

SYLLABUS REVIEW

TO INSTRUCTORS

The Academic Senate has devised the following procedure to ensure that all syllabi at Cuyamaca College are coherent and comprehensive. This procedure was devised not to limit teachers' creativity but to protect you, the teacher, and the college. Syllabi are technically legal documents; that is, they will be the ultimate deciding point in any grievance proceeding.

Each semester you will be required to submit to your department chair a copy of the current syllabus for each course you teach.

Following the suggested procedure will ensure that all of your syllabi will function properly.

THE PROCEDURE

Please use the attached Syllabus Review Checklist to ascertain that you have included all that ought to be included in your syllabi. Feel free to present the information in any format you want to (for example, you might combine such items as attendance and grading policies), but keep in mind that the information in capitals **MUST** be included in order that your syllabi be truly comprehensive, supplying all the information your students need.

Submit a copy of each of your syllabi to your department chair by the end of the first week of classes.

Within two weeks your department chair (or an appointee) will evaluate each syllabus using the Syllabus Review Checklist (please see attached).

If any syllabus needs improvement, your chair will notify you; otherwise, syllabi will be kept on file.

Items that need improvement will be noted on the Syllabus Review Checklist, and you will be allowed one week to make changes and return the revised syllabus to your chair for further review.

Once a revised syllabus has been approved, make new copies immediately, and distribute them to your students.

SYLLABUS REVIEW

TO DEPARTMENT CHAIRS

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Each semester all teachers will be required to submit to their department chairs copies of current syllabi for all their courses.

Following the suggested procedure will ensure that all syllabi will function properly.

PROCEDURE FOR DEPARTMENT CHAIRS (or their appointees)

Collect syllabi from all teachers in your department, for all courses, at the end of the first week of classes.

By the end of the second week of classes, review the syllabi, noting items that need improvement on the Syllabus Review Checklist.

Keep approved syllabi on file.

Return syllabi with evaluation checklists to any teachers who need to make improvements, reminding teachers that they have one week to make corrections and return revised syllabi to you.

You may also refer instructors to the Syllabus Task Force for further information or suggestions.

When a syllabus is fully approved, have the teacher make new copies and distribute them to his or her students immediately.

File copies of all approved syllabi in the designated folder in the office of the Vice President of Instruction.

SYLLABUS REVIEW

PROCEDURE—FOR SENATE CONSIDERATION

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SYLLABUS REVIEW CHECKLIST

Needs
attention

COLLEGE NAME / DEPARTMENT NAME

☐

CLASS TITLE

☐

SEMESTER / DATE

☐

CLASS NUMBER / SECTION NUMBER

☐

UNITS / ROOM NUMBER(S) / CLASS HOURS

☐

INSTRUCTOR / OFFICE & OFFICE HOURS (if applicable) / PHONE

☐

COURSE DESCRIPTION (See the official Course Outline and the Department Supplemental Course Outline)

■ State the length of the class (e.g., 16 weeks, 8 weeks, etc.).

☐

■ Include major topics.

☐

■ List SUGGESTED prerequisites (e.g., other college courses).

☐

PREREQUISITES (official)

☐

COURSE OBJECTIVES (See the official Departmental Supplemental Course Outline)

■ Describe the student audience for whom the course is intended.

☐

■ Include learning objectives.

☐

★ State your philosophy clearly.

☐

ASSIGNMENTS

■ List types of assignments (e.g., note-taking, reading, term papers, project-laboratory-studio exercises, LRC assignments, visits to off-campus sites, work experience).

☐

■ Include the location and hours of operation of learning sites located outside the official class/laboratory/studio rooms.

☐

★ State your philosophy clearly.

☐

METHODS OF EVALUATION

■ Describe the types of evaluation (e.g., quizzes, tests, term papers, lab/studio projects, performances, skill tests, student demonstrations).

☐

GRADING POLICY

■ State your grading policy with a clearly quantified scale (e.g., "'A' = 100-90%, 'A' = 480-500 points").

☐

■ State final grade categories and percentages (e.g., "quizzes = 25% of the final grade").

☐

■ State additional factors that may affect a student's grade (e.g., incorrect format).

☐

■ Explain your late- and makeup- quiz, test, and assignment policies.

☐

★ State your philosophy clearly.

☐

SYLLABUS REVIEW CHECKLIST (continued)

Needs
attention

ATTENDANCE

- State your policy on assignments missed due to late adds, tardiness, or absence, including information about how a student can make up quizzes, tests, and assignments. ☐
- Explain your late and makeup quiz, test, and assignment policies. ☐
- Explain the attendance and late policies you employ to drop students from the class. ☐
- ★ State your philosophy clearly. ☐

COURSE MATERIALS TO BE PURCHASED BY THE STUDENT

- Note whether the materials are required, not required, or suggested. ☐
- Note any materials reserved in the LRC. ☐
- List types or brands. ☐
- Name places where the materials may be purchased. ☐

CALENDAR/SCHEDULE/CONTENT OUTLINE

- Include dates of holidays. ☐
- Note the last day to drop the class and to withdraw with no record. ☐
- Provide a detailed class-by-class breakdown with dates of the following ☐
 - Lecture/discussion topics
 - Assignments
 - Dates of quizzes, term papers, tests, midterm exams, final exam, etc.

★ THE FOLLOWING INFORMATION MUST BE INCLUDED SOMEWHERE ON YOUR SYLLABUS.

- This course adheres to the policies outlined in the Cuyamaca College catalogue. For further information, see Academic Policies stated in the catalogue. ☐

GENERAL GRAPHIC APPEARANCE OF SYLLABUS ☐

For more information, you may also refer to "Striving for Excellence: Developing an Effective Syllabus" which has been prepared by the Academic Senate, Cuyamaca College, 1989.

SAMPLE SYLLABUS

Course title, location, and
other basic information

Prerequisites

Objectives, formal
and informal,
including course
description;
philosophy is also
featured here

Department-
defined
prerequisites

English 120 College Composition and Reading (3 units)

Timothy L. Pagaard, Cuyamaca College, Fall 1997

PREREQUISITES

To enroll in this course, you must have achieved an appropriate score on the English placement exam *or* have passed English 100 (or an equivalent course at another college—ask your counselor about equivalence). If you are attempting to enroll, either directly or by crashing, and you have not met this prerequisite, the admissions computer will deny you access to this course automatically.

OBJECTIVES

This thing we call scholarship—what you came to college to do—is essentially a conversation, a global conversation to which scholars contribute. In English 120 you will develop your skills in the language and medium of this conversation, “Standard Written Academic English.” This course, if you take it seriously, can give you facility in the whole writing process—from prewriting through drafting, revising, and editing. You will gain both *control* and *confidence*. You will also learn to read more effectively as you learn to understand the decisions writers make and the strategies they employ in approaching their work.

English 120 is intended for folks who want to graduate from Cuyamaca College with a two-year AA or AS degree *or* to transfer to a four-year college or university. It is also a prerequisite for English 124. You are probably here because writing is a required subject. But it is a required subject because proficiency in writing is essential to success in nearly every profession. It will be to your advantage, then, to forget the required subject stuff for the moment and to invest as much commitment as you can in becoming a proficient writer.

I assume that you have written paragraphs and essays prior to enrolling in English 120. I also assume that your command of English grammar and punctuation is at college level. While there will be some discussion of these matters in this course, we will devote ourselves far more to problems of writing *strategy* than to problems of writing *mechanics*. It will be left largely to you to take responsibility for any gaps in your mechanical skills. If you need more help in this area than you seem to be receiving in class, please take advantage of the Writing Center and of the grammar tutorial software in the English writing lab.

TEXTS AND MATERIALS

- *The MacMillan Reader* (fourth edition), Nadell, McMeniman, and Langan (Allyn and Bacon)
 - *Keys for Writers: A Brief Handbook*, Ann Raimes (Houghton Mifflin)
 - 3½-inch diskette
- The following is not a required text, but you will probably want to buy it for reference if you do not own a college-level dictionary already:
- *Webster's New Collegiate Dictionary*

COURSE REQUIREMENTS

In order to pass English 120 (to receive a grade higher than F), you must complete *all* of the following:

- **Writing Assignments.** During the term, you will be required to submit *five formal essays*. In these assignments you will apply the principles of composition we discuss in class. Four of these essays will be four to

Section 0771: M/W, 1–2:50pm, D-110/LRC
Section 0773: M/W, 3–4:50pm, D-110/LRC

five pages (1200 to 1500 words) long, and a fifth—actually *Assignment #4*, a research paper—will be five to seven pages (1500 to 2100 words) long. *You will be penalized for not keeping strictly within these limits—either by exceeding them or by falling short.*

Writing Lab. One hour a week we will meet in the computer writing lab, where you will be able to work on your essay and journal assignments and to use the grammar tutorials (either voluntarily or as directed). I deeply apologize that we are limited to DOS computers. Software is available, however, allowing Macintosh users (I am fiercely proud to be one myself!) to convert their files to Windows at the beginning of the session, and afterwards to convert them back for further work at home.

Writing Conferences. During the lab hour you will also have ample opportunity to discuss with me individually your progress on each of the primary assignments. It will be very much to your advantage to take these conferences seriously: (1) I will help you to *focus your theses*, thinking, and (3) I can steer you toward *helpful secondary resources*. Feel free, too, to take advantage of my office hours for informal conferencing on these matters.

For each writing assignment you will conference with me either on your invention work or on your draft—as scheduled below. When you are scheduled to conference on *invention*, you will be required to bring (1) a clear and comprehensive *working thesis statement* and (2) a thorough *working outline*, including (A) *at least three areas of development* and (B) *at least three details, examples, or further points of development for each of these*. When you are scheduled to conference on your *draft*, bring a *complete, thoroughly developed draft*—complete in terms of word count, not content.

The grade you receive on assignments will directly reflect your effort in preparing for your conferences—to the tune of *two points*, plus or minus.

Writers Workshops. Proficient writers of every kind frequently speak of the benefits of collaborative revision sessions. Writing is communication, and communication implies an audience. It should come as no surprise that written expression improves when it is tested in its draft stages on real humans. Specifically, the Wednesday class session preceding the due date of each of the primary writing assignments will include a *writers' workshop*. You will be required to bring *three complete, typed, double-spaced draft copies* (including the original) of your essay to class. As with the conferences, please take these sessions seriously: They will affect profoundly the quality of your writing.

I will certainly take these sessions seriously. How seriously? Well... You must include *all workshop-draft copies of your essays with your first submission*. (1) Your score on the essay may increase or decrease by as many as *two points* depending upon the quality and extent of the comments you *make on the drafts of the others in your workshop-group*. And (2) *If you neglect to have a complete typed draft prepared for any workshop session* (again, complete in terms of word count—not content), *your score on the assignment in question will be lowered one full letter grade* (ten points). Your draft will remain otherwise ungraded at that time.

Revision. Strong writers *revise* their work many times before submitting it. To help strengthen both your writing and your habit of revising

Assignments
outlined in
detail; again,
philosophy is
emphasized
throughout

Texts, required and
optional, and materials

SAMPLE SYLLABUS (continued)

Assignments
(continued)

Grading policy:
in combination with
"Course Requirements"
this section also outlines
methods of evaluation

extensively and rigorously; I will allow you to *revise and resubmit the first three essays*, improving your score on each by a *maximum of one letter grade* (ten points). (Don't worry: You *do not risk losing points* by revising.) Because your initial grade on these three assignments is to be regarded as tentative in this way, I will provide on your drafts (in addition to my standard Evaluation/Response sheet) comprehensive marginalia, suggestions for revising.

Editing—the removal of distracting surface flaws—is an important contributor to the success of any essay. I therefore will comprehensively annotate *a single page* of each of your essays to direct your editing efforts. (I naturally will expect you to resolve *all* editing problems—on *all* pages of your essay—before you resubmit your work.) The quality of your editing will also contribute to your grade: You may lose *up to one full letter grade* (ten points) as a result of weak editing. If surface flaws present a substantial barrier to your reader's access to your essay, I may return it for further editing before I assign a grade.

All revisions must be submitted on or before 19 NOVEMBER. Please submit the *original marked essay and the response sheet* with each revised essay. *No revision will be accepted without these.*

□ **Reading.** Proficient writers are without exception people who read widely both to expand the range of their ideas and to extend their repertoire of writing strategies. Because this is true and because the aim of this course is to make a proficient writer of you, you will be required to read a number of professionally written essays in *The MacMillan Reader*. Unlike most of the reading assignments you face in college, most of your reading in this course has not been assigned for the purpose of explaining principles to you, but rather to demonstrate the effective application of various principles of composition.

In an ideal universe the very possibility of expanding your reading experience would be motivation enough, and the fact that I ask you in good faith to take advantage of this possibility would be proof enough that you have done so. As you are probably already aware, this is not an ideal universe. I know that you have competing reading assignments in other courses. These undoubtedly would dominate your reading schedule unless I held you responsible in a concrete way for reading assignments in this class. Consequently, *many class meetings will feature quizzes on the readings.*

□ **Journal.** Another thing that proficient writers do is to write often and to write a lot. There is no way that the five relatively short essays you will provide in themselves this necessary experience. In light of this reality, you will be required to write *two pages of journal writing each week*; thirty-two pages must be completed by the end of the semester. In your journal entries you will respond to the assigned readings. Sometimes I will ask you to consider a specific question about a particular essay—either inside or outside of class. Otherwise though, *simply choose two of the week's readings, and respond to each, perhaps discussing how the authors have put the writing pattern we are discussing at the moment to use.* For example, Have you noticed in your personal experience the sexist language Alleen P. Nilsen discusses? Or, How does her use of examples strengthen her argument?

The *journal* will be ungraded except for completeness; that is, you will receive *twenty points* if you write thirty-two pages. *Two points will be deducted per missing page.* Further, spelling, punctuation, grammar, format, and other elements which affect the grades of other writing assignments do not count here. □

GRADES

Your grade in English 120 will be based upon the following scores:

Five principal writing assignments.....	40 points each
Additional points for research on Assignment #4.....	20 points
Reading quizzes (around ten of them).....	(220 points total)
Final examination.....	4 points each
The journal.....	(~ 40 points total)
Attendance.....	40 points
Course total.....	20 points
	~ 340 points

□ **Scale.** You can calculate letter grades for the above scores (including the accumulated total, which will be your course grade) according to this scale:

A = 75.1–100%
B = 50.1–75%
C = 25.1–50%
D = 0.1–25%

□ **Due Dates.** Each essay is due *at the end of the lab hour* on the dates specified below. Any submission after that time will be considered late. Lateness will be assessed in one-week increments, and *one letter grade per week* (ten points) *will be deducted for late submissions.* Remember, *if you neglect to have a complete typed draft prepared for any workshop session, your score on the assignment in question will be lowered one full letter grade* (ten points).

Absence is never an excuse for lateness: Late is late is late—regardless of the reason. If you are unable to attend class on the due date of an essay or on the day of a writers' workshop, be sure to *get your draft to me somehow before that class meeting.* Further, you will receive *no points* for any quiz you miss, and *no make-up quizzes* will be given.

★ **Completion of Assignments.** To pass this class you must complete all assigned writing, that is, each of the five principal essays. You will receive a grade of F in the course if you fail to submit any essay—regardless of your accumulated point average. □

ATTENDANCE

As in all college courses, *you must attend every class session* in order to succeed here. But as for the legal limit, you may accumulate *only four hours of absence* if you want to pass English 120. Further, I find tardiness especially distracting and thus immensely destructive of productive class time. You will start the semester with *twenty attendance points.* If you are *NEVER* late or absent, you will keep those points. *Five points will be deducted for every absence, three points for every tardy.* □

OFFICE HOURS

Please feel free—nay, compelled—to stop by my office, E-110, at any time but especially during these hours:

Mondays and Wednesdays	11am–1pm
Tuesdays	5–6pm

Further, I will make every effort to be accessible to you at other times by appointment. Call me at 660-4310. Leave a message if I am not in. You also may contact me at <tlpagaard@aol.com>. □

Attendance
policy

Office hours,
phone, e-mail

Other
class
policies

SAMPLE SYLLABUS (continued)

[Please note that the author of this syllabus has taken considerable pains to present it in a pleasing, easy-to-read graphic format. Good graphic design enhances students' perception of the quality of their education. Further, your professionalism encourages them to take your course seriously.]

Notice that admissions information is also included

Schedule and content outline

SCHEDULE

You will be held responsible on the following dates for having completed the work listed (including readings). Page numbers refer to *The MacMillan Reader*. A name followed by a number refers to an entire essay: E.g., "Nilsen (229)" means "Read the entire essay by Alleen P. Nilsen which begins on page 229." You need not submit answers in writing to the Questions following each essay, but studying them will by no means hinder you in preparing for quizzes. They may also provide direction for your journal responses. Please note that entries below in italics refer to material not connected with the assigned texts.

August 25 Syllabus; introduction to college writing
27 Introduction (continued); diagnostic in-class journal assignment; read "The Writing Process" (13-35); introduction to the writing lab

September 1 No meeting—Labor Day
3 Introduction to essay assignment #1: exemplification; read "Exemplification" (205-220), Nilsen (229); no lab of W)
(6 September is the last day to withdraw without a grade of W)

8 The anatomy of an essay;
read "The Writing Process" (35-79)
10 Workshop: draft of exemplification essay due; conference group A: draft of essay # 1

15 Read Dillard (122), Carey (221), Thurber (239); introduction to MLA format and to my Evaluation/Response form
17 Read Ehrenreich (261), McClintock (315); exemplification essay due; no conferences

22 Introduction to essay assignment #2: process analysis; read "Process Analysis" (333-349)
24 Postmortem: exemplification essay; read Leacock (350), Hubbell (355); conference group B: thesis statement and outline of essay # 2

29 Read Orwell (172), Mitford (361), Roberts (369)
October 1 Workshop: draft of process analysis essay due; conference group C: draft of essay # 2

6 Read Watkins (181), Hughes (191), Goldstein (324)
8 Read Cole (524), Woolf (688); process analysis essay due; no conferences

13 Introduction to essay assignment #3: causal analysis; read "Cause-Effect" (449-466)
15 Postmortem: process analysis essay; read Gallup (467),

Cowley (478); conference group C: thesis statement and outline of essay # 3

20 Read Walker (485), Thomas (495), Brady (530)
22 Workshop: draft of causal analysis essay due; conference group A: draft of essay # 3

27 Read Chapman (437), Kozol (500), Winn (541)
29 Read Raspberry (548), Didion ("In Bed," 711); causal analysis essay due; no conferences

November 3 Introduction to essay assignment #4: argumentation/persuasion; read "Argumentation-Persuasion" (557-594)
5 Argumentation/persuasion (continued); conference group B: thesis statement and outline of essay # 4

10 Library tour (meet upstairs in the library; ask for directions at the reference desk); introduction to the research paper

12 Research (continued); read Marzollo (595), Twain (609), Hentoff (629); conference group C: thesis statement and outline of essay # 4 (15 November is the last day to withdraw with a grade of W)

17 Read Swift (618), Nizer (670), Johnson (675)
19 Workshop: draft of argumentation/persuasion essay due; all revisions due; conference group B: draft of essay # 4

24 Read Paglia (638), Jacoby (645), King ("Where Do We Go from Here: Community or Chaos?" 701)
26 Read Kline (651), Curtis (657); argumentation/persuasion essay due; no conferences

December 1 Introduction to essay assignment #5: comparison/contrast; read "Comparison-Contrast" (395-409)
3 Read White (129), Carson (410), Britt (414); conference group A: thesis statement and outline of essay # 5

8 Introduction to essay exams; final exam review
10 Workshop: draft of comparison/contrast essay due; conference group C: draft of essay # 5

15 Section 0771 only (Section 0773 does not meet): Final examination; comparison/contrast essay due; journal due

17 Section 0773 only (Section 0771 does not meet): Final examination; comparison/contrast essay due; journal due

★ This schedule is subject to change but should be adhered to closely until further notice.

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Catalogue policy disclaimer