important concerns from previous essays and exercises must be turned in with subsequent essays. This exercise is intended to help students develop writing skills from one paper to the next.

Research Paper (25%) This paper of 2,500 words will involve developing and testing a thesis, using outside research about one of the transformative texts and a related topic. Students will need to develop a research question that suits the scope of this project, and develop an argument addressing that question, using relevant evidence. They will need to identify and evaluate the primary and secondary sources they need to answer their research question, present these in an annotated bibliography, and cite these sources in an appropriate format.

SCHEDULE OF DISCUSSIONS AND READINGS

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic and Reading</th>
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<tr>
<td>M/Aug. 21</td>
<td>Introduction to the Course Requirements</td>
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</table>
| W/Aug. 23 | Why We Read? What are “Transformative Texts”?  
Begin Reading Antigone |
| F/Aug. 25 | Context and Class Discussion of Sophocles’ Antigone  
Finish Reading Antigone |
M/Aug. 28  
**Reading and Writing Fundamentals: Close Reading**  
Read Chapters 1 & 2 of *Everyone's an Author* (pp. 5-24): “Thinking Rhetorically” and “Rhetorical Situations”

W/Aug. 30  
**How We Write? Why We Write?**  
Read Chapters 3 and 8 of *Everyone’s an Author* (pp. 24-28; 10100-21): “Writing Processes” and “Writing a Narrative/Here's What Happened;” recommended reading Chapters 29 and 31, “How to Write Good Sentences” and “Common Mistakes.”  
**In class: writing clearly structured paragraphs**

F/Sept. 1  
**In Class:** Discussion of Assignment 2 and Peer Commenting worksheet [see Assignment 2 details and worksheet below]  
**Assignment 1 due on Blackboard Discussion Board by 10 a.m.:**  
**Reporting for a specific audience:** choose between option A and B and write 350-500 words (double spaced, 12-point font; state word count). See Blackboard for more detailed instructions.  
**Option A:** Imagine that you're a Theban (male) citizen sent as a messenger from Thebes to Athens after the deaths of Haemon and Antigone to report on events since the mutual slaughter of Polynices and Eteocles; state clearly what happened (i.e. the events depicted in Sophocles' *Antigone*), quoting briefly any comments from characters that vividly demonstrate the nature of the crisis. Make this the mythical Theban equivalent of a newspaper report. What would ordinary Athenian citizens most want to know, and what would a Theban citizen highlight in his account?  
**Option B:** Imagine that you are either Ismene (Antigone's sister) or the prophet Tiresias. Write a letter to Theseus of Athens reporting events since the mutual slaughter of Polynices and Eteocles; state clearly what happened (i.e. the events depicted in Sophocles' *Antigone*), quoting briefly any comments from characters that vividly demonstrate the nature of the crisis (but you'll need to quote only the words that your character has heard!). What would your character care most about? What would she or he expect King Theseus to care about?

M/Sept. 4  
**Labor Day – no class**

W/Sept. 6  
**Antigone, Justice & What Stand Shall I Take?**  
Read Chapters 4 & 7 in *Everyone’s an Author* (pp. 29-35; 61-88): “The Need for Collaboration” and “Arguing a Position.” **Peer group list** for Assignment 2 posted on Blackboard.
F/Sept. 8  
Keep re-reading Antigone and take notes to prepare for Assignment 2.  
**In-class writing exercise:** Free-writing and brainstorming toward an investigative question and provisional thesis and searching thesis keywords. You already have a broad topic assigned for Assignment 2: your task now is to devise specific investigative question to drive your argument. A good way to clarify whether you have a well-focused question is to articulate a provisional thesis, which you will explore, test, and refine during the writing process.  
Today we will work on distinguishing (a) between a broad topic question and a well-focused investigative question; and (b) between a general observation and a thesis.

M/Sept. 11  
**Draft of Assignment 2** due on Blackboard Discussion Board (see below; more detailed instructions are available on Blackboard). Prepare a brief presentation of your framing observation, investigative question, and provisional thesis (3-4 minutes). Names of presenters will be drawn from a hat.

W/Sept. 13  
**Peer comments on Assignment 2 due**  
2 worksheets, one for each paper; complete each word document in detail: 400-600 words of polished analysis; edit and proofread worksheet comments for clarity, courtesy, and precision; save as a pdf with filename including the reviewers and the writer's last names.

F/Sept. 15  
**Individual appointments** in class time + extended office hours. Class is canceled; instead, your instructor will be available by appointment (15-minute slots) to help you plan your revisions/rewriting for Writing Assignment 1. Read Chapter 24 in Everyone's an Author (pp. 407-445), “MLA style” and re-read Chapters 29 and 31 as needed.

M/Sept. 18  
**Assignment 2** final submission due in class (hard copy). In class debate on Antigone. Four presenters will read aloud their writing assignment (names drawn from hat, two on each side of the argument). Everyone else will need to be ready with questions for the presenters and with further arguments and evidence to contribute to each side of the debate.

W/Sept. 20  
**Heian period: How can the First Modern Novel be so Old?**  
Begin reading Shikibu, The Tale of Genji, chapters 1-3

F/Sept. 22  
**Read and Discuss The Tale of Genji**, chapters 4-6
M/Sept. 25  Discussion of The Rokujo Lady & The Sacred Tree
Concentrate your reading on the Chapter 7, “The Sacred Tree”

W/Sept. 27  How to write a blog post? Discussion of Assignment 3 options A and B (see details below).

F/Sept. 29  Read Ch. 13 in Everyone’s an Author (pp. 201-31): “Writing Analytically.” Deadline for selecting Option A or B for Assignment 3.
In class group work: What's the difference?
Group 1: Analysis vs. Summary/description
Group 2: Topic vs. Research Question
Group 3: General Observation vs. Thesis
Group 4: Provisional Thesis vs. Fully Researched Thesis
Your group will be responsible for defining (in your own words) your assigned tools/concepts and coming up with brief examples to illustrate the distinction you are clarifying.

M/Oct. 2  Due on Discussion Board by 10 a.m.:
EITHER: Draft of Assignment 3 Option A (Close Reading Tale of Genji selection) OR: Outline of 5-minute presentation on what makes a good introduction and conclusion (see Blackboard for details)
Peer group lists for Assignment 3 options A and B posted on Blackboard.

W/Oct. 4  If you chose Option B for Assignment 3, peer commenting worksheets on Option A drafts are due on Blackboard Discussion Board. (See instructions for Writing Assignment 1 worksheets) If you are writing Option A for Writing Assignment 3, get ahead with Friday's reading!

F/Oct. 6  Prepare for Wednesday's Search Comparison Exercise Purdue Library's Search Tool vs. Google. In class, work in small groups to develop your search strategies and sets of key words
Read Chapters 17 & 18 in Everyone’s an Author (pp. 379-416):
“Analyzing Arguments” and “Strategies for Arguing” (pp. 419-439)
Due: Assignment 3A.

M/Oct. 9  October Break – no class

W-F/ Oct. 11-13  Introduction to Research: Library Week
Meet at HSSE with library faculty: Discuss research strategies databases, & finding aids
Evaluating the Information: Applying the CRAAP Test
(https://www.csuchico.edu/lins/handouts/eval_websites.pdf)
Search Comparison Exercise: Purdue Library’s Search Tool vs. Google (see below, under “Exercises”), **due on Blackboard discussion board, Friday, Oct 13.** Read Chapters 19-23, Part V, “Research,” in *Everyone’s an Author* (pp. 443-502) on research planning, key word searches, evaluating sources, designing a project proposal, and annotating a bibliography

M/Oct. 16

**Giving Credit Where Credit is due: Referencing your Evidence Citation, plagiarism, copyright laws, and fair usage**
Read Chapters 21-24 in *Everyone’s an Author* (pp. 381-406; 526-37): “Synthesizing Ideas,” “Quoting, Paraphrasing, Summarizing,” “Giving Credit, Avoiding Plagiarism”

W/Oct. 18

**The Arthurian World: A Once and Future King**
Begin reading *The Lais of Marie de France*, pages 43-82

F/Oct. 20

**A Woman at King Arthur’s Court? Thinking about Gender**
Finish reading *The Lais of Marie de France*, pages 82-111

M/Oct. 23

**Watch the short video, Sir Lanval**
Reread Chapter 5, “Lanval” in *The Lais of Marie de France*
**Small Group Discussion & In-Class Activity:** Compare the video and the chapter.

W/Oct. 25

**The World of the Gawain Poet**
Begin reading *Sir Gawain and the Green Knight*

F/Oct. 27

**Begin Discussion of Sir Gawain and the Green Knight**
Finish reading *Sir Gawain and the Green Knight*

M/Oct. 30

**Class Discussion of the Sir Gawain, analysis and sources**
**Exercise on Facts, Interpretations, and Misrepresentations: Sir Gawain vs. SparkNotes vs. Wikipedia vs. Gawain Scholarship** (see under “Exercises” below due on Nov. 3)

W/Nov. 1

**Discussion and Peer Feedback on your blog-post ideas**
If you are writing Assignment Option 3B, bring a detailed outline to class, including investigative question, thesis, and a summary of key evidence.
If you wrote Assignment Option 3A, get ahead with *Richard III* reading due Wed. Nov. 8!

**M/Nov. 3**

**Renaissance England and the Playhouse**
Assignment 3B draft due on Blackboard Discussion Board by 10 a.m.

**M/Nov. 6**

**Exercise 2: Facts and Misrepresentations in News Sources:**
*Due on Blackboard Discussion Board* (see below under “Exercises”) Bring a copy of your work to class for discussion.

**W/Nov. 8**

**Exhuming of Richard III’s Body**
In class: Read & Discuss Media Articles on the discovery of Richard III’s body
Discussion of Research Paper
**Read Act I of Richard III**
If you wrote Assignment 3A, *peer review worksheets* are due on Option 3B.

**F/Nov. 10**

**Shakespeare and his Audience**
Read Act II and III of *Richard III*

**M/Nov. 13**

**Reading and Discussion of the play**
Finish Reading *Richard III*

**W/Nov. 15**

Draft *project proposal* for Research Paper due (300-500 words).
Prepare a short *presentation*, explaining your *research question*, identifying types of *information* and *search strategies* (detailed instructions on Blackboard). Presenters will be drawn from a hat.

**F/Nov. 17**

**Understanding Locke: Historical & Political Context**
Begin reading the *Second Treatise*

**M/Nov. 20**

**What were Rights, Liberties, Privileges in the 17th Century?**
Finish reading the *Second Treatise*
Research Paper *Annotated Bibliography* DRAFT due (900-1200 words).

**M/Nov. 27**

**Annotated Bibliography discussion**
Peer group list for Research Paper posted on Blackboard.
Individual Appointments with the Instructor Tues-Thurs to discuss progress with research paper: bring DRAFT Annotated Bibliography and DRAFT Project Proposal to your appointments.

W/Nov. 29  
**Discussion:** *The Declaration of Independence and the Second Treatise.* Read Kramnick’s “Lockean Liberalism & the American Revolution” (handed out in class and available online)

F/Dec. 1  
Polished versions of **Annotated Bibliography** (900-1200 words) and **Project Proposal** (300-500 words) due for research paper (See Blackboard for detailed instructions).

M/Dec. 4  
**Draft Research Paper** due on Blackboard Discussion board by 10 a.m. Prepare a formal presentation (4-5 minutes) explaining your thesis and summarizing the key evidence for that thesis. (Detailed instructions for presentation available on Blackboard).
In class: presentations

W/Dec. 6  
In class: presentations continued.

F/Dec. 8  
In class: presentations continued.
**Peer Review Worksheets for Research Paper** due.
Two worksheets, one for each paper; complete each word document in detail: 400-600 words of analysis on each worksheet; edit worksheet comments and proofread for clarity, courtesy, and precision; save as a pdf with filename including the reviewers and the writer's last names.

**Final submission of Research Paper**, including a polished version of your annotated bibliography, is due Wednesday of Finals Week. Office hour appointments will be offered on Monday of Finals Week to help with revisions.

**SHORT WRITING ASSIGNMENTS**

1. **SCLA 10100: First Assignment. Reporting to a particular audience.**
   **Reporting for a specific audience:** choose between option A and B and write 350-500 words (double spaced, 12-point font; state word count). See Blackboard for more detailed instructions.
Option A: Imagine that you're a Theban (male) citizen sent as a messenger from Thebes to Athens after the deaths of Haemon and Antigone to report on events since the mutual slaughter of Polynices and Eteocles; state clearly what happened (i.e. the events depicted in Sophocles' Antigone), quoting briefly any comments from characters that vividly demonstrate the nature of the crisis. Make this the mythical Theban equivalent of a newspaper report. What would ordinary Athenian citizens most want to know, and what would a Theban citizen highlight in his account?

Option B: Imagine that you are either Ismene (Antigone's sister) or the prophet Tiresias. Write a letter to Theseus of Athens reporting events since the mutual slaughter of Polynices and Eteocles; state clearly what happened (i.e. the events depicted in Sophocles' Antigone), quoting briefly any comments from characters that vividly demonstrate the nature of the crisis (but you'll need to quote only the words that your character has heard!). What would your character care most about? What would she or he expect King Theseus to care about?


Write the script for a speech on the topic of justice, morality and the concept of a principled rebellion. Choose option A or B below.

Your speech script should be 3 to 4 pages (900-1200 words), doubled spaced, Times New Roman 12.

In your first paragraph, introduce your topic and state your thesis. Introducing your topic involves explaining what conceptual (ethical, social, political) question is at stake in your defense of either Creon or Antigone. The body of your speech should reinforce your thesis through specific textual evidence from Antigone. While drafting and outlining your paper, you will need to develop a provisional thesis that answers your conceptual question. As you write notes, drafts, and re-read the play, you will need to test that thesis using precise analysis of the textual evidence of the play; you should refine your thesis for clarity, precision, and accuracy as needed for your final draft.

This assignment does not require any outside research; it is based on your reading of the play and reflects your opinion based on careful analysis of textual evidence. You may assume that your audience is familiar with the play and interested in your ideas and their implications. Your tone is informative but relaxed, seeking to reach your audience. You may bring in contemporary examples of state authority and rebellion. If you decide to consult any other source – whether it is a book, article or website – you must cite that source and include footnotes and a bibliography. Please use MLA format (see Everyone is an Author, chapter 27).

Option A: defend Antigone, arguing why she was right to bury Polynices, disobeying Creon but adhering to traditional, unwritten divine laws and avoiding ritual pollution.

Option B: defend Creon, and show why Antigone was wrong to break the laws of the state, giving burial honors to an enemy.
Don't just take the position you instinctively agree with: choose which stance would be more interesting to justify! Don't forget to use evidence from Haemon and Tiresias to make your case, as well as paying careful attention to the words of Antigone, Creon, Ismene, and the chorus.

The main goal of this speech is to work out compelling and logical reasoning, presenting well-focused and clearly explained textual evidence to argue for a particular position. (See Blackboard assignment details and peer worksheet for further details and advice).

Your audience consists of students in this class, who have read Antigone, but who need to be reminded of specific verbal details and the mythical, cultural, and historical context.

When you copy edit and proofread a near-final draft of your essay, read it aloud, and make sure (a) that you wrote down what you meant to say, and (b) that each sentence would easily be easily understood by listeners.

Use MLA format. You are not required to consult outside sources (e.g. scholarly articles or book chapters on ancient Greek mourning rituals and concepts of pollution), but if you do so, you must cite those sources.

**3a. SCLA 10100: Assignment 3: Blog post Option A**

Your blog post should be 1000-1400 words, doubled spaced, 12 pt. font, with word count listed.

You have been invited to write a guest blog post for a high-school teacher's pedagogy/teaching blog. The blog has a wide audience of teachers, parents, and those involved in education in other ways (as students, administrators, etc.)

In your first paragraph, find a hook to convince your readers that your post is worth reading in full. Your hook should include: (1) a framing observation that your readers will recognize (whether they agree or disagree); (2) a question that logically emerges from that framing observation; (3) a sketch of how the rest of your blog post will address that question. The body of your blog post should reinforce your thesis through specific, well-explained examples from The Tale of Genji. This assignment does not require any outside research; it is based on your close reading of this deeply psychological novel. Your audience is not familiar with this text so be clear about the historical context and cultural milieu as we discussed in class. You are seeking to explain your ideas about the text to your audience. Your tone should be confident and authoritative, but also seek to connect to your readers, who are high school teachers interested in whether to include The Tale of Genji in their own teaching. You do not need to do outside research, but if you do decide to consult scholarly sources – whether it is a book, article or website – you must cite that source. You will probably also want to include in your blog post some useful LINKS to other relevant public domain online sources aimed at general readers.

**Sample topic:** the transitory nature of everything as portrayed in the Tale of Genji and particularly the chapter, “The Sacred Tree.” The description of the waning of the autumn season and the disappearance of plants, flowers and insects suggests the ephemeral quality of life itself.
How does the exchange of poetry between Genji and the Rokujo Lady exemplify the transitory nature of the world?

3b. SCLA 10100 Assignment 3: Blog post Option B

Your blog post should be 1000-1400 words, doubled spaced, 12 pt. font, with word count listed.

You have been invited to write a guest blog post for a high-school teacher's pedagogy/teaching blog. The blog has a wide audience of teachers, parents, and those involved in education in other ways (as students, administrators, etc.)

In your first paragraph, find a hook to convince your readers that your post is worth reading in full. Your hook should include: (1) a framing observation that your readers will recognize (whether they agree or disagree); (2) a question that logically emerges from that framing observation; (3) a sketch of how the rest of your blog post will address that question.

In your first paragraph, introduce your topic using a framing observation and explaining your investigative question; briefly state your thesis. The body of your blog post should address your investigative question, supporting and developing your thesis through examples from our Arthurian texts, *The Lais of Marie de France* and *Sir Gawain and the Green Knight*, as well as the videos we watched on each.

You do not need to do outside research, but if you do decide to consult other sources – whether it is a book, article or website – you must cite them. You will probably also want to include in your blog post some useful LINKS to other relevant public domain online sources.

Sample questions for exploration in your blog post:

1) There are several short film versions of *Sir Gawain and the Green Knight* on YouTube. Please evaluate one or two from the perspective of a high school teacher seeking to inspire students and interest them in the poem. Having read the text, would you say the films you chose accurately portray the events and the mood of the poem? Your audience is: other teachers interested in planning their lessons. Focus on specific visual and verbal details.

2) Compare and contrast Marie de France’s depiction of Sir Lanval with the short film version we watched in class (it is available on YouTube). Concentrating on representations of women, do you think the film accurately conveys Marie de France’s view of women and of courtly love? You need to be critical and informative. Focus on specific visual and verbal details.
RESEARCH PAPER

Your final paper should be 2200-2500 words, doubled spaced, 12 pt. font, with word count listed. Along with your paper, you will need to hand in a polished annotated bibliography of 800-1200 words (i.e. a total of 3000-3900 words).

For this paper, you will need to locate both primary and secondary sources that allow you to develop and answer a research question on a topic of your choice. Use our library’s databases. There are many sources, but some are far better than others, and you must evaluate and choose what you believe to be the most accurate and helpful. You will need to assess the extent of the sources needed for answering your question. However, it is expected that you will explore at least 5 primary and/or secondary sources beyond the main primary text you are investigating. Before writing your draft, you will need to present a clear project proposal and a draft of your annotated bibliography.

Your audience may be EITHER the general reader, interested in your topic but not deeply informed OR a Purdue student (not in this class), who may know a bit about the topic, but who needs to be convinced that your contribution matters. Your tone should be formal, and your evidence precisely explained. This is academic writing geared toward general readers (not experts). The body of your paper should reinforce your thesis, providing evidence from scholarly publications as well as from the main primary text you are exploring. Use MLA format.

(1) Develop your own well-focused research question. (2) Gather a suitable selection of primary and secondary sources to help you address this question in your analysis. (3) Work out a provisional thesis that answers your research question, drawing on the preliminary results of your research. (4) Test and explore that provisional thesis as you write your project proposal, annotated bibliography, and first draft paper. Gather additional sources as needed. (5) In your final draft, present a convincing, nuanced, and well-supported thesis, with appropriate citation of your sources, and detailed analysis of the evidence.

Your goals include not only convincing your readers of your analysis (including the selection and exploration of relevant evidence) and argument (including your central thesis) but also showing them why this research matters.

Below are three samples of broad topics centering on your Shakespeare and Locke readings (if you write about Locke, you will need to read ahead in the syllabus). Even if you choose to build on one of these groups of prompt questions, you will still need to draft and revise your own carefully focused research question; this involves working out what primary and secondary sources are needed to answer your research question. Once you have developed your own specific research question and have selected and evaluated an appropriate set of preliminary sources, you will need to develop a provisional thesis, based on what you have learned from those initial investigations. Your project proposal and annotated bibliography will help you focus on these steps in the research project. You will then need to continue your research and thought, to test and (if necessary) revise this provisional thesis. Your final thesis must distill the importance of this research topic: it should either *answer* the research question, or *explain precisely why this research question
matters*, if you discover that the research question cannot be answered fully using the time frame
and resources available.

You are welcome to choose ANY of the primary texts we are reading this semester as the starting
point for your research, or you may seek approval from your instructor for research related to a
different primary text. However, it is recommended that you make Shakespeare or Locke your
starting point, because you will need to keep up with those readings during the last third of the
semester even if your research project takes a different direction.

Sample broad topic questions:

a) In what ways do recent archaeological discoveries about Richard III affect our understanding of
the Shakespeare's play?

b) How has Shakespeare's play shaped and/or distorted collective memories of Richard III in his
own time and in subsequent generations, extending to the present day?

c) In what ways is Locke’s vision of the obligations of government and the rights of the people
still relevant today?

Exercises:

October 6: Search Comparison Exercise: Purdue Library's Search Tool vs. Google

Part 1: Search for Information in a Library Database

A-Z Databases is a great database for beginning your research (though not necessarily your
last stop). It searches for articles from over 500 databases all at once. This means you may get
various types of sources, depending on your search terms and strategy (e.g., scholarly articles,
newspaper and magazines). Purdue Libraries also offers the following areas of information for
Learning & Information Literacy and Scholarly Communication:

- Purdue e-Pubs, a digital document repository including e-books, papers, reports and
more by Purdue Authors.
- e-Archives, digitized archives and special collections of Purdue University.
- PURR, a platform for research collaboration and data management for Purdue
researchers.

As you evaluate each source’s relevance, consider its audience and purpose.

(NOTE: Purdue Library Search results can be personalized by “Preferred Discipline” or
“Material Type,” - e.g., articles, magazines, news, peer-reviewed, etc.).

To begin a Purdue Library Search:

- Open a Web browser and go to https://www.lib.purdue.edu/
Search: using topics and key words you selected through your group-work in class Fri, Oct. 6:
  - Enter a search term relevant to your topic in the box. Click “Search.” What kinds of results do you see? (Generally avoid using long strings of words; selective use of a few keywords usually improves search results.)
  - Add an additional search term. How does that change the results?
  - Explore other search options. Note the search strategies that improve or weaken the relevance of your results.

Choose an article:
Find an article that appears especially relevant to your topic. Follow the links for PDF or full text. Answer the following:

  What is the article title and publication source?
  Who is the intended audience? How can you tell?
  What is the purpose of the article? Is it informative or persuasive?
  State briefly how you might use this source to strengthen your presentation. (Your answers to some of the previous questions about the source may help with considering this.)

Part 2: Search for Information on the Web

In order to put your results into a broader context, search for information on the Web:
  - Point your Web browser to www.google.com.
  - Try the same search you did in Purdue Library Search.
  - Consider how the information retrieved from Google might be used as further evidence in your information investigation.

Choose a result:
Find a web source that appears especially relevant to your topic. Answer the following questions:

  URL:

  Does the site have an author? If yes, who? What do you know about this person/publisher?
  Who is the intended audience? How can you tell?
  What is the purpose of the web page or website? Is it informative or persuasive?
  State briefly how you might use this source to strengthen your presentation. (Your answers to some of the previous questions about the source may help with considering this.)

Part 3: Think and Evaluate

1. How does the information found through Google compare with that retrieved from the library’s Purdue Library Search?
2. How do your search experiences in Google and *Purdue Library Search* compare?

3. Describe 1-2 differences and 1-2 similarities between the type of information you located through *Purdue Library Search* and the information found through Google. Do these differences suggest anything about how to use library database or Google for your academic work?

**November 1: Exercise on Facts, Interpretations, and Misrepresentations: *Sir Gawain and the Green Knight* vs. SparkNotes vs. Wikipedia vs. Gawain scholarship**


Answer the following questions. Your answers must be at the very least one paragraph long each. They must contain either internal evidence from the poem or outside sources, depending on the question.

1) In the content section, SparkNotes reports that there is “little evidence about the Gawain poet.” Is that true? What does the poem’s internal evidence about the poet suggest that they fail to mention?

2) This section also asserts that the poem is not “overtly Christian.” How might this mislead students? Could you argue that the poem is rich in Christian thought and symbolism?

3) SparkNotes consistently calls the first scene at Camelot the “beheading game,” but the word “beheading” never appears in the poem. Why according to Victoria Weiss is the word, “beheading” problematic? What does Weiss’s analysis suggest about this opening scene in the poem that SparkNotes fails to mention?

4) In the analysis section, SparkNotes tells students that “Gawain’s desire to maintain his personal integrity at all costs enables him to conquer his fears in his quest for the Green Knight.” (my italics). Is this assertion problematic and misleading or can it be justified?

5) SparkNotes claims that the Green Knight’s appearance is linked to “agricultural cycles” but provides no evidence or analysis. In what sense does the Wikipedia article explain this assertion and what sources does it reference?

6) Check the following references in the Wikipedia entry: notes 24, 45, 88 and 107. What is wrong with each one? And, do you feel, after looking at these sources, that they provide adequate evidence for the analysis distilled in the entry?
7) Which of these two online sources, Wikipedia or SparkNotes is a more reliable resource? What are the different functions that they serve? Speak to the following issues: evidence, analysis, and what you see as the cultural assumptions embedded in each of these articles.

8) What is the primary function of Victoria Weiss’s article and how is it significantly different from the two online sources, Wikipedia or SparkNotes?

November 6: Exercise on Facts and Misrepresentations in News Sources, due Mon. Oct. 16, 10 a.m., Blackboard Discussion Board

Topic: Enemies of the State

One of Antigone's central questions is whether traditional civic and familial rights and duties (burial and mourning) still apply when a citizen, Polynices, has become an enemy of the state.

Your job is to look for recent news stories (within the last 10 years) on events that raise broadly comparable questions in a modern context: what rights have been consistently acknowledged by the U.S. government as human rights? What rights have been defined or redefined merely as civic rights (i.e. not applicable to non-citizens or to citizens who are redefined as enemies of the state)? And, have different branches of government or different legal experts taken different positions on questions of this kind?

Your tasks are to find, evaluate, and analyze (using questions i-xi below) three news stories that present different perspectives on a news event relating to this topic.

You are welcome to search for stories on any relevant news event from the last 10 years. If you're not sure where to start, look for stories on the attempts to close the Guantanamo Bay Detention Centre (sometimes called GTMO or "Gitmo").

Note down brief answers to each of the following questions on all three of your chosen articles (questions adapted from Steve Inskeep "A Finder's Guide to Facts" NPR.org December 11, 2016):

i) Does the headline match the article? Is anything stated or implied by the headline that is inconsistent with or unsupported by the article's content? How is the headline used to readers' attention and shape their perception of the news presented in the article?

ii) Does the article match the original news story from which it was lifted? Look for links to original sources (e.g. Reuters, Associated Press, national/international newspapers such as The New York Times, Washington Post, Guardian, Financial Times, etc.) and click through and see what the original says. If you find new elements that are not in the original source, what evidence is provided for these additions? Can you verify this evidence from other sources? What are those other sources?
iii) Are quotes contextualized accurately/informatively? If a brief quote (e.g. from a politician's comments) seems controversial or simply infuriating, search for the full statement and see what context has been omitted from this story. Does the short version of the quote accurately reflect/condense the whole statement? What has been left out?

iv) Is the story set in the future? It's hard to get firsthand reporting from the future! What are the most likely rhetorical goals of this future tense "news"? Are the reasons for this hypothesis made explicit, or does the timing seem designed to confuse readers?

v) Does the story attack a generic enemy or praise a vaguely defined group? (A few possible examples: "Muslims," "Christians," "atheists," "Trump supporters," "the left," "the military," "liberals," "big oil," "hardworking American citizens," "the Russians"). Good reporting avoids generalizations and is specific about who is making a claim about what.

vi) Are you asked to rely on one killer factoid or video? (If a photo, video, or hacked document seems inconsistent with other reliable news on a topic, keep searching until you are sure that the "evidence" is reliable).

vii) Who/what is the news source, anyway? Does the news source employ editors and fact-checkers?

viii) Does the story present varied or conflicting opinions on the issue being reported? If not, why not?

ix) What is the original publication date of the story? Why does this date matter?

x) Give links and full citation information for your three stories, so that other students can reliably access them. (Note: specific direct links often change, but citation information should remain stable).

xi) Summarize briefly, why you chose these three stories and what you learned from answering questions i to ix. What different perspectives do these stories provide on the event reported? Which story appeared most reliably informative, and which distorted the facts and/or issues at stake most? How is the event/issue relevant to the overall topic of enemies of the state.

Peer Commenting Worksheet (use Word document available on Blackboard):

As you write your comments, please consider the kind of supportive, friendly, and detailed suggestions that you yourself would find useful for the writing process. Complete one worksheet for each essay you're analyzing (use "save as" to give each PDF a new name; use bold, dark blue, or a different font to distinguish your comments from the questions). Explain your answers to EVERY QUESTION as fully and clearly as possible, except for Question 8: it is not your job to proofread and copy edit your peers' work. You should provide 400-800 words of clear analysis for each worksheet.
Title of Essay:

1a. Does the introduction present a well-focused, text-based framing observation that leads into the central question/problem under investigation? **What is that initial framing observation?** What central investigative/research question is driving the essay?

Note: Starting your essay with the particular observation that prompts your main question will give readers the context needed for understanding the framework of your argument. It is important to unfold in your introduction the intellectual problem to be addressed by your essay. This helps your readers get involved in the argument you are making, so that they end up with a sense of “a-ha! Now I get it!” after they see its details.

1b. Does the paper have a debatable central thesis/argument/claim that addresses this question? **What is that thesis?** Restate it in your own words. Where has the writer laid out the thesis?

Note: There should be a tight link between your central question and your thesis. It is usually best to give a preview of your central observation(s), question, and thesis in your introduction, and follow up with a more nuanced conclusion at the end of your paper. (In the humanities it’s expected that your conclusion will develop rather than simply repeat your central thesis). A “debatable” thesis simply means that the argument is sufficiently precise and complex to demand exploration in a paper of the assigned length. The thesis should not be so general and so obvious as to be indisputable, but it won't usually be counter-intuitive or shocking. If the thesis is multi-pronged, please use more than one sentence to lay out your "thesis statement."

1c. Has the writer successfully diagnosed the main thrust of their paper?

If not, please explain how the issues under discussion in the body of the paper differ from the questions that the introduction has highlighted as central. Does the writer need to spell out the connections more explicitly, or do you see a more fundamental lack of coherence?

2. Is it clear precisely how the paper's observations, questions, and arguments emerge from the text(s) discussed? Has the writer explored and carefully cited specific details of the text or other appropriate evidence in order to develop the analysis convincingly? **Give examples of where evidence is used most effectively, and explain why these sections are successful.** Where does the writer need to add more detailed evidence (e.g. through summaries, and/or with direct quotations)? Has the writer added clear citations so that readers can easily find the evidence provided and examine the context for themselves?

3. Does each paragraph have a clear focus? Are any paragraphs long or unwieldy? (Give examples of especially well focused paragraphs and/or paragraphs that need dividing or reshaping).
Note: It is usually best to make the focus of each paragraph clear in the very first sentence. Begin each paragraph with a mini-introduction: a "point sentence" or "topic sentence" that guides readers towards the sub-argument that is being presented.

4. Are there any puzzling transitions in the paper or places where you think the sequence of analysis could be improved?

5a. Please pick out the clearest and most informative sentence in the paper, and explain your choice.

5b. Please pick out the most confusing sentence in the paper, and explain your choice.

6a. Please note any parts of the paper which seem repetitive or redundant.

6b. Please note any parts of the paper which seem too compressed. Are there places where the writer needs to support a point with more explanation or with further analysis of the text? Explain in detail.

7. Ask of the paper “so what?” after you finish reading. Has the paper investigated and developed the observation, question(s) and thesis that were presented in the introduction? Describe what you have learned from the paper. If you cannot find an answer to the “so what?” question, say so (in a nice way!). Discuss what changes to the writing would show you more clearly why the issue under discussion matters for our understanding of the text or for our grasp of the cultural/historical/conceptual issues at stake here.

Note: Try to write a conclusion that will help readers see the stakes of your analysis. Do not simply repeat your thesis from your introduction!

8a. If applicable to the Assignment, has the writer chosen the most relevant sources? Do those sources reinforce their thesis?

8b. Do you feel the writer understands the cultural assumptions and biases (if any) of their sources?

9. Has the writer carefully proof-read and copy-edited her/his work? Does the paper use clear English at a level of formality that is appropriate for this audience and genre of writing, sentence by sentence? Should the writer pay more attention to spelling, punctuation, and grammar, and/or finding suitable word choices?

Note: Aim for directness, above all. For academic writing, it is best neither to shoot for excessive levels of formality, nor to flout aggressively the conventions of academic prose. Either extreme risks obscuring your argument or distracting your readers. You are aiming to communicate a nuanced piece of analysis as simply and transparently as possible.
### A) Formal Presentations will be graded as follows:

<table>
<thead>
<tr>
<th>Format/Content</th>
<th>Points Received</th>
<th>Points Possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title/Objective of Speech (Before Introduction)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Introduction</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>- Attention getter</td>
<td></td>
<td></td>
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<tr>
<td>- Reveal topic</td>
<td></td>
<td></td>
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<tr>
<td>- Introduce main points</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>- Clear, organized main points</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Main points fully supported</td>
<td></td>
<td></td>
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<tr>
<td>- Organizations well planned</td>
<td></td>
<td></td>
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<tr>
<td>- Transitions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Content</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>- Signal audience of the end</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Reinforce main points</td>
<td></td>
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<tr>
<td>Delivery</td>
<td></td>
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<tr>
<td>Poise/posture</td>
<td>5</td>
<td></td>
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<tr>
<td>Eye contact</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Tone/rate/pitch/inflection</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Time requirement: 5 minutes</td>
<td>5</td>
<td></td>
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<tr>
<td>One point will be deducted for every minute the speech is over or under the time requirement.</td>
<td></td>
<td></td>
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<tr>
<td>Complete Sentence Outline</td>
<td>10</td>
<td></td>
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<tr>
<td>Presentation Outline</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Visual Aid</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><strong>Total Points for Speech</strong></td>
<td>100</td>
<td></td>
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</tbody>
</table>
B) The Short Assignments & Research Paper will be graded as follows:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thesis</strong></td>
<td>Thesis is interesting, clear, arguable and lays out a clear position on the topic</td>
<td>Thesis is vague or inconsistent and references the topic, but not a clear position</td>
<td>Thesis is confusing, simple, or descriptive</td>
<td>The thesis is purely descriptive or obvious</td>
<td>Incomplete</td>
</tr>
<tr>
<td>/10</td>
<td>9-10 points</td>
<td>8 points</td>
<td>7 points</td>
<td>6 points</td>
<td>0-5 points</td>
</tr>
<tr>
<td><strong>Structure and organization</strong></td>
<td>Well-structured; paragraphs are clearly focused and organized; clear beginning and ending paragraphs; appropriate, coherent sequence, each paragraph relates directly and clearly to the thesis</td>
<td>Structured; most paragraphs are focused; discernible beginning and ending paragraphs</td>
<td>Structured; most paragraphs are focused, but paragraphs do not all relate to the thesis</td>
<td>Unstructured; most paragraphs have structure but do not fit together in an organized way to support the thesis</td>
<td>Unstructured; most paragraphs are rambling and unfocused; no clear beginning or ending paragraphs</td>
</tr>
<tr>
<td>/20</td>
<td>18-20 points</td>
<td>16-17 points</td>
<td>14-15 points</td>
<td>12-13 points</td>
<td>0-11 points</td>
</tr>
<tr>
<td><strong>Understanding of texts</strong></td>
<td>Demonstrates nuanced mastery of content</td>
<td>Demonstrates understanding of content</td>
<td>Conveys content accurately but fails to elaborate</td>
<td>Basic content is wrong, or substantially incomplete</td>
<td>Basic content is wrong, or substantially incomplete</td>
</tr>
<tr>
<td>/20</td>
<td>18-20 points</td>
<td>16-17 points</td>
<td>14-15 points</td>
<td>12-13 points</td>
<td>0-11 points</td>
</tr>
<tr>
<td>Argument</td>
<td>Independently developed debatable thesis addressing suitable research question; argument well developed and considers possible objections.</td>
<td>Discernible argument, including a clear, debatable thesis independently developed in response to a suitable research question. Acknowledges possible objections.</td>
<td>Weak or unclear argument; thesis unclear; OR research question underdeveloped and very close to broad sample topic question.</td>
<td>Paper has some argument but slips into unanalytical summary/description; OR research question does not go beyond broad sample topic question.</td>
<td>Paper does not attempt to construct an argument.</td>
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<tr>
<td>/20</td>
<td>18-20 points</td>
<td>16-17 points.</td>
<td>14-15 points</td>
<td>12-13 points</td>
<td>0-11 points</td>
</tr>
<tr>
<td>Evidence</td>
<td>Analysis goes beyond description, offering nuanced and sophisticated insights into evidence. Clear and appropriate presentation of evidence and citation.</td>
<td>Analysis offers solid insights into evidence. Clear and appropriate presentation of evidence and citation.</td>
<td>Analysis offers mostly sound insight into evidence. Inconsistent but largely correct use of evidence and citation.</td>
<td>Weak or logically inconsistent insights into evidence.</td>
<td>Little or no analysis of evidence Incorrect use of evidence and citation.</td>
</tr>
<tr>
<td>/20</td>
<td>18-20 points</td>
<td>16-17 points</td>
<td>14-15 points</td>
<td>12-13 points</td>
<td>0-11 points</td>
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SCLA 10200
Transformative Texts: Critical Thinking & Communication II: Modern World

SAMPLE SYLLABUS

Course Description

SCLA 10200 is the second semester of Level I of the Cornerstone certificate program. It is dedicated to developing and enhancing the ability of students to convey information through oral presentations, advancing their understanding of the importance of rhetorical situations and choices; analyzing and constructing presentations for different audiences; gathering and evaluating sources for presentations and using visual aids effectively. This course places an emphasis on engaged learning through class discussion, activities, and peer review. Students meet regularly with their instructor in one-on-one sessions in order to discuss their progress and help them meet the fundamental goals of this course.

SCLA 10200 is based on the fundamental premise that great texts --whether famous speeches, essays, or poetry as well as film and digital media -- inform and inspire students, encouraging their creative and imaginative capacities, helping students see the world from different perspectives and broadening their worldview. In this class, we will examine a series of texts (including digital media); seeking to understand the contexts in which these texts were produced as well as what these texts mean to us today.

Learning Outcomes: Oral Communication

By the end of the semester, students will:

1. Demonstrate effective, professional delivery, designing and adapting appropriate verbal appeals through vocal intonation and non-verbal cues.
2. Distinguish and apply appropriate informative, persuasive, explanatory, interrogatory and argumentative strategies and techniques in the discussions and in formal presentations.
3. Organize presentations with effective supporting materials.
4. Locate and evaluate effective sources of information.
5. Engage critically with transformative texts, drawing on multiple perspectives, including the individual, the historical, and the contemporary.

We will reach these foundational outcomes through a number of activities, including:

Class Discussion and Activities
Small Group Discussion & Collaboration
Individual and Group Presentations
Peer Review
Reading, Discussing, Watching & Listening to Great Speeches and Poetry
Research Activities, Abstracts, Outlines and Annotated bibliographies

Required Text:


Materials Provided by the Instructor:

Speech Packet (contents listed at the end of this document)
Poetry Packet (contents listed at the end of this document)

Grades will be calculated as follows:

Discussion and Attendance 20%
Daily Journals 20%
Peer Review, Abstracts, Outlines & Annotated Bibliographies 20%
Oral Presentations 40%

The grading scale is:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>Average</td>
<td>Below Avg.</td>
<td></td>
</tr>
<tr>
<td>A+</td>
<td>100-97</td>
<td>C+</td>
<td>79-77</td>
</tr>
<tr>
<td>A</td>
<td>96-94</td>
<td>C</td>
<td>76-74</td>
</tr>
<tr>
<td>A-</td>
<td>93-90</td>
<td>C-</td>
<td>73-70</td>
</tr>
<tr>
<td>B+</td>
<td>89-87</td>
<td>D+</td>
<td>69-67</td>
</tr>
<tr>
<td>B</td>
<td>86-84</td>
<td>D</td>
<td>66-64</td>
</tr>
<tr>
<td>B-</td>
<td>83-80</td>
<td>D-</td>
<td>63-60</td>
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</tbody>
</table>

- Below 60 is failing: F

Discussion and Attendance (20%): The success of this course depends on your regular attendance and active participation. In class, you are expected to share your opinion on the readings and presentations, ask questions, and listen to your fellow students. Students should bring the day’s readings and thoughtful notes to each class. On any given day, your participation is graded on a scale from 0 (lowest) through 4 (highest), using the criteria below. The criteria focus on what you demonstrate; they do not presume to guess at what you know but do not demonstrate. This class is about learning from each other.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Absent.</td>
</tr>
</tbody>
</table>
| 1     | Present; not disruptive.  
Tries to respond when called upon but does not show adequate preparation.  
Demonstrates very infrequent involvement in discussion. |
| 2     | Exhibits adequate preparation: knows basics of assigned readings, but does not show evidence of trying to interpret or analyze them.  
Offers straightforward information (e.g., straight from the reading), without elaboration or volunteering very infrequently (perhaps once a week).  
Does not offer to contribute to discussion, but shows preparedness when called on.  
Demonstrates sporadic involvement. |
| 3     | Reveals good preparation: knows assigned readings well; has thought through implications of them.  
Offers interpretations and analysis of reading material (more than just facts) to class.  
Contributes well to discussion in an ongoing way: responds to other students’ points; thinks through her/his own points; questions others in a constructive way; offers and supports suggestions that may challenge the majority opinion.  
Demonstrates consistent ongoing involvement.  
Brings assigned reading to class. |
| 4     | Exhibits excellent preparation: has analyzed assigned reading, relating it to readings and other material (e.g., readings, course material, discussions, experiences, etc.).  
Offers analysis, synthesis, and evaluation of reading material.  
Contributes in a significant way to ongoing discussion: keeps analysis focused; responds very thoughtfully to other students’ comments; contributes to cooperative argument building; suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.  
Demonstrates ongoing active involvement.  
Brings assigned reading to class. |

**Journals (20%)**: This class requires that you keep a journal in which you take your class notes and your notes on your readings. You may wish to outline chapters from the textbook in your notebook. You may also receive “prompts” from time to time that will ask you to answer a question from the readings. Answers should be around 120 words in length. Be clear and concise. Refer to the readings as you answer the question, but be sure to use your own words, apart from brief quotations to support your reasoning. I will collect your journal at various times over the course of the semester.

Journals will be assessed as follows:
Class notes are precise and clear: 25 points
Reading notes are informed and thoughtful: 25 points
Answered writing prompt with clarity: 50 points
Peer Review, Abstracts, Outlines & Annotated Bibliographies (20%):
Several specific exercises requiring writing are detailed in the schedule, to help students master a range of specific skills. Peer reviews, abstracts/outlines and annotated bibliographies will be graded based on the rubrics below.

SCLA 10200 Peer Review Sheet

<table>
<thead>
<tr>
<th>NAME:</th>
<th>SPEECH TOPIC:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Needs Improvement</td>
</tr>
</tbody>
</table>

1. Strong eye contact or hosing 1 2 3 4 5
2. Used vocal variety/not monotone (includes rate, volume, pitch) 1 2 3 4 5
3. Spoke loud enough/speech flowed Smoothly—not halting 1 2 3 4 5
4. Extemporaneous delivery didn’t read speech/not note reliant; it didn’t sound memorized, conversational style used 1 2 3 4 5
5. Articulated words/pronounced words correctly 1 2 3 4 5
6. Language clear and appropriate for audience/occasion/topic 1 2 3 4 5
7. Did not use verbal fillers 1 2 3 4 5
8. Gestured well 1 2 3 4 5
9. No distracting mannerisms (i.e. swaying, tapping, rocking, stepping back and forth, fidgeting) 1 2 3 4 5
10. Posture strong and confident (not leaning on podium, standing tall, not hunched over) 1 2 3 4 5
11. Appeared confident and prepared 1 2 3 4 5
12. Met time requirements Time:___________
13. Dress/appearance created positive Image—they “dressed” the part

14. Visual aids (if required)
   - Usefulness: helped to explain, clarify, create interest, etc.
   - Appearance of visual aid: aids credibility, large enough, professional looking
   - Handling of visual: knew how to use equipment, everyone could see, didn’t pass inappropriately around, etc.

GRADE OR TOTAL POINTS

Rubric for Abstract and Outline:

<table>
<thead>
<tr>
<th></th>
<th>19 - 20 pts. 16 -18 pts.</th>
<th>13-15 pts.</th>
<th>13-10 pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Outline format</strong></td>
<td>95% - 100%</td>
<td>80% - 90%</td>
<td>65% - 75%</td>
</tr>
<tr>
<td><strong>Accuracy</strong></td>
<td>Accurate information included in outline and abstract</td>
<td>Missing important information.</td>
<td>Information missing or inaccurate</td>
</tr>
<tr>
<td><strong>Relationship to issue addressed in speech</strong></td>
<td>Fully addresses speech issue.</td>
<td>Addresses most aspects of the issue</td>
<td>Has little relation to the issue</td>
</tr>
<tr>
<td><strong>Abstract</strong></td>
<td>It concise and clearly stated.</td>
<td>Fairly well stated.</td>
<td>Unclear. Very poor style</td>
</tr>
</tbody>
</table>
# Rubric for Annotated Bibliography

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Quantity of sources</strong></td>
<td>Document cites the number of sources outlined in the assignment.</td>
<td>Document is either one source over or under the required number of sources.</td>
<td>Document is two to three sources over or under the required number of sources.</td>
<td>Document is four to five sources over or under the required number of sources.</td>
<td>Document is more than five sources over or under the required number of sources.</td>
</tr>
<tr>
<td><strong>10 pts.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Quality /Reliability of Sources</strong></td>
<td>All sources cited can be considered reliable and/or trustworthy.</td>
<td>Most sources cited can be considered reliable and/or trustworthy.</td>
<td>Some sources can be considered reliable and/or trustworthy.</td>
<td>Few sources cited can be considered reliable and/or trustworthy.</td>
<td>Little or no reliable and/or trustworthy sources cited.</td>
</tr>
<tr>
<td><strong>20 pts.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Variety of Sources</strong></td>
<td>Excellent variety of sources; cites more than four types of sources.</td>
<td>Good variety of sources; cites four types of sources.</td>
<td>Adequate variety of sources; cites three types of sources.</td>
<td>Poor variety of sources; cites two types of sources.</td>
<td>No variety of sources; cites only one type of source.</td>
</tr>
<tr>
<td><strong>20 pts.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Writing fluency of annotations</strong></td>
<td>All annotations are thoughtful, complete, and well written.</td>
<td>Most annotations are thoughtful, complete, and well written.</td>
<td>Some annotations are well written but some are lacking in completeness, thought, and/or writing quality.</td>
<td>Most annotations are lacking in completeness, thought, and/or writing quality.</td>
<td>All annotations are lacking in completeness, thought, and/or writing quality.</td>
</tr>
<tr>
<td><strong>25 pts.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Documentation</strong></td>
<td>Citations are formatted correctly in the document.</td>
<td>There are a few formatting errors in the document’s citations.</td>
<td>There are some formatting errors in the document’s citations.</td>
<td>There are many and/or frequent formatting errors in the document’s citations.</td>
<td>There is little or no adherence to any format</td>
</tr>
<tr>
<td><strong>25 pts.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Oral Presentations (4 x 10% each):** Each student will give three oral presentations (ca. 7-10 minutes) and participate in one group presentation (ca. 10 minutes). A complete list of the assignments are at the end of this syllabus.

Presentations will be assessed as follows:

<table>
<thead>
<tr>
<th>Format/Content</th>
<th>Points Received</th>
<th>Points Possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title/Objective of Speech (Before Introduction)</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>• Attention getter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Reveal topic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Introduce main points</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>• Clear, organized main points</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Main points fully supported</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Organizations well planned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Transitions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Content</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>• Signal audience of the end</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Reinforce main points</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delivery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poise/posture</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Eye contact</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Tone/rate/pitch/inflection</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Time requirement:</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>One point will be deducted for every minute the</td>
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<tr>
<td>speech is over or under the time requirement,</td>
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<td></td>
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<tr>
<td>Complete Sentence Outline</td>
<td>10</td>
<td></td>
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<tr>
<td>Presentation Outline</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Visual Aid</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><strong>Total Points for Speech</strong></td>
<td></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**Comments:**
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading and Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/Jan. 9</td>
<td>Introduction to the Course Requirements</td>
<td></td>
</tr>
<tr>
<td>F/Jan. 20</td>
<td>Inspiration Anyone? Great Speeches and Transformative Texts</td>
<td></td>
</tr>
<tr>
<td>W-F/ Jan. 25-27</td>
<td>Reading, Listening and Discussing “The Love Song”</td>
<td>Wednesday: Discuss First Oral Presentation Assignment [see Presentation Assignment 1, below]</td>
</tr>
<tr>
<td>M/Jan. 30</td>
<td>Discussion of Plato, The Apology</td>
<td>[First Abstract and Outline due in Class]</td>
</tr>
<tr>
<td>W/Feb. 1</td>
<td>Discussion &amp; Watching: Hamlet’s Soliloquy, “To Be or Not to Be”</td>
<td></td>
</tr>
<tr>
<td>F/ Feb. 3</td>
<td>Discussion and Reading of Nora Ephron’s “Commencement Address, Wellesley Class of 1996”</td>
<td></td>
</tr>
<tr>
<td>M-F/Feb. 6-10</td>
<td>Speech Week: First Presentations</td>
<td>[each student is assigned a date to give their presentation] Peer reviews are due at the end of each class period</td>
</tr>
<tr>
<td>M-F/Feb. 13-17</td>
<td>Research Week</td>
<td>Monday &amp; Wednesday: Meet at HSSE with library faculty Wednesday is a treasure hunt (for sources). Discuss research strategies, databases, and finding aids. Friday: Meet in our Classroom: How to Evaluate Sources. Exercise: Plato, Apology vs. SparkNotes</td>
</tr>
</tbody>
</table>
The Art of Persuasion
Discussion and Reading of Sojourner Truth, “Ain't I A Woman”
Read Chapter 9, “Public Speaking,” & Chapter 10, “Informative and Persuasive Speaking,” in The Art of Communication (pp. 167-191)

Taking a Stand
Discussion and Reading of Frederick Douglas, “The Hypocrisy of American Slavery”
Discussion & Reading of Emmeline Pankhurst, “Freedom or Death”
Reread Chapter 10 in The Art of Communication

Image is Everything: The Art of the Visual Aids
Read Chapter 12, “Technology and Communication,” in The Art of Communication (pp. 208-224)
Discussion of Second Oral Presentation Assignment
[see Presentation Assignment 2, below]

Speech Week: Second Presentations
Monday: all abstracts and outlines due
[each student is assigned a date to give their presentation]
Peer reviews are due at the end of each class period

More Speeches and Peer Review

Individual Appointments
[class times & beyond will be used for one-on-one appointments with the Instructor]

Twentieth-Century Moments in History & Speech
Discussion of Third Presentation Assignment
[see Presentation Assignment 3, below]

The Easter Rebellion, 1916
Read and Discuss Yeats, “The Second Coming” and “Easter 1916”
Read and Discuss Patrick Pearse, “Ireland Unfree Shall Never Be At Peace”

War & its Aftermath
Discussion & Reading of Winston Churchill, “Blood, Toil, Tears & Sweat;” Czeslaw Milosz, “Child of Europe”
(First 2 stanzas only); & Elie Wiesel, “The Perils of Indifference”

Small Group Class Activity
Half the Class will watch and evaluate, Julia Gillard, “Misogyny Speech” and half will watch and evaluate Ronald Reagan, “Tear Down this Wall.” [Evaluations are due at the end of class]
<table>
<thead>
<tr>
<th>W/March 29</th>
<th>Human Rights and Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read, Discuss, &amp; Watch Martin Luther King, Jr., “I Have a Dream”</td>
<td></td>
</tr>
<tr>
<td>Read and Discuss Nelson Mandela, “I Am Prepared To Die”</td>
<td></td>
</tr>
<tr>
<td>Read and Discuss Langston Hughes, “I, too, Sing America”</td>
<td></td>
</tr>
<tr>
<td>[Abstract &amp; outline of Presentation Assignment 4 due]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F/March 31</th>
<th>Discussion and Peer Review of your Abstracts &amp; Outlines</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>M-F/April 3-7</th>
<th>Speech Week: Third Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Each student is assigned a date to give their presentation]</td>
<td></td>
</tr>
<tr>
<td>Peer reviews are due at the end of each class period</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M/April 10</th>
<th>More Speeches and Peer Review</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>W-F/April 12-14</th>
<th>Working Together: Small Group Collaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Chapters 7, “Small Group Communication,” in <em>The Art of Communication</em> (pp. 10200-21) [This week everyone needs to make an appointment with the instructor]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M/April 17</th>
<th>Who Will Lead? Leadership &amp; Team Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Chapter 8, “Small Group Leadership,” in <em>The Art of Communication</em> (pp. 123-39) [We will organize our small groups &amp; discuss our final presentations]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>W-F/April 19-21</th>
<th>Prepare Final Small Group Presentations</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>M-F/Dec. 4-8</th>
<th>Final Speech Week: Small Group Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Abstracts and outlines are due Monday]</td>
<td></td>
</tr>
<tr>
<td>Peer Reviews are due at the end of each class period</td>
<td></td>
</tr>
</tbody>
</table>

[We will use our final exam time for the small groups that were not able to present during our final week together; attendance by all is mandatory.]
Presentation Assignments:

Assignment 1: Introductory Presentation:

Your first presentation is about yourself and why you can relate to either Prufrock, Sophocles, Hamlet, or Nora Ephron. You do not need any visual aids. You do not need to do any outside research. Your task to be honest, catchy, and seek to connect to your audience. 5 minutes.

Assignment 2: Persuasive Presentation:

This presentation is to persuade the audience for or against a question of policy. You need to prepare yourself by fully understanding the issue and the implications of your position. Seek always to connect to your audience. You will need between 2 to 5 visual aids. In addition to an abstract and outline, you will need to hand in an annotated bibliography of at least 10 sources. 7 minutes.

Assignment 3: Informative Presentation:

The purpose of this presentation is to inform the audience about some person or event. Choose a twentieth-century event (i.e., The Easter Rising, The Suffragette Movement, the Cuban Missile Crisis, the Civil Rights Movement, The Moon Landing) or famous person (i.e., FDR, Winston Churchill, Malcolm X, Indira Gandhi, Margaret Thatcher). Your audience does not know much about your topic and wants to hear an honest accounting from you. Your tone is confident and authoritative. Above all, remember to tell your audience why this event or person is important. They need to know why they should care about what you have to tell them. An outline and annotated bibliography of at least 10 sources is required. The use of an audience analysis survey and visual aids are recommended. Stay between 7 and 10 minutes.

Assignment 4: Demonstration Group Presentation

Each group will demonstrate something they have learned this semester in either this class or another. For example, how to write a speech; how to analyze an audience; how to locate appropriate sources; how to use visual aids successfully; how to keep the attention of your audience, etc. You will need to divide the information and demonstration technique between the members of your group. Try to have fun with this – your final assignment. You want to strike a tone of confidence, but inject a little humor in order to connect with your audience. Above all, be thoughtful and creative. An outline and annotated bibliography of at least 10 sources is required. The use of an audience analysis survey and visual aids are recommended. Your presentation should be 10 minutes total.

Your Speech Packet:

- Plato, Apology (399 B.C.)
- Elizabeth I, 'Speech to the Troops at Tilbury' (1588)
- Patrick Henry 'Give Me Liberty' (1775)
- Sojourner Truth, 'Ain't I a Woman' (1851)
• Frederick Douglas 'The Hypocrisy of American Slavery' (1852)
• Abraham Lincoln, 'The Gettysburg Address' (1863)
• Susan B. Anthony, 'Woman’s Rights to the Suffrage' (1873)
• Emmeline Pankhurst, 'Freedom or Death' (1913)
• Patrick Pearse, 'Ireland Unfree Shall Never Be at Peace' (1915)
• Virginia Woolf, 'A Room of One's Own' (1928)
• Winston Churchill, 'Blood, Toil, Tears and Sweat' (1940)
• Winston Churchill, 'The Sinews of Peace (Iron Curtain Speech)' (1946)
• John F. Kennedy, 'Inaugural Address' (1961)
• John F. Kennedy, 'We Choose to go to the Moon' (1962)
• Martin Luther King, Jr., 'I Have a Dream' (1963)
• Nelson Mandela, 'I am Prepared to Die' (1964)
• Ronald Reagan, 'Tear Down This Wall' (1987)
• Nora Ephron, 'Commencement Address to Wellesley Class Of 1996' (1996)
• Elie Wiesel, 'The Perils of Indifference' (1999)
• Julia Gillard, 'Misogyny Speech' (2012)

**Your Poetry Packet:**

• William Shakespeare, *Hamlet*, 'To Be or Not to Be' (1600)
• William Shakespeare, 'Sonnet 18' (1609)
• William Blake, 'London' (1794)
• William Wordsworth 'The Daffodils' (1807)
• T. S. Eliot, 'The Love Song of J. Alfred Prufrock' (1915)
• Robert Frost, 'The Road Not Taken' (1916)
• Robert Frost, 'Birches' (1916)
• William Butler Yeats, ‘Easter’ (1916)
• Gerard Manley Hopkins, 'Pied Beauty' (1918)
• William Butler Yeats, 'The Second Coming' (1919)
• Robert Frost, 'Stopping By Woods On a Snowy Evening' (1923)
• Robert Frost, 'Nothing Gold Can Stay' (1923)
- Dylan Thomas, 'Fern Hill' (1945)
- Czeslaw Milosz, 'Child of Europe' (1946)
- Stevie Smith, 'Not Waving but Drowning' (1957)
- Jenny Joseph, 'Warning' (1961)
- Langston Hughes, 'Harlem (What Happens to a Dream Deferred?)' (1994)
- Langston Hughes, 'I, Too, Sing America' (1994)
- Charles Fort, 'We Need Not Fear the Father' (2008)
Thesis Worksheet

Complete this worksheet and bring it to class on October 11. Then, bring two printed (and stapled) copies of your Paper 3 Draft to class with you on October 16.

1. What claim will you defend in this paper? Be specific and use your own words.

2. Where does this claim appear in the text? What is the exact wording of the claim? Also, please identify the author, text, and page number.

3. Why do you disagree with this claim? Give specific details regarding your disagreement.

4. What reasons might some of your classmates have for agreeing with this claim?
Peer Review Workshop

Read your peer’s paper once without marking anything in the margins or answering any questions. Then, read the paper a second time. Only after you have read the paper twice, answer the following questions. Avoid simple yes or no answers. Your task is not to “edit” the paper for typos or grammar, but to provide feedback regarding the organization, clarity, and persuasiveness of the argument. Once you have answered all of the questions, read the paper for a third time. Now, circle any sentences that are confusing or that should be rewritten.

1. Does the paper follow the instructions of the assignment? Check all sections that are present and complete.

☐ Title: Substantive title that gives the reader an idea of what the paper is about.
☐ Part I: Brief opening paragraph identifying and citing the original claim.
☐ Part II: 3-4 paragraphs outlining some of the strongest reasons to reject that claim.
☐ Part III: 3-4 paragraphs defending the original claim, rebutting the objections in Part II.
☐ Part IV: A brief conclusion (1-2 paragraphs) describing your own reaction to the exercise.

2. What is the paper’s thesis?

3. What reasons does the author give to reject the thesis?

4. How does the author rebut those arguments (i.e. what are the reasons given to accept thesis)?
5. After reading the paper, do you accept or reject the thesis in Part 1? Why or why not? Can you think of any objections or rebuttals to objections that the author missed?

6. **Wordiness** is using more words than necessary to make your point. Identify a wordy sentence. How would you make this sentence more concise?

7. A pronoun is a part of speech that can replace a noun (it, that, this, and which). Identify an example of **vague pronoun** usage, where the reader is left wondering what or to whom the pronoun refers. How can this sentence be corrected?

8. Every paragraph should include a **topic sentence** that identifies the main idea of the paragraph. Does each paragraph have a strong topic sentence? Identify one paragraph with an ill-fitting topic sentence. What is that paragraph about? What should the topic sentence be?
SCLA 10200 Oral Communication: Sample Rubrics

SPEECH EVALUATION FORM: Persuasive Presentation

Speaker: ___________________________ Time Limit: ___________
Topic: ___________________________ Length of Speech: ________

Introduction: (20)
_ Captured attention
_ Established speaker credibility
_ Previewed main points (or stated thesis, where applicable)
_ Provided transition to body

Comments:

Body: (40)
_ Organized main points clearly and logically
_ Included transitions between main points
_ Used accurate, relevant and timely supporting materials in sufficient quantity & Cited sources
_ Related topic to the audience
_ Used well-reasoned arguments
_ Incorporated narrative effectively
_ Used visual aids to enhance audience understanding
_ Used an oral language style that was appropriate to topic and audience

Comments:

Conclusion: (15)
_ Provided transition to conclusion
_ Summarized main points & restated thesis (if applicable)
_ Ended with a memorable final thought (clincher)

Comments:

Delivery: (25)
_ Used effective vocal delivery (appropriate rate and volume, clear articulation, varied inflection, and no vocal fillers)
_ Used adequate and inclusive eye contact
_ Used effective physical delivery (posture, gestures, movement)
_ Delivery was extemporaneous
_ Presentation appeared well practiced and polished

Comments:
SCLA 10200 Grading Rubric: Oral Presentation #1

Key

<table>
<thead>
<tr>
<th>Not at all</th>
<th>A Little</th>
<th>Somewhat</th>
<th>Fairly Well</th>
<th>Very Well</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Name:

Delivery and Content:

1) Eye contact (eyes move up and survey the room): 1 2 3 4
2) Pace (avoids sounding rushed or hurried): 1 2 3 4
3) Volume and Inflection (projects voice and varies tone): 1 2 3 4
4) Extemporaneous (not overly rehearsed or memorized): 1 2 3 4
5) Body language (no fidgeting, not closed off, confident): 1 2 3 4
6) Avoids filler words (um, like, uh): 1 2 3 4
7) Time (uses most/all of allotted time but doesn’t go over): 1 2 3 4
8) Offers well-organized presentation of main ideas: 1 2 3 4
9) Offers a coherent, concise argument: 1 2 3 4
10) Supports argument with evidence from the text: 1 2 3 4

Total Points _________________

Grade:
SCLA 10200 Grading Rubric: Oral Presentation #2

Name:
Presentation title:

(Needs Improvement >>>>>Excellent)

**Delivery (engage audience)**
- Maintains eye contact with audience
  - 1 2 3 4
- Speaks clearly and at an understandable pace (includes rate, volume, pitch)
  - 1 2 3 4
- Delivery is poised, controlled, smooth
  - 1 2 3 4
- Extemporaneous delivery (didn’t read/didn’t sound memorized)
  - 1 2 3 4
- Speaker uses body language appropriately (no distracting mannerisms; such as swaying, tapping, rocking, stepping back and forth, fidgeting)
  - 1 2 3 4
- Well-rehearsed (appeared confident and prepared)
  - 1 2 3 4

**Content (engage audience)**
- Were main ideas communicated in clear and concise manner
  - 1 2 3 4
- Construct a brief, but coherent narrative using images (telling a story)
  - 1 2 3 4
- Visual Communication (use of PowerPoint images to help tell the story: demonstrate creativity, engage audience, did they supplement the words spoken; did they repeat the words, etc.)
  - 1 2 3 4
- Met time requirements (was concise in presentation)
  - 1 2 3 4

Time:

GRADE TOTAL POINTS /40
**Explanation Presentation Grading Rubric**

Name: _____________________________________________________

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>Average</th>
<th>Good</th>
<th>Excellent</th>
<th>Comments</th>
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<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>How well did the beginning grab the audience’s attention?</td>
<td></td>
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<tr>
<td>How effective was the credibility statement?</td>
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</tr>
<tr>
<td>How effective was the relevance of the topic explained to a 5th grade audience?</td>
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</tr>
<tr>
<td>How effective were the thesis and main points presented?</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Body</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>How effective were transitions used between sections of the presentation?</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>How well was the body organized?</td>
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<tr>
<td>How well was the concept explained at a level appropriate to a 5th grade audience?</td>
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<tr>
<td>How effective were definitions, examples, analogies, comparisons, etc. used to better understand the process?</td>
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<tr>
<td>How well did the presentation utilize credible supportive evidence?</td>
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<tr>
<td>How well did the speaker provide the required info in the verbal citations in the presentation? Did the speaker include the required number of citations?</td>
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<tr>
<td><strong>Conclusion</strong></td>
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<tr>
<td>How well did the speaker summarize the main points?</td>
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<tr>
<td>How effective was the clincher/call to action?</td>
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<tr>
<td><strong>Visual Aid</strong></td>
<td>Poor</td>
<td>Average</td>
<td>Good</td>
<td>Excellent</td>
<td>Comments</td>
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<tr>
<td>How well did the visual aids contribute to the audience’s understanding?</td>
<td>Poor</td>
<td>Average</td>
<td>Good</td>
<td>Excellent</td>
<td>Comments</td>
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<tr>
<td>How visually appealing was the visual aid/aids?</td>
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<tr>
<td><strong>Delivery</strong></td>
<td>Poor</td>
<td>Average</td>
<td>Good</td>
<td>Excellent</td>
<td>Comments</td>
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<tr>
<td>How effective was the speaker’s eye contact?</td>
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</table>
| How effective was the physical delivery?  
(posture, gestures, distracting movements, movement) |      |         |      |           |          |
| How effective was the verbal delivery?  
(tone, rate, volume, vocal fillers) |      |         |      |           |          |