Nos. 18-6102 / 18-6165

UNITED STATES COURT OF APPEALS
FOR THE TENTH CIRCUIT

RACHEL TUDOR,

Plaintiff-Appellant/Cross-Appellee,

v.

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
and the REGIONAL UNIVERSITY SYSTEM OF OKLAHOMA,

Defendants-Appellees/Cross-Appellants.

On appeal from the United States District Court
for the Western District of Oklahoma
The Hon. Robin J. Cauthron
No. 5:15-CV-00324-C

SUPPLEMENTAL APPENDIX *for* DEFENDANTS–APPELLEES/CROSS-APPELLANTS

VOLUME 8 – TRIAL EXHIBITS

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Pl	162 1/2	Promotion and Tenure Portfolio of Parrish (EEOC001676-2238 or DEF001955-2190)	11/14/17	Vol. 2, p. 232, ln. 7	2035-2329

Professional Portfolio
Dr. Virginia A. Parrish

Claire Stubblefield

Dear Claire,

First, I am in receipt of the EEOC request dated March 29, 2012, for a copy of my portfolio. The envelope was marked "Confidential," but it was not sealed. Instead, a small piece of cellophane tape was used to partially close the flap.

Second, I am in receipt of your e-mail dated March 29, 2012, sent at 3:50 p.m. advising me about the "Call for Portfolio." Unfortunately, a problem exists with the relevant time period as written in your e-mail. You wrote "October 15, 2009-May 31, 2011." My tenure and promotion portfolio was submitted on October 15, 2008, one year before the year you stated was relevant. Please advise.

Third, as previously stated to you I applied for tenure and promotion during the time frame when the portfolio which "went through the system" was restricted in page length and content. Therefore, applicants were allowed to compile a much larger portfolio for use by the members of the English, Humanities, and Languages (EHL) Department "Tenure and Promotion Committee." As an applicant I provided the committee with a much larger portfolio which was kept secured by the EHL Department's office assistant who provided the portfolio to the members of the committee for their perusal. This larger portfolio was also available to members of the administration if they so desired to review it.

Fourth, the larger portfolio consists of approximately 480 pages, some of which are bound documents and which cannot be damaged. In addition, the portfolio also contains CDs.

Fifth, both the official "through the system" tenure and promotion portfolio and the larger tenure and promotion portfolio as well as the sincere and earnest discussion by members of the committee formed the basis of their decision to recommend me for tenure and promotion. Therefore, I believe it is appropriate, equitable, necessary, and ethical that both portfolios should be submitted to the EEOC.

Sixth, the larger portfolio contains approximately 480 pages, not all of which can be easily duplicated. I will take those portions which the Print Shop can duplicate to them and I will photocopy page by page those documents which are bound and cannot be separated or damaged. In addition, I will duplicate the CDs.

Seventh, in regards to the tenure and promotion portfolio which was processed through the system I will photocopy those pages. I will assemble both portfolios for the EEOC to be the best replications possible and I will be responsible for mailing both portfolios to the EEOC. In addition, I will strive to mail the portfolios on or before the target date of April 5, 2012.

Eighth, please consider reimbursing the EHL Department and me for the abovementioned expenses.

Thank you for your time and consideration in this matter.

Sincerely,

Virginia

Virginia A. Parrish
Associate Professor
English, Humanities, & Languages Department

1

Southeastern Oklahoma State University
Durant, OK 74701
580.745.2594

*"To know the sacred is to
care for the Earth; to care
for the Earth is to be touched
by the Sacred."* Paul E. Knitter

*"History demands an act of remembering
from its heirs."* Stephen J. Patterson

*"Something will have gone out of us
as a people if we ever let the remaining
wilderness be destroyed . . . We need
wilderness preserved, because it was
the challenge against which our character
as a people was formed."* Wallace Stegner

*"For there is nothing hidden, except to be disclosed;
nor is anything secret, except to come to light.* Mark 4:22

2

October 15, 2008

Dear Members of the Tenure and Promotion Committee,

Enclosed with this letter you will find my portfolio for consideration for tenure and for promotion to the rank of associate professor at Southeastern Oklahoma State University in Durant, Oklahoma.

Thank you for your time and consideration.

Sincerely,

Virginia A. Parrish
Assistant Professor
Department of English, Humanities, & Languages
Southeastern Oklahoma State University
Durant, Oklahoma 74701

DEPARTMENT OF ENGLISH, HUMANITIES & LANGUAGES
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CURRICULUM VITA

Virginia A. Parrish
Assistant Professor
English, Humanities, & Languages Department
Southeastern Oklahoma State University
1405 N. 4th Avenue, PMB 4234
Durant, Oklahoma 74701
Office: Morrison 309
Telephone: 580.745.2594
FAX: 580.745.7406
vparrish@se.edu

EDUCATION

1996	Ph.D.	English	Oklahoma State University
1990	M.A.	English/ Creative Studies	Central State University
1984	B.A.	Education: English	Central State University

Certification in Secondary Education
Grades 7-12
Oklahoma State Department of Education
Teaching Certificate
Expires 2013

POST-DOCTORAL RESEARCH & STUDIES

| 2007 | C.G.T.S. | Theology | Phillips Theological Seminary |

ACADEMIC AND RELATED NON-ACADEMIC EXPERIENCE

2004-Present   *Assistant Professor*
English, Humanities, & Languages Department
Southeastern Oklahoma State University
Durant, Oklahoma

1990-1995	*Teaching Associate*
	Department of English
	Oklahoma State University
	Stillwater, Oklahoma
1984-1990	*Teacher*
	Language Arts Department
	Guthrie High School
	Guthrie, Oklahoma

PROFESSIONAL INTERESTS

Online learning and comparison with traditional face-to-face learning
Collaboration (redefining within the traditional setting and online setting)
Technical and professional writing
Film (including documentary)
Nonfiction
Memory and narrative
The "Green" approach to reading, writing, learning, and theology (such as, online delivery methods and platforms, eco-composition; eco-theology)

SELECTED COMMITTEES AND SPECIAL ASSIGNMENTS

University

2008-2011	Faculty Senate
2006-2009	Human Subject Research Review
2005-2008	Institutional Assessment
2005-Present	Resident Teacher Program

Department

2004-Present	Assessment, Planning, & Development
2004-Present	Academic Integrity
2005-Present	Writing Emphasis
2007-Present	Student Internships
2006-2008	Five Year Program Review

Advisement

English minors only at this time

AWARDS AND HONORS

Nomination and Acceptance

1994	Creative work accepted by the Associated Writers Program (AWP) Intro Journals Project
1995	Creative work published in *Willow Springs* Journal (Eastern Washington University).

Nomination

1995	Creative work nominated by Oklahoma State University to the Associated Writers Program (AWP) Intro Journals Project, 1995.

PROFESSIONAL MEMBERSHIPS

Associated Writers Program (AWP)
National Council of Teachers of English (NCTE)
Oklahoma Council of Teachers of English (OCTE)

EFFECTIVE TEACHING

Course Development

ENG 3903: Technical & Professional Writing
- Four week, online, summer, month of June (2006-present)
- Eight week block, online, fall/spring (2008-present)
- Traditional face-to-face, (redesigned course), full semester, fall/spring (2004-present)
- Online, full semester, fall/spring/summer (2005-2007)

New Courses Initiated

ENG 4983 & ENG 5113 (cross-listed): Writing Seminar & Rhetoric of Written English Courses
- Writing, Publishing, & Career (spring 2009)
- Writing for Visual Media (spring 2008)
- Fiction Writing (fall 1007)
- Exploring Writing: Nonfiction & Documentary Film Script (fall 2006)

ENG 4970: Special Studies: Internship
- Designed & developed first internship for the department

ENG 4990: Research (Senior Capstone)
- Spring 2009: Scholarly examination with creative component of the comic publication process (tentative working concept)

- Fall 2008: Scholarly paper concerning students with disabilities and the presentation of literary characters with disabilities. Technical report with critical introduction.
- Spring 2008: Nonfiction essay (a memoir with critical introduction). Preparing a technical manual concerning hearing correction and protection using PowerPoint delivery method and including a critical introduction.
- Fall 2007: Documentary script and film concerning women of World War II.
- Spring 2007: Collection of nonfiction essays with a critical introduction.

Courses Taught

ENG 1113:	Composition One (online & traditional face-to-face)
ENG 2313:	Introduction to Literature
ENG 2223:	Humanities: After the Renaissance
ENG 3903:	Technical & Professional Writing
ENG 4983:	Writing Seminar
ENG 4970:	Internships
ENG 5113:	Rhetoric of Written English

Teaching Innovations

ePortfolio Test Site
- Developed ePortfolio System via Blackboard. Worked with small group of student volunteers (English majors and minors) who participated in the system via Blackboard (spring 2007 through fall 2007).

Podcasts
- Use of podcasts with the online English 3903, Technical and Professional Writing classes.

"Immersion" styled courses for English 3903, Technical and Professional Writing
- Developed four week block online (summer) as a type of "immersion" course in technical and professional writing for English 3903.
- Developed eight week block online (fall/spring) as a type of "immersion" course in technical and professional writing for English 3903.

Participation in Honors Program

Honor Contract students in courses and serve as grader for the Honor's Essay Contest.

Teaching Nomination

Nominated for the Faculty Senate Recognition Award for the School of Arts and Letters in the area of teaching. 2008.

PUBLICATIONS

Refereed Articles & Poetry

Parrish, V. A. (2006). Review. *Encouraging Authenticity and Spirituality in Higher Education*, Arthur W. Chickering, Jon C. Dalton, Liesa Stamm. Teachers College Record (TCRecord) of Teachers College of Columbia University. Online. Published May 08, 2006. <http://www.tcredord.org>. ID Number: 12503.

_____. (1998). Louise Brooks. *American National Biography*. United Kingdom. Oxford University Press.

_____. (1995). Cousins. *Willow Springs* 35, 72-73. Cheney, Washington. Eastern Washington University Press.

_____. (1993). Review. *Hitchcock's Rereleased Films: From Rope to Vertigo*, eds. Walter Raubicheck and Walter Srebnick. *Hitchcock Annual* . 137-139. Detroit, Michigan. Wayne State University Press.

Nonfiction Articles in Non-Refereed Journals & Newspaper

The following publications do not list the authors (writers) of the articles as they are government- based publications.

Vision Impairment and Loss: What You Need to Know about Cataracts. (2006-07). *Veteran's Health Today*. Department of Veterans Affairs.

Polar Bear Monitoring Workshop. (2006-07). Ocean Science: *The Science & Technology Journal of the Minerals Management Services*. Minerals Management Services. .

Taking Care of Your Heart. (2003) *Veterans Health Today*. Department of Veterans Affairs.

Industry-Related Publications

The following entities do not list the authors (writers) or the company that produced them as they are government projects.

Training modules. (2000). Team Project. Contractor: SAIC. Customer: Department of Defense. Counter terrorism.

Training Course Manual for the Mark 1F ILS Training Course. (2000). Team Project. Contractor: SAIC. Customer: Federal Aviation Administration (FAA).

Prototype manual for software program, the ACES-FD Emergency Dispatch and Data Management System. (1997). Team Project. Contractors: Northern NEF, Inc. and SAIC. Customer: United States Air Force Crash and Rescue Fire Departments.

OTHER PROFESSIONAL ACTIVITIES

Invited Non-Published Presentations

March 22, 2005	Women Change America, National Women's History Month. Women's History Program, Chickasaw Tower, Southeastern Oklahoma State University, Durant, Oklahoma.
January 9, 2004	Pedagogy for English 3323, Intermediate Technical Writing and Performing Needs Assessment for the Collaborative External Recommendation Report. Orientation for Instructors of Technical Writing, Department of English, Oklahoma State University, Stillwater, Oklahoma.
February 2002	Bessie Coleman, Aviator. Northern Women's Club, Northern Oklahoma College, Tonkawa, Oklahoma. February 2002.
September 14, 2000	Poetry. Creators Exhibition. Eleanor Hays Gallery, Performing Arts Center, Northern Oklahoma College, Tonkawa, Oklahoma. Open Reception and Readings. Exhibition: September 11 through October 18, 2000.
February 6, 1997	Forging Ahead: Going for the Academic Gold. Business and Professional Women, Guthrie, Oklahoma.
February 9, 1996	Inside the Loop: The Historical Confinement of Bessie Coleman, First African American Female Aviator. Texas/Southwest Popular Culture Association, Tulsa, Oklahoma. February 9, 1996.
April 1, 1995	Poetry. Graduate Students of English Conference, North Texas State University, Denton, Texas.
March 18, 1995	In the Shadows: Bessie Coleman, First African American Female Aviator. Women in Aviation, International Conference, St. Louis, Missouri.
February 1994	Poetry. Four Local Poets. Creative Studies Department, University of Central Oklahoma, Edmond, Oklahoma.

April 1993   Poetry: An Evening with Five Women. Creative Writers Association,
                  Oklahoma State University, Stillwater, Oklahoma.

April 1993   Utilizing the Creative Writer in the Writing Center: Methods of
                  Exploration in Genres. South Central Writing Center Conference,
                  Oklahoma State University, Stillwater, Oklahoma. April 1993.

PROFESSIONAL SERVICE

Service on Departmental and University Committees

2008-2011   Member (senator), Faculty Senate, serve on committees (university)
2006-2009   Member, Human Subject Research Review (university)
2006-2008   Member, Department Five Year Program Review, co-wrote portions of the
                  report
2007-Present   Member, Department Student Internships, developed first student
                  internship
2005-2008   Former member, Institutional Assessment Committee (university)
2005-Present   Resident Teacher Program (university), served for 15 resident teachers
2005-Present   Member, Department Writing Emphasis, developed four courses
2004-Present   Member, Department Assessment, Planning, & Development
2004-Present   Member, Department Academic Integrity

Service as Reviewer

2008.   Reviewer for Pearson of A. B. Longman Publishers for first review and for
                  final review of manuscript for *The Technical Communication Handbook.*

2007-2008.   Reviewer for Routledge Publishers for first and final review of book
                  proposal *As the Spirit Moves Us: Embracing Spirituality in the
                  Postsecondary Experience.*

Service as Proofreader for Government Environmental Impact Reports

2007   Proofreader and editing services for Schatz Publishing Company for the
                  U.S. Fish & Wildlife Services, National Wildlife Refuge System, Region
                  7, Alaska, Division of Conservation Planning & Policy. Alaska Projects:
                  Kanuti Refuge, Togiak Refuge, and Tetlin Refuge.

TEACHING

Overview to Primary Teaching Assignment: English 3903

In English 3903, Technical and Professional Writing, I use my training and education in the writing process; my corporate experience; my continued conversation with professionals in the field (corporate and higher education); my continued studies and research concerning current and emerging strategies and technologies in written communication; and, my long time association with the print media to develop and adapt the course, the objectives, the assignments, and the assessment process. Therefore, I strive to present to students the basic concepts and principles involving written technical and professional communication as well as new forms of communication and emerging technologies. Within this setting, students learn the importance of audience, purpose, and context/content as well as the need to always guide the reader and orient the reader in *any* form of communication they produce. In addition, these principles and concepts extend to postings on the All Class and Assigned Group Discussion Board Forums for the online delivery method of English 3903.

My approach for English 3903 involves my belief that students enrolled in higher education courses are "**professionals in training.**" Indeed, English 3903 is possibly the last significant writing course that many Southeastern students will take as an undergraduate; and, as such, the course is designed to help prepare them for *some* of the demands and rigors of the workplace.

In English 3903 students experience a variety of communication forms (e-mail, letters, memos, proposals, reports, simple instructions) and explore the use of graphics (tables, charts, graphs, line drawings, etc.) within documents. These tasks are performed within a "regulated writing environment" similar to the workplace. That is, some of the abovementioned written forms of communication are generated within specific guidelines, formats, and protocol for very specific purposes. In addition to a regulated writing environment, students experience to some degree and within their technological capabilities the areas of digital and visual rhetoric. Therefore, students are afforded the opportunity to develop some of the skills needed and desired by the workplace. Such opportunity may give students a competitive edge as they seek employment in their chosen field.

English 3903 Modules Concept

The module concept is similar to the "unit" concept in that reading and writing assignments are presented that pertain to specific skills to be learned. Although each module can "stand alone" and although each module presents specific and strategic skill building sets, the course emphasizes the interconnectedness of each module.

Modules One and Two

Typically, the first two modules in the course involve introductions (via "Thumbnail Sketches" on the All Class Discussion Board Forum or in class); exploration of Blackboard and the Student Portal; access to the Online Learning Center; reading course documents (syllabus, e-mail and discussion board protocol and format, caution and ethics, etc.); asking questions for clarification concerning those documents; the submission of the "Personal Information Memo" (PIM); and, submission of the "Professional Development Plan Memo (PDP).

The PIM (and the "Thumbnail Sketch") assignments serve several purposes in the course. First, the initial assignments provide examples of students' writing and allow me to assess students' abilities in writing and critical thinking as well as their understanding of instructions and requirements. These early assignments are of "low risk" point value to the students so that they may adjust to the course. In addition, the Personal Information Memo (PIM) and the "Thumbnail Sketch" form the basis of students

establishing their credentials in proposals and reports as well as some of the "personality" used in application letters, resumes, and interviews.

Although the PIM serves to provide information to me concerning the students, the Professional Development Plan Memo (PDP) performs the tasks of accountability and contract of each student to him/herself. That is, the PDP involves the student examining his/her critical thinking and writing skills and listing areas of strength and areas of weakness that he/she wishes to improve through the course. As each module is interconnected, the PDP serves a valuable function for the Final Exam Memo (FEX Memo), a "Completion Report, in the last module. The PDP becomes a "measuring stick" for students in the FEX Memo as students assess their work during the course and provide examples of their best writing as well as examples of their best postings and responses (communication) on the discussion board forums. In addition, students closely assess their improvement or lack of improvement in the critical thinking and writing skills during the course.

The assignments in the first module also provide a certain amount of data for analysis. Currently, the data involves the students' use of and experiences with Blackboard (Bb); the use of "All Class and Assigned Group Discussion Board Forums" on Bb; their previous experiences, if any, with collaboration (group projects); their use of the "Student Portal' (available via Bb) and, their experiences with podcasts, especially within a course. Some of the above data as well as information in certain student-produced reports pertaining to Blackboard were shared in a co-operative effort with Dennis Westman and Ellen Hendrix of CIDT at Southeastern.

Modules Three, Four, Five, Six, and, sometimes, Seven
Note: Generally, the English 3903 course consists of six modules. However, at times, I divide the work to be completed and distribute that work into seven modules.

The next set of modules in English 3903 involve students reading documents (government-, company-, organization-, and student-produced); the textbook; and, visiting websites. However, these modules do not consist simply of reading documents or visiting websites as students are required to analyze, synthesize, interpret, and apply information into a variety of documents which are frequently modified "Service Learning" experiences. That is, the work students perform in this course should be of interest to them and the work should benefit others. The assignments (proposals, investigation reports, simple instructions) afford the students the opportunity to "give back" to the university, to their communities, and to their families and friends.

In the past, students have investigated needs or problems at Southeastern and within the Durant community. Some of the reports generated by students involved the following areas:
- links to information and services on the City of Durant website
- an appropriate "gate" at the low-water crossing on Chuckwa during times of heavy rains and flooding
- a virtual tour of the Southeastern campus for "Freshman Orientation"
- improved crosswalks at Southeastern
- improved internships and career possibilities in the English and Computer Science programs
- career preparation beginning with freshman students
- improvement in the "Senior Capstones" in the English, Humanities, and Languages Department.

In addition to the types of recommendation reports listed above, students frequently prepare "Simple Instructions" (SI). The core of the "SI" involves emergency preparedness and the scenario consists of a tornado watch and a tornado warning. The audience for the SI may consist of roommates, visitors, and/or family. In this module students must consider their audience and the context of the situation. Word

choices and usage become vitally important. Establishing clear instructions with defined steps and providing graphics (such as, line drawings of the residence, the location of an emergency kit, and the location of the safe place) are important as the students considered the age, the education level, and the language spoken by the readers/users of the SI.

A module that I always include in English 3903 but one that I have substantially modified in recent semesters involves "career." In the past I required students to prepare print and electronic resumes, write application letters, and investigate potential internship and/or entry-level positions. As the Career Management Center (CMC) provides many of these services to students, I removed the above elements from the module and I now emphasize the following: registration with the CMC; the development of a "Source Base"; the development of a "Writing Portfolio"; and, investigation of potential internship and/or entry-level positions.

In preparation for the "Source Base," students read a 30+ page "Security Clearance Worksheet" used by the government and by many companies and students read articles concerning background checks, application forms, etc. After reading these documents and upon realizing the need for detailed information, students begin their personal database (the "Source Base") which involves education (K-current); employment (past seven years); physical addresses (past seven years); contact people for employment and living addresses; certifications; licenses; skills (including languages); and such.

The "Writing Portfolio" consists of three examples of their writing which can be memos, reports, projects, and such from their major field of study and/or from the English 3903 course. In addition to the portfolio, students investigate potential positions while considering relocation costs, salary, benefits, cost-of-living, commute factor, and environmental concerns.

Note: Although students perform similar work each semester in that they learn to write e-mail, letters, proposals, reports, simple instructions, etc., I do not use the same context or the same sources for the modules. The exception to this is the Simple Instructions (SI) module.

English 3903 Discussion Board Forums (online)
In the online delivery method of English 3903, the All Class and the Assigned Group Discussion Board Forums are vitally important to student engagement with the material; to student interaction; and, to student contact with the instructor.

I provide students a defined set of protocol concerning their postings and responses on the forums. Each posting is evaluated in accordance to the instructions, requirements, and grading criteria for that forum. Postings and responses are required on specific days and within a specific time frame. Although some students believe the forums are similar to "blogs" and/or text messaging, I emphasize the forums as another area to experience written communication in a diverse and globally networked world. Indeed, as some of the past online students lived in California, Florida, and Japan and as international students frequently enroll in the online English 3903, the course is quite helpful in preparing students for communication in the global workplace, which is strongly connected through current and emerging technologies.

English 3903 Discoveries, Developments, & Implementation (including podcasts for online)
Initially, I believed the traditional face-to-face and the online delivery methods of English 3903 should be as similar as possible. However, the two delivery methods combined with the learning styles of students and with the technologies available to those students are somewhat different. Some students own top grade computers with high speed Internet access while other students live in rural areas where dial-up Internet access is all that is available to them. Such differences can be very difficult for students to overcome if they are online learners.

Through the past nine semesters (including summer) of teaching online English 3903, I discovered the need and increased the use of required discussion board postings as a viable means to keep students engaged in the content and to provide students the opportunity for communication and collaboration in a global community that relies heavily on the Internet. To facilitate online students' learning, I experimented with podcasts in the four-week online course in June 2008 and I did so again with the eight-week online courses this fall (2008). I believe this is an interesting inclusion and I intend to improve the context and the content of the podcasts as well as their availability to students.

Overview to English 4983: Writing Seminar Courses
The purpose of the writing seminar courses is to assist students in developing awareness and understanding of the craft and the writings specific to that course, whether it be nonfiction (including documentary film) or fiction (literary and genre) or the visual media (specifically, film). Students are afforded the opportunity to apply their developing knowledge and understanding of a specific craft through writing specific assignments and by analyzing the choices of craft in selected works for study in the course. In addition, within the purpose of each course lies consideration of the various elements of the craft of writing; the various approaches to the act of writing; and, of the disciplines brought to bear in that writing.

For the development of the writing seminar courses I relied on my previous training, my work with mentors in various writing areas, my contact with published writers, and, my continued research in the various areas of writing as well as current trends in those areas.

English 4983: Exploring Writing (Nonfiction), Fall 2006
Students in the nonfiction course experienced the following areas of writing: environmental/nature writing; memoir (auto-ethnographic); and, documentary film (partial film scripts with images, narration, and sound). The final exam for the course consisted of students showcasing their writings, which included an environmental/nature essay; a memoir essay; a field journal (nature); a semester project; and, a documentary film script (partial, approximately fifteen to thirty minutes running time).

English 4983: Fiction Writing, Fall 2007
For the fiction writing course, students performed a craft analysis of a selected fiction; read and discussed selected works of fiction in regards to craft; produced two short fictions which they revised for a final portfolio; kept a writing journal; and, read a brief excerpt of what they considered to be their best writing for an "author's circle" at the final exam.

English 4983: Film Writing, Spring 2008
Students read approximately seven film scripts; studied and discussed assigned areas in the film writing textbook; viewed, studied, and discussed a variety of film; produced a complete and original film script; and, participated in a "Readers' Theatre" styled final exam in which selected scenes from their scripts were presented. Students participated as readers for the final exam.

English 4983: Honors Contract, Spring 2008
During the film writing course in spring 2008, I participated in an "Honors Contract" with one of the undergraduate students enrolled in the course. In addition to the required assignments for English 4983, the student developed a storyboard of part of the script he had written as well as a critical introduction involving the storyboard process and the selected genre for the script.

English 4983: Writing, Publishing, & Career, Spring 2009
The spring 2009 offering of English 4983 serves, in part, as a response to the comments provided by the consultant during the English, Humanities, and Languages Department's "Five Year Program Review." In addition, the course is based on the interest of the fall 2007 fiction writing students who asked extremely thoughtful questions of the three guest speakers (published author, co-publisher of children's literature, and a "virtual world" participant). Such interest and the questions indicated that a need exists for students to engage in the process of submitting their writings for publication and for students to realize the potential for employment in the field of writing.

English 4970: Special Studies, Internship
For the summer and fall semesters in 2007, I developed documents needed for the first internship in the English, Humanities, and Languages Department. Through use of Blackboard (Bb), the student and I were in weekly contact and Bb provided the means for the student to submit weekly activity logs, progress reports, and final reports. In addition, I provided the employer an evaluation form concerning the student intern.

English 4990: Research (Senior Capstone)
During the past two years at Southeastern Oklahoma State University, I have advised four seniors and I am currently advising two seniors for fall 2008 as well as advising a senior who will present his Capstone in spring 2009. Those students and their Capstones are as follows.

Shannon Judd, "Collection of Nonfiction Essays" with a Critical Introduction, spring 2007. Some of the nonfiction essays were initiated during the English 4983 course during the fall 2006 semester.

Amber Burkham, "Women of WWII" with a Critical Introduction, fall 2007. Amber's Capstone consisted of a documentary film examining women who served during World War II and women who stayed at home. Ideas and some of the script were developed during the English 4983 course during the fall 2006 semester.

Rachel Sill, "Preparing a Technical Manual: Hearing Correction and Protection" in PowerPoint, spring 2008. Principles and strategies of preparing a technical manual learned during English 3903.

Emily Cooper, "Nonfiction Essay, Memoir," with a Critical Introduction, spring 2008. Some of the nonfiction essay (a memoir) initiated during the English 4983 course during the fall 2006 semester.

Abbey Fowler is currently developing a scholarly essay examining students with disabilities and how disabilities are portrayed through literary characters for presentation in December 2008.

Rachel Lynn is currently developing a technical report involving physical education for presentation in December 2008. Principles and strategies of preparing a technical report learned during English 3903.

Quiency Brannan is in the early stages of developing a critical paper complete with drawings involving the significance of comic books and that specific publishing industry. Principles and strategies developed from English 4983 Fiction Writing and Film Writing courses as well as Honors Contract in Film Writing. Presentation scheduled for May 2009.

ePortfolio Experiment via Blackboard

In spring 2007 I worked with CIDT to develop an "ePortfolio" experiment via the Blackboard system. I contacted three students (two English majors and one English minor) to participate in the experiment. By using the "Assignments" link capability on Blackboard and through the input from the three students; I established "Grade Book" categories for various English courses and significant assignments in those courses. The three students uploaded their papers into Blackboard and an archive for a future writing portfolio was achieved. The "ePortfolio" experiment is one that could be refined and with additional assistance from CIDT, I believe this portfolio method might be one the department could consider for our students and for use as an archival method of students' papers.

Student Advisement

My primary advisement at this time involves students who have English as a minor area of concentration in the degree plan.

From:	Schied, Ronald L. [ronald.schied@techrizon.com]
Sent:	Wednesday, April 02, 2008 11:22 AM
To:	Virginia Parrish
Subject:	Thank you!!! Former student

Dear Dr. Parrish,

My name is Ronald Schied and I was a member of your summer 2006 technical and professional writing course. Although it was an online course, I would like to thank you for your time and effort you made for that class. The information and "training" you provided us has proven to be invaluable in my current job. As I was a CS major and am currently a software engineer, the paper work, reviewing of documents, reports, and memos I must endure, seem endless.

I do not believe I could have survived without the preparation I received from your class. Seeing how I am a software engineer, it seems that I was fortunate that it was a class over the internet as many of our offices and clients are all across the US. Some even different parts of the world.

I currently work for the RSS, TD division for Stanley associates in Lawton, Ok. We improve and upkeep the radar systems for the Army located at Fort Sill, and where ever else they may be. So again I must say that the information, training, practice, and guidance I received in the course has been extremely valuable to me. Thank you again.

Sincerely

Ronald Schied

Virginia Parrish

Dear Dr. Parrish,

I enjoyed your class and learned a lot of valuable information throughout the four weeks. I just wanted to send you an email and tell you thanks for the good summer semester.

Sincerely,

Jameson Joines

From:	Larry McKevitt [larrymckevitt@yahoo.com]
Sent:	Thursday, June 01, 2006 9:58 PM
To:	Virginia Parrish
Subject:	I've landed

Dr. Parrish,

I just wanted to let you know that I've landed at a company in Richardson called Zyvex (www.zyvex.com) doing Linux systems administration, which is what I wanted to do.

I also wanted to thank you again for your tech writing class... the world needs more educators like you.

-Larry

From:	Debra Haley
Sent:	Thursday, October 11, 2007 3:57 PM
To:	Virginia Parrish
Cc:	John Mischo; C.W. Mangrum
Subject:	Student Memos

Dear Virginia:

I just wanted to share how pleased I am with the quality of work your former students are demonstrating in my Principles of Marketing class due to their classroom experiences with you.

Those students who have had your class are turning in beautiful memos. They really stand out from those who have yet to take your class. Those students who have had your class earned "bonus" points on their first assignment due to the quality of their memo. I am encouraging all of our students to take the Technical and Professional Writing class as early as possible in their program. The benefits/results are clear, demonstrable, and reliable.

You are doing a great job! Keep up the good work.

Many Thanks,

Debra

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Dr. Mischo,

I just wanted to let you know that one of your Faculty members, Dr. Parrish, has done a great job getting her students involved with the Career Management Center. She has sent quite a number of her students to us to register as part of a class project. This project has really kept us hopping. However, we are very grateful for the 'business' and really appreciate your leadership and follow-through on this issue, as well.

I think this type of class project does quite a bit to help students understand our and utilize our services. I really believe Dr. Parrish's students will be well ahead of the "game" when it comes time for them to graduate and begin the job search.

If there is anything I can do to help you or any of your other Faculty with projects of this nature, please do not hesitate to contact me. But again, many thanks to Dr. Parrish!

Have a great weekend!

Scott Hensley, MA, NCC
Director, Career Management Center
Southeastern Oklahoma State University
1405 N. 4th Ave * PMB 4239
Durant, OK 74701-0609
580.745.2270 or fax: 580.745.7486
http://placement.se.edu

*I love the man that can smile in trouble, that can gather strength from distress,
and grow brave by reflection. 'Tis the business of little minds to shrink; but he
whose heart is firm, and whose conscience approves his conduct, will pursue
his principles unto death.   --Thomas Paine*

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

From:	Dennis Miles
Sent:	Tuesday, February 12, 2008 10:20 AM
To:	Virginia Parrish
Subject:	Faculty Senate Recognition Award Nomination

Virginia Parrish
English, Humanities & Languages Department

Planning Committee
Faculty Senate
Southeastern Oklahoma State University
1405 N. 4th Ave.   PMB 4040
Durant, OK 74701

February 12, 2008

Dear Virginia Parrish :

Congratulations! We are pleased to inform you that you have been nominated for the Faculty Senate
Recognition Award for the School of Arts and Letters in the area of **teaching**.

You may submit a letter of support describing your activities in the award area for the period of January 1, 2007
to the present. The information supplied will be used in the evaluation and voting process. Please limit the
length of this letter to one page (250-300 words) and email to facultynominations@sosu.edu no later than Friday,
February 22. In the subject box please put "Faculty Senate Award", and the nomination category. For questions
please contact Margaret Avard at extension 2664.

It is indeed an honor to be nominated for this award, and we wish you the best of luck. Awards will be
presented at the Faculty-Staff Awards Banquet on April 8, 2008.

Again, congratulations on your nomination.

Planning Committee
Faculty Senate

Virginia Parrish

From: C.W. Mangrum
Sent: Friday, October 12, 2007 10:36 AM
To: Virginia Parrish

You do a great job and we are all proud of you.

C W

Memorandum

To: Dr. Virginia Parrish

From: Dr. Paula Smith Allen

Date: 10/23/2008
Re: Report on Faculty Class Visit

On February 6, 2006, I observed Dr. Virginia Parrish's 8:00 "Technical and Professional Writing" class in M319. The class was a "blended" class, one in which class activities were scheduled into a combination of face-to-face and online class interactions.

Dr. Parrish had previously made available to me the online syllabus for the course as well as the documents supplied to the students for their preparation for the observed class meeting. I found that the course plans as found in the syllabus were logical and sequential, and carefully and usefully explained for students at mid-level standing or above in their university studies. The textbook Dr. Parrish selected was current and very useable for the goals of the course, and the documents supplied the students for that day's work were very apt to the instruction and class participation for that class hour.

In the beginning of her class presentation, Dr. Parrish gave an overview of the current unit, which began on that class day. In doing so, she explained the unit's relevancy to other units in the course and to the course as a whole. She delineated the unit's relevance to course objectives, class assignments, and the expectations of "real world" work environments.

Judging from both the interviews I have had with Dr. Parrish and the examination of her course documents, I know that she has rigorous but fair standards for student performance. But she also knows students, their inhibitions, and their habits. Her students were quiet during her presentation, and so she "forced" out student queries concerning her expectations and the finer points of the unit's design.

Dr. Parrish also showed her ability to maintain "control amid chaos" in class interaction when a special-needs student commanded extra class time for explanation on the assignment. Dr. Parrish exhibited "grace under pressure" by responding with both the patience of devoted teacher and the protocol and reserve of a professional.

On the day of my visitation, it was clear that, though the students knew they should have examined the documents assigned to them before class began, many apparently had not, and were not prepared for planning their work with their groups. Rather than wavering on her plan for class interaction, Dr. Parrish grouped her students and allowed them to see for themselves that the lack of preparation impaired the functioning of the group. The lesson became one of the need for all group members to carry their individual loads for the success of the group.

I very much enjoyed the experience of visiting Dr. Parrish's classroom, and took away with me some resolve to demand more of my own students and some knowledge of how to better accomplish that goal.

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December 13, 2006

To Whom It May Concern:

I was invited to visit Dr. Virginia Parrish's office on November 28, 2006 in order to "observe" her Technical Writing internet classes. This was an interesting opportunity because I had never taught nor taken an internet class before.

Virginia began by showing me how she communicates with her Technical Writing students via the internet. Some of these techniques are also used for her traditional classes. We discussed the differences between internet and traditional classes and how she addresses some of the issues. For example, she sets up very strict deadlines so that internet students will pace themselves the way traditional students do. She explained that internet students often expect a self-paced course and are often surprised to encounter deadlines. For the sake of the students and the instructor, however, she explained that deadlines are a necessary evil.

Virginia showed me the Technical Writing projects generated by both internet and traditional students. They were very professional and elaborate. I was impressed by the work that she inspired them to produce.

Virginia has a reputation on campus for being a demanding professor. The amount of time and energy that she invests in our students is remarkable. She prepares the students for the "real world" environments in which they will one day produce the type of projects they do for her Technical Writing class. Her high, yet realistic, standards encourage the students to work to their full potential and to realize how talented and capable they really can be. She is an inspiration and an asset to our English, Humanities, and Languages Department.

If you have any questions or would like any additional feedback regarding our visit, don't hesitate to contact me at cwitten@sosu.edu.

Sincerely,

Caryn M. Witten, Ph.D.
Associate Professor
Department of English, Humanities, and
    Languages
Southeastern Oklahoma State University

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 200&7_ Course Number __3903__ Section Number __1__

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

The Professor's instructions where the best part of this Class. She is very passionate about teaching and makes the subject matter interesting.

2   What academic aspects of this course would you change and why?

The course is great as it is currently taught.

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

The Professor gave wonderful feedback that was tremendously helpful.

4   What are the most important things you learned in this course?

The Career planning aspect of this course were the most important for me.

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would tell them to take her. She teaches in a manner that encourages learning

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   ④

EEOC001703

fall 2006

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2006_ Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

I felt the assignments we did were very useful to real-life situations. I appreciate what I was taught and find it to be something I will apply in my future career.

2   What academic aspects of this course would you change and why?

I would not change anything, the course was very useful to me personally.

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, she gave me positive feedback to help me improve my writing skills.

4   What are the most important things you learned in this course?

I learned how to clearly and concisely present information in a business setting. I learned how to "clean up" my writing.

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Definitely take the course. I enjoyed it + learned so much! She really cares about her students' success!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester ✓Fall 200⁊ Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the "hands on" approach to learning. The Assignments were based on real life situations & the information was always directed to current & future encounters we will face.

2 What academic aspects of this course would you change and why?

I didn't think the text book was necessary. The professor provided all of the instruction we needed.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

The Feedback was consistent & honest & always delivered in a timely manner.

4 What are the most important things you learned in this course?

The Career Project was very beneficial. I enjoyed this portion of the class & will refer back to this Assignment throughout my professional career.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would advise anyone to take a class from this professor. In fact, I would encourage them to do so.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   (3)   4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _____   Course Number _____   Section Number _____

Please answer the following questions as honestly and concretely as possible. If you need more space. please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

It prompted me to try and finish a work, as well as approach my work/style in new exciting ways.

2   What academic aspects of this course would you change and why?

Possibly a more rigid schedule that prompted more of the script to be done at the end of the semester... 90 instead of 60... and possibly having scripts acted out by theatre majors, not actual students...

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, because Dr. Parrish obviously has a keen grasp — and, more importantly, a passion — for the course and what it teaches

4   What are the most important things you learned in this course?

The major how-tos in writing a screenplay: what to do, what not to do, how to do it... that, and how to truly appreciate writing deadlines

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Take it, Take it now, (and pitch that baby when you're through)

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Spring 08_ Course Number _ENG 5113_ Section Number ____

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

It taught me a new skill: movie writing. I think it will help me appreciate film more and allow me to better justify its use in my class.

2   What academic aspects of this course would you change and why?

None

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. It was encouraging and constructive at the same time.

4   What are the most important things you learned in this course?

How to write screenplays, appreciate filmmaking as a craft, and to believe I can achieve a difficult task.

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would encourage them to take the course!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

SERVICE

Overview
During my time at Southeastern I have served on university and department committees as well as served as a university representative in the Resident Teacher Program.

University
My service involving university committees spans an interesting variety of needs and areas. The following list presents the areas of university service.
- Faculty Senate (2008- 2011)
- Human Subject Research Review Committee (August 2006-August 2009)
- Institutional Assessment Committee (August 2005-August 2008)

In addition, I have served as an essay grader for Curriculum Contest Day and as a proctor for the Native American Symposiums.

English, Humanities, & Languages (EHL) Department
During my time at Southeastern I have served on the following committees for the EHL Department:
- Assessment & Professional Development
- Writing Emphasis
- Internship
- Five Year Program Review.

I participated in the "Senior Faculty/Junior Faculty Mentor" program in that Dr. Paula Allen and Dr. Caryn Witten visited my classes and compiled their observations for inclusion in my personal portfolio in the EHL Department.

In addition, I have participated in the Teacher Education interview process for students whose major concentration is English.

Resident Teacher Program & Committees
Since 2005 I have observed, evaluated, and mentored eleven resident teachers of the College of Education and Behavioral Sciences. For the academic year of 2008-2009, I will be involved with four resident teachers.

RESEARCH & SCHOLARSHIP

Current Research Related to Courses

During the past four and a half years at Southeastern Oklahoma State University (SE, I have devoted a considerable portion of my research time to the courses I develop and teach. Therefore, the research is invested in those courses and that investment extends beyond the learning experiences for students to include me as a learner as well.

English 3903: Technical and Professional Writing

Currently, I am involved in an interesting teaching situation as I simultaneously teach English 3903, "Technical and Professional Writing," in two different delivery formats. Since my arrival at SE, I have taught English 3903 as a traditional face-to-face course and as an online course. Until spring 2008 both delivery formats were presented within the full length of a semester in an academic year. In addition, until the summer 2006 semester, the course was presented online for the full eight weeks.

Based on student retention rates, commitment to the course by the students, and the engagement of material and assignments by the students, I adapted the summer eight-week online presentation of the course into a four-week "immersion" online course. The four-week version of English 3903 proved to be quite successful with increased student retention and a nice improvement in the quality of work submitted as well as grades earned for the course.

With what I believed to be success with the four-week immersion online course method for the summer semesters, I developed an eight-week online version for the spring 2008 semester. Once again, I believe student retention improved as well as the quality of work submitted and grades earned for that work.

To make such decisions is to look to the course itself, the data available via Blackboard (Bb) concerning the course sections, and to visit extensively with SE professionals, such as Ellen Hendrix of CIDT. In addition, such decisions are made based on research of e-learning strategies, online presentations of courses in other universities and in the corporate world, and visiting with professionals who teach comparable courses at the higher education level.

At this time, I am collecting data from the online and traditional face-to-face delivery methods for comparison of learning, quality of work submitted, and retention of students in the English 3903 courses that I now teach somewhat simultaneously during the fall and spring semesters. In the future I plan to compare the four-week summer immersion online presentation with the eight-week version.

Another area of research involves the concept and the practice of collaboration by students in higher education courses. An area of special interest to me is the practice of group projects with the traditional face-to-face classes and in the online classes of English 3903. Ultimately, such research will help me to determine if prevailing thought should be reassessed and the concept should be redefined in regards to emerging technologies; reconsider student accessibility to existing technologies; reconsider the delivery methods of courses (such as, online); and, reconsider the geographic location of students involved in potential group projects.

Potential areas for papers and reports involving the above research are as follows: Assessment and Professional Development Committee of the English, Humanities, and Languages Department; Center for Instructional Development & Technology (CIDT); Online Learning Center; TCRecord (Columbia University); and SOTL (Scholarship of Teaching and Learning).

English 4983: Writing Seminar Courses
For the development and for the teaching of the writing seminar courses I relied on my training, my experiences, and considerable research into current developments in the various areas of writing as well as discussion I held with published writers and with publishers. Therefore, the research conducted in the areas of nonfiction, fiction, film, publishing, and career was directly invested into the courses.

Other Research Interests
In addition, to the abovementioned areas of research which are directly related to courses I teach, I continue my studies and research into the following areas: nonfiction, *eco*-composition, *eco*-theology, film, and the area known as Cross Timbers, which begins in southern Kansas, crosses diagonally across Oklahoma, and enters into northern Texas.

Incorporation of Work Performed in Other Writing Environments
When I began working in the corporate world, I was a technical writer. Later, I performed work as an instructional designer. Such work included the following areas: text, graphics, and video. These experiences are part of my teaching in the English 3903 and English 4983 courses. As I have performed proofreading and editing services for Schatz Publishing Group, I bring this to all courses that I teach and it will be especially useful for the English 4983 course ("Writing, Publishing, and Career") that I will teach in spring 2009. The abovementioned 8a Certified company actively seeks government contracts for articles, reports, and such. I frequently incorporate elements of this type of regulated writing environment as well as the documents produced for government agencies into my teaching of English 3903. In addition, as I have written articles for Schatz Publishing Group, I bring those experiences of free lance writing and publishing to the English 4983 courses.

As a reviewer of a "cutting edge" technical writing handbook, I considered the emerging technologies presented as potential topic areas of interest for English 3903. In the past few semesters, students have learned about blogs, podcasts, virtual worlds, and how these emerging technologies will impact their chosen profession.

The book proposal concerning spirituality and the concept of auto-ethnography provides an interesting dimension and real substance to the presentation and teaching of creative nonfiction, especially the writing of memoir.

Scholarship
In regards to scholarship I have written two nonfiction articles, served as proofreader for three government-produced environmental impact reports, written a review of a book concerning spirituality and higher education, served as a reviewer for a technical communication handbook, and served as a reviewer for a book proposal concerning auto-ethnography and spirituality in higher education. Currently, I am compiling data involving the delivery methods of English 3903 and the use of Blackboard.

Professional Contacts
My professional contacts for English 3903 and English 4983/5113 consist of individuals associated with corporate, an 8a Certified Publishing Company, Oklahoma State University, and, professors, instructors, and CIDT specialists at Southeastern Oklahoma State University. Based on the continuing dialogue with these individuals as well as my research I have incorporated a number of strategies, documents, and concepts into English 3903 and English 4983/5113.

Encouraging Authenticity and Spirituality in Higher Education. Arthur W. Chickering, Jon C. Dalton, and Liesa Stamm. John Wiley, New York. 2006. ISBN: 0787974439.

Review by Virginia A. Parrish, *Southeastern Oklahoma State University* — May 8, 2006

At first glance, one might consider this book to be just another lament concerning the existing problems in higher education. However, upon closer examination, one realizes that Chickering, Dalton, and Stamm have confronted an underlying, and sometimes unvoiced, concern that although college graduates may have the knowledge to succeed in their careers, they frequently lack real preparation for life. For the authors, a primary factor in this lack of preparation is the increasing tendency of higher education institutions to follow the dictates of consumerism and materialism to prepare their graduates for careers and the work place.

This tendency, which sometimes generates a shift in emphasis in curricular content, may lessen the importance of traditional liberal arts courses and may not fully approach the need for understanding the diverse cultures and religious pluralism in the United States and the world. Therefore, graduates entering the workplace are equipped primarily with knowledge and a desire to succeed and to succeed well, but they are frequently ill prepared for the challenges in a global society filled with different faiths and traditions. For Chickering, Dalton, and Stamm, who serve in higher education, a change is needed in university policies; and, the term they prefer for such change is "institutional amplification" (p. xiii).

In Part One, "Framing Perspectives," the authors, believing such institutional amplification is urgently needed, quickly establish their credentials and interests and carefully frame their argument with their experiences and perspectives. This framework allows the authors to explore how to amplify what currently exists in higher education to a more fully engaged administration, faculty, and students. This explorative process and the presentation of information in the book will help develop a greater awareness and application of values through authenticity and spirituality. Realizing that advocating spirituality can be misinterpreted, they preface their perspectives through use of "Teasdale's definition of spirituality and Karen Armstrong's view of religion and spirituality" (p. 2).

For the authors: "Our concern to promote campus environments that support examining individual values, meaning, and purpose as an essential component of the educational mission rests on our recognition that the college experience can have a major impact in shaping students' lives" (p. 38).

In Part Two, "Institutional Amplification," Chickering and Dalton present policy issues, curricular content, student affairs, and community as support to their argument. Here,

each writer brings his specialty to bear with intriguing results. Chickering's examination concerns policy issues and curricular content through the lens of the Supreme Court, and Dalton builds upon an increasing trend of spirituality's return to college campuses. Chapters 4–7 provide a sample of court cases, precedents established by the Civil Rights Act(s), and the gradual inclusion of ethnic and women's studies into higher education curriculum. Current examples of the approaches to authenticity and spirituality by various universities and colleges are showcased.

"Getting There From Here" forms Part Three as the authors outline potential means of emphasizing authenticity and spirituality on college campuses. Chickering, in chapter 8, "Planned Change and Professional Development," enlarges upon the concept of institutional amplification by showcasing specific universities and through providing examples of "Conversations of Consequence" as developed by Monica Manning (p. 196) and "Appreciative Inquiry" developed by David L. Cooperrider (p. 196).

Throughout the book, Chickering frequently references Quaker writer and educator, Parker Palmer; and, this chapter is no exception as Chickering explores "Teacher Formation." Of particular interest in chapter 8 is Chickering's discussion and promotion of the Quaker concept of "Clearness Committees," which, for him, "lie at the heart of formation work" (p. 205). Here, a small group of people "help the focus person move toward his or her inner truth, to discover his or her own wisdom" (p. 205). This concept resonates strongly with the three authors' concern that higher education must turn more fully to the overall development of students, rather than concentrating solely on imparting knowledge to those students.

Chapter 9, "Assessing Ineffable Outcomes," written by Chickering with Marcia Mentkowski, strives to counter any opposition on how one can truly measure the outcomes of authenticity and spirituality. One of the key elements to successful assessment is definition and the language used in that definition. In addition, one must establish what can be observed and assessed. As a working example of such a process, Chickering and Mentkowski provide discussion and data concerning the assessment tools of Alverno College.

Liesa Stamm, in chapter 10, "Leadership for Recovering Spirit," emphasizes what she calls "The Disconnect Between Higher Education's Mission and Our Practices" (p. 245) and presents a model to strengthen moral leadership. By examining what makes a leader and the qualities of leadership and through providing examples of such leaders in higher education, she supplies the reader with a blueprint for action. Stamm references her co-writer, Jon Dalton, in his work (surveys, etc.) at "the Center for the Study of Values in College Student Development at Florida State University" (p. 254). Of particular interest is the following: "The college presidents in Dalton et al.'s survey most frequently cited community service and service learning as exemplary programs that promote character development and core ethical values" (p. 270).

Building on his co-writers' chapters, Jon Dalton in chapter 11, "Principles and Practices for Strengthening Moral and Spiritual Growth in College," showcases 10 significant

principles and the practices relating to each one. These principles and practices were "developed from earlier versions in order to encompass both moral and spiritual growth in the college setting" (p. 273). Dalton's chapter concludes the body content of the work and creates an effective lead-in to a significant set of appendices.

In the appendices the reader will find an example of a policy statement, course syllabi, evaluation and dissemination plans, and an inventory for assessment. Authors Chickering, Dalton, and Stamm conclude their work with the needed tools to begin the process of institutional amplification.

Encouraging Authenticity & Spirituality in Higher Education may appear at first glance to be another work treading the troubled waters of religion and education; however, a close reading of the text reveals a book rich in promise, possibilities, and theories supported by evidence and examples. What permeates this book is a strong sense of urgency coupled with the Quaker practices of listening and discernment. Such practices assist in articulating the need for higher education to deepen, broaden, and illumine its approaches to students' learning. That is, to underpin students' "book learning" with values, ethics, authenticity, and spirituality.

VIRGINIA A. PARRISH is an Assistant Professor in English at Southeastern Oklahoma State University in Durant, Oklahoma. Her research interests include eco-theology, environmental writing, film, and memory. Her most recent article, "Polar Bear Monitoring in the New Beaufort Sea Area," is pending publication in *Ocean Science*, a publication of Minerals Management Service (MMS).

Pearson Longman

MEMORANDUM

TO: Professor Virginia A. Parrish

FROM: Rebecca Gilpin
             Assistant Editor/English Composition
             Email: rebecca.gilpin@pearson.com Phone: (917) 981-2237

DATE: October 6, 2008

RE: *The Technical Communication Handbook* 1e

We are very pleased to be enclosing a copy of *The Technical Communication Handbook*, 1e, by Laura J. Gurak and Mary E. Hocks – hot off the presses!

Thank you for the comments and suggestions that you, as a reviewer, contributed to the development of this new edition.

Cheers,

-RG

From:	Sharp, Alexandra [Alexandra.Sharp@taylorandfrancis.com]
Sent:	Wednesday, June 18, 2008 9:32 AM
To:	Virginia Parrish
Subject:	Revision review

Greetings from Routledge!

Thanks again for reviewing the proposal for *As the Spirit Moves Us*. The authors have revised their text, and I wanted to know if you'd be willing to do a second review. The revision defines and expand upons the idea of holistic education, using personal narratives from a diverse group of educators to address the worldview, insights, coping mechanisms, and academic concerns related to spirituality.

For your help, we can offer you a $100 honorarium, or twice that amount in Routledge books, and would need your review within 3 weeks. Please let me know if you're interested, and I'll send along the revised prospectus, along with the original to refresh your memory.

Thanks so much, and I look forward to hearing from you!

Alex Sharp
Editorial Assistant - Education
Routledge / Taylor and Francis Group

270 Madison Avenue
New York, NY 10016
917.351.7157
alexandra.sharp@taylorandfrancis.com

1

Free Lance Articles
On the next few pages you will find articles I wrote for Schatz Publishing Group, an 8a Certified company, for which I periodically perform free lance writing, copyediting, and proofreading. At the conclusion of the articles you will find a copy of an e-mail which is representative of the amount of reading a writer frequently needs to complete before an article can be written and of the quick "turn around" time expected by the publisher. Frequently, the writing assignment consists of reading 50 to 200 pages or more in a report and then preparing a 600 word article concerning the report for publication in a newsletter or magazine or preparing a press release of 50 to 50 words.

Through my experiences in this type of writing and publishing I bring a "real world" quality to the English 3903 course and to the writing seminars of English 4983.

NOTE: *The original document, "Long Term Monitoring at the East and West Flower Garden Banks National Marine Sanctuary, 2002-2003 (Final Report)," produced by the Mineral Management Services (MMS) consisted of 182 pages of content (excluding front and back matter). Based on the needs of MMS for their print and electronic delivery methods for their magazine, the article was to be a tightly condensed version of the original document. The article below consists of 261 words. Schatz Publishing Group who had the contract for the MMS magazine provided the title for the article and my name does not appear on the article as this is a company contract situation with a government agency. To produce such an article required that I not only read the 182 page report but that I also read other reports that had been condensed into articles for the magazine. By studying other articles I could then determine audience, purpose, content, and context for the assigned article.*

Article

MMS, concerned with potential long-term impacts of oil and gas activity in the Gulf of Mexico on coral reef systems, developed a monitoring program in 1974 of the East and West Flower Garden Banks (FGB). Both features lie approximately 100 miles southeast of Galveston, Texas, and are the northern most coral reefs on the continental shelf of North America.

With oil and gas activity in the area since the 1970s, MMS quickly established itself as a major participant in developing an ongoing involvement and stewardship of the two coral reef systems. In 1974, MMS began using a comprehensive outline and mapping program to conduct studies and compile information thereby ensuring the integrity of the FGB.

Quantitative surveys began in 1988 and when the East and West Flower Garden Banks were designated as a United States National Marine Sanctuary in 1992, MMS expanded its stewardship. MMS with NOAA co-funded annual monitoring of the FGB beginning in 1996. This long-term monitoring program assesses the health of the coral reefs, evaluates changes, examines water quality, and fish population dynamics. A variety of monitoring methods--photography, growth rate measurements, videography, core samples and examination, water quality measurements, temperature, sonar, and others-- has provided a database of descriptive information and increased knowledge of the surrounding environment as well as provided information for resource management decisions.

Based on the results of recent studies (2002-2003), no significant long- term changes in coral reef populations, cover, or diversity have been indicated. Currently, the report may be downloaded from the MMS website through the Environmental Studies Program Information System (ESPIS).

NOTE: *For this article I was assigned to research cataracts and use information available from the Department of Veterans Affairs, Medline Plus, the National Institute of Health, and other resources. All sources used were from the Internet. For this article I reviewed previous articles concerning health issues published in Veterans' Health magazine and I followed very specific guidelines as presented by Schatz Publishing Group. The text was submitted single space and with areas of "sidebar information" for the graphic design person to format accordingly to the needs of the magazine. Inclusion of all, some, or none of the sidebar information will be the publisher's decision. My name does not appear on this article as it is a contract situation between the publishing company and the government agency.*

<div align="center">Cataract</div>

Are your eyes bothering you? Is it getting difficult to see very well at night? Are you troubled by glare and lights? Is your vision cloudy or blurred? Do colors appear faded and drab, or brownish in color? Then, you may want to consider scheduling an appointment with your eye care professional to see if you have a cataract.

According to HealthWise® of the Department of Veterans Affairs, "A cataract is a painless, cloudy area in the lens of the eye that blocks the passage of light to the retina. The retina is the nerve layer at the back of the eye. Cataracts usually cause vision problems."

Cataracts occur when protein, a needed element along with water in the eye's lens, begins to clump together and "clouds" the lens. This "clump" may grow slowly and over a long period of time until it becomes difficult for a person to see. Images are no longer sharp when they reach the retina of the eye. In addition, a cataract may cause the originally clear lens to change to a yellow/brown color, which, over time, may give your vision a brownish shade.

Most cataracts are associated with the aging process. According to MedlinePlus Medical Encyclopedia, "Most people develop some clouding of the lens after the age of 60. About 50% of people aged 65-74 and about 70% of those 75 and older have visually significant cataracts." However, some cataracts can occur after eye surgery (for problems such as glaucoma); certain health problems (diabetes, etc.); eye injury; congenital (birth), or radiation exposure. In addition, there are several risk factors, beside the aging process, for cataracts:

- ✓ Diabetes and other specific diseases
- ✓ Smoking and alcohol use
- ✓ Prolong exposure to sunlight.

Cataracts may be detected through a thorough eye exam administered by your eye care professional. Such an exam will include an eye chart test, dilation of your eyes, and measurement of the pressure inside the eye. If you are concerned about which kind of eye care professional you should consult, the questions you need to ask during your appointment, and how frequently you should have your eyes examined, visit the Prevent Blindness America website at http://www.preventblindness.org and click on "The Vision Learning Center" to print the information or to request copies of the information. If you don't have Internet access, call 1-800-331-2020 for assistance.

Treatment of a cataract varies in accordance to its development and other existing eye conditions. Not all cataract treatments result in surgery. Sometimes, symptoms will be improved with basic methods: new eyeglasses, better lighting, appropriate sunglasses, or the use of magnifying lenses. However, if the cataract creates problems within your everyday lifestyle and activities, or if you have certain other existing eye conditions, you may require surgery.

Should you require surgery, your eye care professional will refer you to a specialist, who will explain to you about the types of surgeries available and the procedures. Currently, there are two types of cataract surgery: phacoemulsification (phaco) and extracapsular. Both surgical procedures consist of making an incision on the side of the cornea in order to remove the lens. Part of the difference in the two surgical procedures lies in the length of the incision and the means of removal of the lens.

If you undergo surgery (generally one hour), you will rest for a time while the medical team monitors you. Afterward, you will probably be allowed to return home. However, you will need someone to drive you home and you will need to follow certain restrictions for awhile, such as no bending from the waist and no lifting of heavy objects. In addition, you may need to use prescribed eyedrops and wear an eye shield or sunglasses to protect your eye for a period of time. The healing process may take approximately eight weeks.

For additional information, visit the National Eye Institute's website at http://www.nei.nih.gov. You can print their brochure, "Cataract: What You Should Know". Their brochure is well-written, easily read and understood, and provides valuable information. If you don't have Internet access, call 301-496-5248.

Sidebar of Information

Common Symptoms of Cataract
Cloudy or blurry vision.
Colors seem faded.
Glare. Headlights, lamps, or sunlight may appear too bright.
A halo may appear around lights.
Poor night vision.
Double vision or multiple images in one eye. (This symptom may clear as the cataract gets larger.)

Frequent prescription changes in your eyeglasses or contact lenses.

These symptoms also can be a sign of other eye problems. If you have any of these symptoms, check with your eye care professional.

The above information is from "Cataract: What You Should Know," a NIH Publication, No: 03-201and revised 9/03. National Eye Institute. National Institutes of Health. U.S. Department of Health and Human Services.

Sidebar of Information

For information concerning cataracts and other vision problems, consult the following government agencies and professional organizations for brochures and handouts.

U.S. Department of Veterans Affairs
My HealtheVet (MHV)
HealthWise®
http://www.va.gov/
http://www.myhealth.va.gov/

U.S. Department of Health and Human Services
National Institutes of Health (NIH)
National Eye Institute (NEI)
2020 Vision Place
Bethesda, MD 20892-3655
Telephone: 301-496-5248
E-mail: 2020@nei.nih.gov
Website: http://www.nei.nih.gov
MedlinePlus
http://www.nlm.nih.gov/medlineplus/encyclopedia.html

American Academy of Ophthalmology
P.O. Box 7424
San Francisco, CA 94109-7424
Telephone: 415-561-8500
Website: http://www.aao.org

American Optometric Association
243 North Lindbergh Boulevard
St. Louis, MO 63141-7851
Telephone: 314-991-4100
Website: http://www.aoa.org

Prevent Blindness America
500 East Remington Road
Schaumburg, IL 60173-4557
Telephone: 1-800-331-2020
    847-843-2020
E-mail: info@preventblindness.org
Website: http://www.preventblindness.org

YAHOO! MAIL
Classic

Article assignment

From: "SchatzPub@aol.com" <SchatzPub@aol.com>
To: drvparrish@yahoo.com

Dr. Parrish,

Here's an article assignment! I need an article that condenses this report on a workshop

http://www.mms.gov/alaska/reports/2005rpts/2005_034.pdf

down to a short (approx 600 word) article. Any chance you can do that by Sunday?

Thanks!
Sheree

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

October 15, 2008

Dear Members of the Tenure and Promotion Committee,

Enclosed with this letter you will find my portfolio for consideration for tenure and for promotion to the rank of associate professor at Southeastern Oklahoma State University in Durant, Oklahoma.

Thank you for your time and consideration.

Sincerely,

Virginia A. Parrish
Assistant Professor
Department of English, Humanities, & Languages
Southeastern Oklahoma State University
Durant, Oklahoma 74701

DEPARTMENT OF ENGLISH, HUMANITIES & LANGUAGES
SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

TENURE PORTFOLIO

Submitted by Virginia A. Parrish

To

Southeastern Oklahoma State University

October 15, 20008

Virginia A. Parrish

1405 N. 4TH Avenue   Cell: 580.380.1383
PMB 4234   Office: 580.745.2594
Durant, OK 74701

E-mail: vparrish@sosu.edu

EDUCATION

C.G.T.S.   **Certificate of Graduate Theological Studies**
May 2007   *Phillips Theological Seminary*
       Tulsa, Oklahoma

Areas of Study & Interest:
Theology, Film and Theology, Eco-Theology, Spirituality, New Testament, Old
Testament, World Religions, Death and Dying

Ph.D.   **English**
December 1996 *Oklahoma State University*
       Stillwater, Oklahoma

Dissertation: "Money Down": An Original Work with a Critical Introduction
Dissertation directed by Dr. Leonard Leff.

Areas of Study & Interest:
Film, Creative Writing, Literature, Theatre History, Technical, Professional, &
Business Writing, Composition

M.A.   **English/Creative Studies**
May 1990   *Central State University*
       Edmond, Oklahoma

Thesis: Sorrow's Children
Thesis directed by Dr. Christopher Givan and Mr. Timothy Mason, playwright, Circle Rep
Theatre, New York.

Areas of Study & Interest:
Theatre, Film, Scripts, Literature (16th-20th centuries, American, British, World),
Creative Writing

B.A.   **English Education**
May 1984   *Central State University*
       Edmond, Oklahoma

CERTIFICATION

Oklahoma State Department of Education Teaching Certificate, #148025L, expires 2013.

CURRENT PROFESSIONAL EXPERIENCE

August 2004 – present   **Assistant Professor**
Southeastern Oklahoma State University
Department of English, Humanities, and Languages
Durant, OK

Courses Developed & Taught:

English 3903: *Technical and Professional Writing*
Investigation, analysis, e-mail, memos, proposals, reports (activity, progress, investigation, recommendation, feasibility), technical instructions, career (registrations with Career Management Center, source base, writing portfolio), news letter articles, press releases, presentations, graphics, and collaborative projects.
- Developed and implemented 8 week online immersion courses for spring 2008, continued concept for fall 2008 and spring 2009
- Developed and implemented 4 week online immersion courses for summer semesters, beginning with 2006 and continued
- Traditional face-to-face with online supplement, fall and spring semesters
- Full semester online (fall 2004 to fall 2007)
- Summer Online, 8 weeks (2005)

English 4983: Four Writing Seminar Courses
Practical tactics and strategies relevant to the craft of writing (nonfiction, fiction, film, and television); aesthetics relevant to the craft of writing; publishing; and, career.

A discussion for each course developed is listed below.
- ➤ **Writing, Publishing, & Career** (Spring 2009)
- ➤ **Writing for Visual Media** (Film, Spring 2008)
  - **Honors Contract (Spring 2008):** One student, "Storyboard of Film Script with a Critical Introduction"
- ➤ **Fiction Writing** (Fall 2007): Literary & Genre
- ➤ **Exploring Writing: Nonfiction & Documentary Film Script** (Fall 2006): Nature/environmental, documentary film, memoir, essays, semester journal, field journal, semester project, and presentation

English 4970: *Special Studies: Internship* (Developed & Implemented summer 2007)
- Served as advisor and university representative for student intern
- Developed course and assignments
- Student Assignments: Daily entries in Work Log (activities, etc.); progress reports; weekly communication via Discussion Board on Blackboard for the course and via e-mail; end of semester report; and, assessment form for employer concerning the internship experience
- Internship during summer and fall of 2007

English 4990: Research (Senior Capstones)
- ➢ Spring 2009
  - o Scholarly Examination with Creative Component of the Comic Publication Process (Tentative Working Concept)

- ➢ Fall 2008
  - o Scholarly Paper: Students with disabilities and the presentation of literary characters with disabilities
  - o Technical Report with Critical Introduction

- ➢ Spring 2008
  - o "Nonfiction Essay, a Memoir with a Critical Introduction"
  - o "Preparing a Technical Manual: Hearing Correction and Protection" in PowerPoint and a "Critical Introduction"

- ➢ Fall 2007
  - o "Women at War, Women at Home" with a "Critical Introduction." Student-produced script and documentary film

- ➢ Spring 2007
  - o "Collection of Nonfiction Essays with a Critical Introduction"

English 1113: *Composition One* (Expository (or explanatory) writing and critical and creative thinking)
- ➢ Online: Fall 2007
  - o Eco-composition
  - o Readings, assignments, discussion board forums, papers, revision process, investigation/research, MLA

- ➢ Traditional face-to-face: Spring 2007
  - o Field Journals, papers, revision process, investigation/research, MLA

Humanities 2313: *Introduction to Literature*
Literary terms, strategies, criticism, essays, journals, investigation projects, and reports
- • Traditional face-to-face with online supplement and discussion boards
- • Literature and the Environment; Nature and Culture

Humanities 2223: *After the Renaissance*
Major movements, significant periods, religious, political, and educational impacts
- • Traditional face-to-face with online supplement and discussion boards
- • Student primer, reflection papers, assigned group discussion, summaries, connection moments, exam(s), reports

ePortfolio Test Site
Development & Experiment (Developed spring 2007 & used through fall 2007)
- • Developed ePortfolio System via Blackboard
- • Worked with small group of volunteers (English majors and minors) who participated in the ePortfolio system via Blackboard

SERVICE

University Committees
- Faculty Senate (September 2008 to August 2011)
- Human Subject Research Review (August 2006 to August 2009)
- Institutional Assessment (August 2005 to August 2008)

English, Humanities, and Languages (EHL) Department Committees
Assessment, Planning & Development
Academic Integrity
Writing Emphasis
Student Internships
Five Year Program Review

Teacher Residency Program
Observe, evaluate, and mentor resident teachers of the College of Education and Behavioral Sciences

Academic Year 2008 – 2009:	Four resident teachers
Academic Year 2007 – 2008:	Two resident teachers
Academic Year 2006 – 2007:	Six resident teachers
	One resident teacher completed in fall 2006
Academic Year 2005-2006:	Three resident teachers

CURRENT RESEARCH
- Online Learning
  - Collecting data
  - Comparing traditional face-to-face classes with online classes taking English 3903 simultaneously
- Collaboration (redefining)
  - group discussion, group project—online and traditional face-to-face classes
- Nonfiction
- *Eco*-composition
- *Eco*-theology
- Film
- Cross Timbers

RECENT PUBLICATIONS & INDUSTRY-/DISCIPLINE-RELATED ACTIVITIES

Reviewer
Served as Reviewer during spring 2008 for Pearson of A. B. Longman Publishers for the <u>final review</u> of manuscript for *The Technical Communication Handbook.* Publication and availability of the handbook projected for October 2008.
> Served as Reviewer during spring 2007 for Pearson of A. B. Longman Publishers for <u>first review</u> of work-in-progress manuscript, a new technical communication handbook. Publication and availability of the handbook projected for November 2007.

Served as Re*viewer* during spring 2008 for Routledge Publishers for <u>final review</u> of book proposal *As the Spirit Moves Us: Embracing Spirituality in the Postsecondary Experience* by Dr. Janice D. Hamlet and Dr. Katherine G. Hendrix.
> Served as Reviewer during fall 2007 for Routledge Publishers for <u>first review</u> of book proposal *As the Spirit Moves Us: Embracing Spirituality in the Postsecondary Experience* by Dr. Janice D. Hamlet and Dr. Katherine G. Hendrix.

Environmental Impact Reports
Editing and proofreading services for Schatz Publishing Company for the following "Environmental Impact Reports" produced by U.S. Fish & Wildlife Services, National Wildlife Refuge System, Region 7, Alaska, Division of Conservation Planning & Policy
2007   Alaska Project: Kanuti Refuge
2007   Alaska Project: Togiak Refuge
2007   Alaska Project: Tetlin Refuge

Review Publication
Review of *Encouraging Authenticity and Spirituality in Higher Education,* Arthur W. Chickering, Jon C. Dalton, Liesa Stamm. *Teachers College Record* (TCRecord) of Teachers College of Columbia University. Online. Published May 08, 2006. <http://www.tcrecord.org>. ID Number: 12503.

Nonfiction Article for Government Publication: "Vision Impairment and Loss: What You Need to Know about Cataracts"
Department of Veterans Affairs
Veteran's Health Today
Article accepted for publication in 2006-07

Nonfiction Article for Government Publication: "Polar Bear Monitoring Workshop"
Minerals Management Services
Ocean Science: The Science & Technology Journal of the Minerals Management Services
Article accepted for publication in 2006-07

RECENT PRESENTATIONS

<u>Presentation</u>: "Women Change America," National Women's History Month. Women's History Program, Chickasaw Tower, Southeastern Oklahoma State University, Durant, Oklahoma. March 22, 2005.

Presentation: "Pedagogy for English 3323, Intermediate Technical Writing" and "Performing Needs Assessment for the Collaborative External Recommendation Report." Orientation for Instructors of Technical Writing, Department of English, Oklahoma State University, Stillwater, OK. January 9, 2004.

PROFESSIONAL ORGANIZATIONS

- Associated Writers Program (AWP)
- National Council of Teachers of English (NCTE)
- Oklahoma Council of Teachers of English (OCTE)

ADDITIONAL PROFESSIONAL EXPERIENCE

August 2003 – August 2004   **Instructor (p/t)**
Oklahoma State University
Department of English
Stillwater, OK

Technical Writing: Job Packet; Technical Instructions; Collaborative Project, including Proposal, Task Analysis, Progress Reports, and Recommendation Report; and, Creative/Electronic Media Project. Electronic and traditional classroom instruction.

June 2004 – August 2004   **Instructor (p/t)**
Oklahoma State University
College of Business
Stillwater, OK

Business Communication: letters, resumes, short reports

June 2004 – August 2004   **Instructor (p/t)**
Oklahoma City University
Plus Program
Oklahoma City, OK

Technical Writing: letters, resumes, technical instructions, short report

September 2003 – May 2004   **Research Assistant**
Phillips Theological Seminary
Dean of Academics
Tulsa, OK

Research: Church history with perspectives on Jewish faith; other research included Islam and Buddhism. Compiled findings into documents for Dean of Academics.

August 2002 - present   **Free Lance Writer, Editing Services, Consultant**
Schatz Publishing Group
Blackwell, OK

Aug 2000 – May 2003   **Instructor**
                                        Northern Oklahoma College
                                        Division of Language Arts
                                        Enid, OK and Tonkawa, OK

Courses Taught
- Composition I and II (traditional class setting); *Online Comp 2* (Internet course)
- Introduction to Technical Writing
- Survey British Literature (*before* 1800, *since* 1800)
- Introduction to Literature, Introduction to Oral Communication
- Poetry Writing Workshop

Partial Duties and Responsibilities
- Developed courses: Online and traditional class settings
- Academic and Career Advisement
- Committees: Retention (submitted Observation Report), Faculty and Personnel Affairs, other committees, and student organizations.

April 1998 – May 2000   **Instructional Designer**
                                        SAIC
                                        (Science Applications International Corporation)
                                        New Media Systems/Training Systems
                                        Midwest City, OK (HQ: McLean, VA)

Team Member on following projects:
Project for the Federal Aviation Administration (FAA), Airway Facilities.
- **The Mark 1F ILS (Instrument Landing System).**
  Responsibilities: Principle Investigator and Lead Writer
  - Revised and reformatted existing training course (from circuit level to block level).
    - Involved text, laboratory presentations, electrical systems, schematics, and interactive programs.
  - Developed course outline, objectives, manuals, lesson plans, exams, and graphics to be delivered via multiple mediums (distance learning, CBT, classroom, and laboratory)

Projects for the Department of Defense (DOD), Counter-terrorism
- **Force Protection:** Training Modules, Team Member
  Responsibilities: Developed storyboards and text for designated modules.
- **Balanced Survivability Assessment (BSA):** Training Modules
  Responsibilities: Provided Quality Assurance (QA) for several modules of the program in development.

Jan 1998 – April 1998   **Administrative Assistant to OKC Site Manager**
                                        (*Temporary, part-time position*)
                                        Northern NEF, Inc.
                                        Midwest City, OK Colorado Springs, CO (HQ)

Human Resources, contracting documentation, payroll, and record keeping.

Dec 1997 – Jan 1998   **Temporary for Office Manager**
SAIC (via TOPS, the Staffing Solution)
Midwest City, OK (HQ: San Diego, CA)

Generated documents and assisted with payroll.

May 1997 – Dec 1997   **Technical Writer** (temp, p/t)
Northern NEF, Inc.,
Midwest City, OK Colorado Springs, CO (HQ)
On Site Location: Tinker Air Force Base Crash and Rescue Fire Department

Team Member on following project:
Project for the United States Air Force
- **ACES-FD Emergency Dispatch & Data Management System**
  Responsibilities:
  - Developed documentation for existing and ongoing programs for United States Air Force Crash and Rescue Fire Departments.
  - Generated user manual prototype during program development.
  - Worked on site with the Subject Matter Expert (SME) and Program Developer.

Aug 1995 – May 1997   **Instructor**
Oklahoma State University
Department of English
Stillwater, OK

Courses taught: Intermediate Technical Writing and Composition II.
Technical Writing: audience analysis, style, and format; resumes, letters, proposals, progress reports, formal reports; and, presentations. Composition II: Writing process, critical thinking, thoughtful writing, analysis, argument.

Aug 1990 – May 1995   **Teaching Associate**
Oklahoma State University
Department of English
Stillwater, OK

Courses taught: Composition I and II, Masterpieces of Literature, and Introduction to Creative Writing. Writing Center Tutor. Research Assistant to Regents Professor

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Aug 1994 – Jan 1990   **Teacher**
Guthrie High School
Language Arts Department
Guthrie, OK

Courses taught: English, Creative Writing, and Journalism
Committees: North Central Accreditation Committee and Censorship.

Other: Compiled anthologies of students' creative work. Co-developed and co-taught course for advanced creative writing students and television production students. Co-facilitated students' film production.

HONORS

Nomination and Acceptance
"Cousins" (poetry) nominated by Oklahoma State University to the Associated Writers Program (AWP) Intro Journals Project, 1994.
- *Accepted* by AWP, publication 1995, Willow Springs Journal, Eastern Washington University.

"Running" (poetry) nominated by Oklahoma State University to the Associated Writers Program (AWP) Intro Journals Project, 1995.

ADDITIONAL PUBLICATIONS

Nonfiction Article: Department of Veterans Affairs
Veteran's Health Today
"Taking Care of Your Heart."
Publication, 2003

"Money Down": An Original Work with a Critical Introduction. Oklahoma State University, Dec. 1996. UMI. Copyright: Library of Congress, February 13, 1998

"Louise Brooks." American National Biography. Publication, 1998

"Cousins." Willow Springs 35 (1995): 72-73.

Review of Hitchcock's Rereleased Films: From *Rope* to *Vertigo*, eds. Walter Raubicheck and Walter Srebnick. Hitchcock Annual 1993: 137-139

Sorrow's Children. Thesis. Central State University, May, 1990

Team Project Publications
Training Course Manual
Mark 1F ILS Training Course.
Contractor: *SAIC*. Customer: Federal Aviation Administration (FAA). Implemented by the United States Government, 2000.
- Co-developed and wrote Distance Learning and Computer Based Training course for Airway Facilities' Technicians on the Mark ILS 1F (Instrument Landing System).
  - Manuals, exams, lesson plans (including laboratory experience).

Software Program Manual Prototype
ACES-FD Emergency Dispatch & Data Management System
Contractors: *SAIC* and *Northern Neff, Inc.* Customer: United States Air Force, Crash and
Rescue Fire Departments.
- User manual prototype for the program.

Print Media
"Meet Mr. Greene: Chicago Blues Man." *The Guthrie Daily Leader* 1990.

ADDITIONAL PRESENTATIONS, READINGS, and PAPERS

Presentation: "Bessie Coleman, Aviator." Northern Women's Club, Northern Oklahoma College,
Tonkawa, OK. February, 2002.

Poetry: "Creators" Exhibition at the Eleanor Hays Gallery, Performing Arts Center, Northern
Oklahoma College. Tonkawa, OK. Fall, 2000. Open Reception, September 14, 2000, 5:00 - 7:00
p.m. Exhibition: September 11 through October 18, 2000.

Presentation: "Forging Ahead: Going for the Academic Gold." Business and Professional
Women, February 6, 1997, Guthrie, OK.

Paper: "Inside the Loop: The Historical Confinement of Bessie Coleman, First African
American Female Aviator." Texas/Southwest Popular Culture Association, February 8-10, 1996,
Tulsa, OK.

Poetry: Graduate Students of English Conference, North Texas State University, March 31 and
April 1, 1995, Denton, TX.

Presentation/Paper: "In the Shadows: Bessie Coleman, First African American Female Aviator."
Women in Aviation, International Conference, March 18, 1995, St. Louis, MO.

Poetry: "Four Local Poets" presented by the Creative Studies Department, University of Central
Oklahoma, 1994, Edmond, OK.

Poetry: "An Evening with Five Women." Creative Writers Association, Oklahoma State
University, 1993, Stillwater, OK.

Presentation/Paper: "Utilizing the Creative Writer in the Writing Center: Methods of
Exploration in Genres." South Central Writing Center Conference, April, 1993. Oklahoma State
University, Stillwater, OK.

TEACHING

Overview to Primary Teaching Assignment: English 3903

In English 3903, Technical and Professional Writing, I use my training and education in the writing process; my corporate experience; my continued conversation with professionals in the field (corporate and higher education); my continued studies and research concerning current and emerging strategies and technologies in written communication; and, my long time association with the print media to develop and adapt the course, the objectives, the assignments, and the assessment process. Therefore, I strive to present to students the basic concepts and principles involving written technical and professional communication as well as new forms of communication and emerging technologies. Within this setting, students learn the importance of audience, purpose, and context/content as well as the need to always guide the reader and orient the reader in *any* form of communication they produce. In addition, these principles and concepts extend to postings on the All Class and Assigned Group Discussion Board Forums for the online delivery method of English 3903.

My approach for English 3903 involves my belief that students enrolled in higher education courses are "**professionals in training.**" Indeed, English 3903 is possibly the last significant writing course that many Southeastern students will take as an undergraduate; and, as such, the course is designed to help prepare them for *some* of the demands and rigors of the workplace.

In English 3903 students experience a variety of communication forms (e-mail, letters, memos, proposals, reports, simple instructions) and explore the use of graphics (tables, charts, graphs, line drawings, etc.) within documents. These tasks are performed within a "regulated writing environment" similar to the workplace. That is, some of the abovementioned written forms of communication are generated within specific guidelines, formats, and protocol for very specific purposes. In addition to a regulated writing environment, students experience to some degree and within their technological capabilities the areas of digital and visual rhetoric. Therefore, students are afforded the opportunity to develop some of the skills needed and desired by the workplace. Such opportunity may give students a competitive edge as they seek employment in their chosen field.

English 3903 Modules Concept

The module concept is similar to the "unit" concept in that reading and writing assignments are presented that pertain to specific skills to be learned. Although each module can "stand alone" and although each *module presents specific and strategic skill building sets, the course emphasizes the interconnectedness of each module.*

Modules One and Two

Typically, the first two modules in the course involve introductions (via "Thumbnail Sketches" on the All Class Discussion Board Forum or in class); exploration of Blackboard and the Student Portal; access to the *Online Learning Center; reading course documents (syllabus, e-mail and discussion board protocol and format, caution and ethics, etc.);* asking questions for clarification concerning those documents; the submission of the "Personal Information Memo" (PIM); and, submission of the "Professional Development Plan Memo (PDP).

The PIM (and the "Thumbnail Sketch") assignments serve several purposes in the course. First, the initial assignments provide examples of students' writing and allow me to assess students' abilities in writing and critical thinking as well as their understanding of instructions and requirements. These early assignments are of "low risk" point value to the students so that they may adjust to the course. In addition, the Personal Information Memo (PIM) and the "Thumbnail Sketch" form the basis of students

establishing their credentials in proposals and reports as well as some of the "personality" used in application letters, resumes, and interviews.

Although the PIM serves to provide information to me concerning the students, the Professional Development Plan Memo (PDP) performs the tasks of accountability and contract of each student to him/herself. That is, the PDP involves the student examining his/her critical thinking and writing skills and listing areas of strength and areas of weakness that he/she wishes to improve through the course. As each module is interconnected, the PDP serves a valuable function for the Final Exam Memo (FEX Memo), a "Completion Report, in the last module. The PDP becomes a "measuring stick" for students in the FEX Memo as students assess their work during the course and provide examples of their best writing as well as examples of their best postings and responses (communication) on the discussion board forums. In addition, students closely assess their improvement or lack of improvement in the critical thinking and writing skills during the course.

The assignments in the first module also provide a certain amount of data for analysis. Currently, the data involves the students' use of and experiences with Blackboard (Bb); the use of "All Class and Assigned Group Discussion Board Forums" on Bb; their previous experiences, if any, with collaboration (group projects); their use of the "Student Portal' (available via Bb) and, their experiences with podcasts, especially within a course. Some of the above data as well as information in certain student-produced reports pertaining to Blackboard were shared in a co-operative effort with Dennis Westman and Ellen Hendrix of CIDT at Southeastern.

Modules Three, Four, Five, Six, and, sometimes, Seven
Note: Generally, the English 3903 course consists of six modules. However, at times, I divide the work to be completed and distribute that work into seven modules.

The next set of modules in English 3903 involve students reading documents (government-, company-, organization-, and student-produced); the textbook; and, visiting websites. However, these modules do not consist simply of reading documents or visiting websites as students are required to analyze, synthesize, interpret, and apply information into a variety of documents which are frequently modified "Service Learning" experiences. That is, the work students perform in this course should be of interest to them and the work should benefit others. The assignments (proposals, investigation reports, simple instructions) afford the students the opportunity to "give back" to the university, to their communities, and to their families and friends.

In the past, students have investigated needs or problems at Southeastern and within the Durant community. Some of the reports generated by students involved the following areas:
- links to information and services on the City of Durant website
- an appropriate "gate" at the low-water crossing on Chuckwa during times of heavy rains and flooding
- a virtual tour of the Southeastern campus for "Freshman Orientation"
- improved crosswalks at Southeastern
- improved internships and career possibilities in the English and Computer Science programs
- career preparation beginning with freshman students
- improvement in the "Senior Capstones" in the English, Humanities, and Languages Department.

In addition to the types of recommendation reports listed above, students frequently prepare "Simple Instructions" (SI). The core of the "SI" involves emergency preparedness and the scenario consists of a tornado watch and a tornado warning. The audience for the SI may consist of roommates, visitors, and/or family. In this module students must consider their audience and the context of the situation. Word

choices and usage become vitally important. Establishing clear instructions with defined steps and providing graphics (such as, line drawings of the residence, the location of an emergency kit, and the location of the safe place) are important as the students considered the age, the education level, and the language spoken by the readers/users of the SI.

A module that I always include in English 3903 but one that I have substantially modified in recent semesters involves "career." In the past I required students to prepare print and electronic resumes, write application letters, and investigate potential internship and/or entry-level positions. As the Career Management Center (CMC) provides many of these services to students, I removed the above elements from the module and I now emphasize the following: registration with the CMC; the development of a "Source Base"; the development of a "Writing Portfolio"; and, investigation of potential internship and/or entry-level positions.

In preparation for the "Source Base," students read a 30+ page "Security Clearance Worksheet" used by the government and by many companies and students read articles concerning background checks, application forms, etc. After reading these documents and upon realizing the need for detailed information, students begin their personal database (the "Source Base") which involves education (K-current); employment (past seven years); physical addresses (past seven years); contact people for employment and living addresses; certifications; licenses; skills (including languages); and such.

The "Writing Portfolio" consists of three examples of their writing which can be memos, reports, projects, and such from their major field of study and/or from the English 3903 course. In addition to the portfolio, students investigate potential positions while considering relocation costs, salary, benefits, cost-of-living, commute factor, and environmental concerns.

Note: Although students perform similar work each semester in that they learn to write e-mail, letters, proposals, reports, simple instructions, etc., I do not use the same context or the same sources for the modules. The exception to this is the Simple Instructions (SI) module.

English 3903 Discussion Board Forums (online)
In the online delivery method of English 3903, the All Class and the Assigned Group Discussion Board Forums are vitally important to student engagement with the material; to student interaction; and, to student contact with the instructor.

I provide students a defined set of protocol concerning their postings and responses on the forums. Each posting is evaluated in accordance to the instructions, requirements, and grading criteria for that forum. Postings and responses are required on specific days and within a specific time frame. Although some students believe the forums are similar to "blogs" and/or text messaging, I emphasize the forums as another area to experience written communication in a diverse and globally networked world. Indeed, as some of the past online students lived in California, Florida, and Japan and as international students frequently enroll in the online English 3903, the course is quite helpful in preparing students for communication in the global workplace, which is strongly connected through current and emerging technologies.

English 3903 Discoveries, Developments, & Implementation (including podcasts for online)
Initially, I believed the traditional face-to-face and the online delivery methods of English 3903 should be as similar as possible. However, the two delivery methods combined with the learning styles of students and with the technologies available to those students are somewhat different. Some students own top grade computers with high speed Internet access while other students live in rural areas where dial-up Internet access is all that is available to them. Such differences can be very difficult for students to overcome if they are online learners.

Through the past nine semesters (including summer) of teaching online English 3903, I discovered the need and increased the use of required discussion board postings as a viable means to keep students engaged in the content and to provide students the opportunity for communication and collaboration in a global community that relies heavily on the Internet. To facilitate online students' learning, I experimented with podcasts in the four-week online course in June 2008 and I did so again with the eight-week online courses this fall (2008). I believe this is an interesting inclusion and I intend to improve the context and the content of the podcasts as well as their availability to students.

Overview to English 4983: Writing Seminar Courses

The purpose of the writing seminar courses is to assist students in developing awareness and understanding of the craft and the writings specific to that course, whether it be nonfiction (including documentary film) or fiction (literary and genre) or the visual media (specifically, film). Students are afforded the opportunity to apply their developing knowledge and understanding of a specific craft through writing specific assignments and by analyzing the choices of craft in selected works for study in the course. In addition, within the purpose of each course lies consideration of the various elements of the craft of writing; the various approaches to the act of writing; and, of the disciplines brought to bear in that writing.

For the development of the writing seminar courses I relied on my previous training, my work with mentors in various writing areas, my contact with published writers, and, my continued research in the various areas of writing as well as current trends in those areas.

English 4983: Exploring Writing (Nonfiction), Fall 2006

Students in the nonfiction course experienced the following areas of writing: environmental/nature writing; memoir (auto-ethnographic); and, documentary film (partial film scripts with images, narration, and sound). The final exam for the course consisted of students showcasing their writings, which included an environmental/nature essay; a memoir essay; a field journal (nature); a semester project; and, a documentary film script (partial, approximately fifteen to thirty minutes running time).

English 4983: Fiction Writing, Fall 2007

For the fiction writing course, students performed a craft analysis of a selected fiction; read and discussed selected works of fiction in regards to craft; produced two short fictions which they revised for a final portfolio; kept a writing journal; and, read a brief excerpt of what they considered to be their best writing for an "author's circle" at the final exam.

English 4983: Film Writing, Spring 2008

Students read approximately seven film scripts; studied and discussed assigned areas in the film writing textbook; viewed, studied, and discussed a variety of film; produced a complete and original film script; and, participated in a "Readers' Theatre" styled final exam in which selected scenes from their scripts were presented. Students participated as readers for the final exam.

English 4983: Honors Contract, Spring 2008

During the film writing course in spring 2008, I participated in an "Honors Contract" with one of the undergraduate students enrolled in the course. In addition to the required assignments for English 4983, the student developed a storyboard of part of the script he had written as well as a critical introduction involving the storyboard process and the selected genre for the script.

English 4983: Writing, Publishing, & Career, Spring 2009
The spring 2009 offering of English 4983 serves, in part, as a response to the comments provided by the consultant during the English, Humanities, and Languages Department's "Five Year Program Review." In addition, the course is based on the interest of the fall 2007 fiction writing students who asked extremely thoughtful questions of the three guest speakers (published author, co-publisher of children's literature, and a "virtual world" participant). Such interest and the questions indicated that a need exists for students to engage in the process of submitting their writings for publication and for students to realize the potential for employment in the field of writing.

English 4970: Special Studies, Internship
For the summer and fall semesters in 2007, I developed documents needed for the first internship in the English, Humanities, and Languages Department. Through use of Blackboard (Bb), the student and I were in weekly contact and Bb provided the means for the student to submit weekly activity logs, progress reports, and final reports. In addition, I provided the employer an evaluation form concerning the student intern.

English 4990: Research (Senior Capstone)
During the past two years at Southeastern Oklahoma State University, I have advised four seniors and I am currently advising two seniors for fall 2008 as well as advising a senior who will present his Capstone in spring 2009. Those students and their Capstones are as follows.

Shannon Judd, "Collection of Nonfiction Essays" with a Critical Introduction, spring 2007. Some of the nonfiction essays were initiated during the English 4983 course during the fall 2006 semester.

Amber Burkham, "Women of WWII" with a Critical Introduction, fall 2007. Amber's Capstone consisted of a documentary film examining women who served during World War II and women who stayed at home. Ideas and some of the script were developed during the English 4983 course during the fall 2006 semester.

Rachel Sill, "Preparing a Technical Manual: Hearing Correction and Protection" in PowerPoint, spring 2008. Principles and strategies of preparing a technical manual learned during English 3903.

Emily Cooper, "Nonfiction Essay, Memoir," with a Critical Introduction, spring 2008. Some of the nonfiction essay (a memoir) initiated during the English 4983 course during the fall 2006 semester.

Abbey Fowler is currently developing a scholarly essay examining students with disabilities and how disabilities are portrayed through literary characters for presentation in December 2008.

Rachel Lynn is currently developing a technical report involving physical education for presentation in December 2008. Principles and strategies of preparing a technical report learned during English 3903.

Quiency Brannan is in the early stages of developing a critical paper complete with drawings involving the significance of comic books and that specific publishing industry. Principles and strategies developed from English 4983 Fiction Writing and Film Writing courses as well as Honors Contract in Film Writing. Presentation scheduled for May 2009.

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ePortfolio Experiment via Blackboard

In spring 2007 I worked with CIDT to develop an "ePortfolio" experiment via the Blackboard system. I contacted three students (two English majors and one English minor) to participate in the experiment. By using the "Assignments" link capability on Blackboard and through the input from the three students; I established "Grade Book" categories for various English courses and significant assignments in those courses. The three students uploaded their papers into Blackboard and an archive for a future writing portfolio was achieved. The "ePortfolio" experiment is one that could be refined and with additional assistance from CIDT, I believe this portfolio method might be one the department could consider for our students and for use as an archival method of students' papers.

Student Advisement

My primary advisement at this time involves students who have English as a minor area of concentration in the degree plan.

From:	Schied, Ronald L. [ronald.schied@techrizon.com]
Sent:	Wednesday, April 02, 2008 11:22 AM
To:	Virginia Parrish
Subject:	Thank you!!! Former student

Dear Dr. Parrish,

My name is Ronald Schied and I was a member of your summer 2006 technical and professional writing course. Although it was an online course, I would like to thank you for your time and effort you made for that class. The information and "training" you provided us has proven to be invaluable in my current job. As I was a CS major and am currently a software engineer, the paper work, reviewing of documents, reports, and memos I must endure, seem endless.

I do not believe I could have survived without the preparation I received from your class. Seeing how I am a software engineer, it seems that I was fortunate that it was a class over the internet as many of our offices and clients are all across the US. Some even different parts of the world.

I currently work for the RSS, TD division for Stanley associates in Lawton, Ok. We improve and upkeep the radar systems for the Army located at Fort Sill, and where ever else they may be. So again I must say that the information, training, practice, and guidance I received in the course has been extremely valuable to me. Thank you again.

Sincerely

Ronald Schied

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From:	Joines Jameson [jjoines46@student.se.edu]
Sent:	Friday, July 04, 2008 2:44 PM
To:	Virginia Parrish
Subject:	Re: RE: English 3903.W1

Dear Dr. Parrish,

I enjoyed your class and learned a lot of valuable information throughout the four weeks. I just wanted to send you an email and tell you thanks for the good summer semester.

Sincerely,

Jameson Joines

1

Virginia Parrish

From: Larry McKevitt [larrymckevitt@yahoo.com]
Sent: Thursday, June 01, 2006 9:58 PM
To: Virginia Parrish
Subject: I've landed

Dr. Parrish,

I just wanted to let you know that I've landed at a company in Richardson called Zyvex (www.zyvex.com) doing Linux systems administration, which is what I wanted to do.

I also wanted to thank you again for your tech writing class... the world needs more educators like you.

-Larry

1

Virginia Parrish

From: Debra Haley
Sent: Thursday, October 11, 2007 3:57 PM
To: Virginia Parrish
Cc: John Mischo; C.W. Mangrum
Subject: Student Memos

Dear Virginia:

I just wanted to share how pleased I am with the quality of work your former students are demonstrating in my Principles of Marketing class due to their classroom experiences with you.

Those students who have had your class are turning in beautiful memos. They really stand out from those who have yet to take your class. Those students who have had your class earned "bonus" points on their first assignment due to the quality of their memo. I am encouraging all of our students to take the Technical and Professional Writing class as early as possible in their program. The benefits/results are clear, demonstrable, and reliable.

You are doing a great job! Keep up the good work.

Many Thanks,

Debra

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From:	Scott Hensley
Sent:	Friday, October 03, 2008 3:40 PM
To:	John Mischo
Subject:	Dr. Parrish

Dr. Mischo,

I just wanted to let you know that one of your Faculty members, Dr. Parrish, has done a great job getting her students involved with the Career Management Center. She has sent quite a number of her students to us to register as part of a class project. This project has really kept us hopping. However, we are very grateful for the 'business' and really appreciate your leadership and follow-through on this issue, as well.

I think this type of class project does quite a bit to help students understand our and utilize our services. I really believe Dr. Parrish's students will be well ahead of the "game" when it comes time for them to graduate and begin the job search.

If there is anything I can do to help you or any of your other Faculty with projects of this nature, please do not hesitate to contact me. But again, many thanks to Dr. Parrish!

Have a great weekend!

Scott Hensley, MA, NCC
Director, Career Management Center
Southeastern Oklahoma State University
1405 N. 4th Ave * PMB 4239
Durant, OK 74701-0609
580.745.2270 or fax: 580.745.7486
http://placement.se.edu

*I love the man that can smile in trouble, that can gather strength from distress,
and grow brave by reflection. 'Tis the business of little minds to shrink; but he
whose heart is firm, and whose conscience approves his conduct, will pursue
his principles unto death.   --Thomas Paine*

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

1

From:	Dennis Miles
Sent:	Tuesday, February 12, 2008 10:20 AM
To:	Virginia Parrish
Subject:	Faculty Senate Recognition Award Nomination

Virginia Parrish
English, Humanities & Languages Department

Planning Committee
Faculty Senate
Southeastern Oklahoma State University
1405 N. 4th Ave.   PMB 4040
Durant, OK 74701

February 12, 2008

Dear Virginia Parrish :

Congratulations! We are pleased to inform you that you have been nominated for the Faculty Senate Recognition Award for the School of Arts and Letters in the area of **teaching**.

You may submit a letter of support describing your activities in the award area for the period of January 1, 2007 to the present. The information supplied will be used in the evaluation and voting process. Please limit the length of this letter to one page (250-300 words) and email to facultynominations@sosu.edu no later than Friday, February 22. In the subject box please put "Faculty Senate Award", and the nomination category. For questions please contact Margaret Avard at extension 2664.

It is indeed an honor to be nominated for this award, and we wish you the best of luck. Awards will be presented at the Faculty-Staff Awards Banquet on April 8, 2008.

Again, congratulations on your nomination.

Planning Committee
Faculty Senate

Virginia Parrish

From:	C.W. Mangrum
Sent:	Friday, October 12, 2007 10:36 AM
To:	Virginia Parrish

You do a great job and we are all proud of you.

C W

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Memorandum

To: Dr. Virginia Parrish

From: Dr. Paula Smith Allen

Date: 10/23/2008
Re: Report on Faculty Class Visit

On February 6, 2006, I observed Dr. Virginia Parrish's 8:00 "Technical and Professional Writing" class in M319. The class was a "blended" class, one in which class activities were scheduled into a combination of face-to-face and online class interactions.

Dr. Parrish had previously made available to me the online syllabus for the course as well as the documents supplied to the students for their preparation for the observed class meeting. I found that the course plans as found in the syllabus were logical and sequential, and carefully and usefully explained for students at mid-level standing or above in their university studies. The textbook Dr. Parrish selected was current and very useable for the goals of the course, and the documents supplied the students for that day's work were very apt to the instruction and class participation for that class hour.

In the beginning of her class presentation, Dr. Parrish gave an overview of the current unit, which began on that class day. In doing so, she explained the unit's relevancy to other units in the course and to the course as a whole. She delineated the unit's relevance to course objectives, class assignments, and the expectations of "real world" work environments.

Judging from both the interviews I have had with Dr. Parrish and the examination of her course documents, I know that she has rigorous but fair standards for student performance. But she also knows students, their inhibitions, and their habits. Her students were quiet during her presentation, and so she "forced" out student queries concerning her expectations and the finer points of the unit's design.

Dr. Parrish also showed her ability to maintain "control amid chaos" in class interaction when a special-needs student commanded extra class time for explanation on the assignment. Dr. Parrish exhibited "grace under pressure" by responding with both the patience of devoted teacher and the protocol and reserve of a professional.

On the day of my visitation, it was clear that, though the students knew they should have examined the documents assigned to them before class began, many apparently had not, and were not prepared for planning their work with their groups. Rather than wavering on her plan for class interaction, Dr. Parrish grouped her students and allowed them to see for themselves that the lack of preparation impaired the functioning of the group. The lesson became one of the need for all group members to carry their individual loads for the success of the group.

I very much enjoyed the experience of visiting Dr. Parrish's classroom, and took away with me some resolve to demand more of my own students and some knowledge of how to better accomplish that goal.

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December 13, 2006

To Whom It May Concern:

I was invited to visit Dr. Virginia Parrish's office on November 28, 2006 in order to "observe" her Technical Writing internet classes. This was an interesting opportunity because I had never taught nor taken an internet class before.

Virginia began by showing me how she communicates with her Technical Writing students via the internet. Some of these techniques are also used for her traditional classes. We discussed the differences between internet and traditional classes and how she addresses some of the issues. For example, she sets up very strict deadlines so that internet students will pace themselves the way traditional students do. She explained that internet students often expect a self-paced course and are often surprised to encounter deadlines. For the sake of the students and the instructor, however, she explained that deadlines are a necessary evil.

Virginia showed me the Technical Writing projects generated by both internet and traditional students. They were very professional and elaborate. I was impressed by the work that she inspired them to produce.

Virginia has a reputation on campus for being a demanding professor. The amount of time and energy that she invests in our students is remarkable. She prepares the students for the "real world" environments in which they will one day produce the type of projects they do for her Technical Writing class. Her high, yet realistic, standards encourage the students to work to their full potential and to realize how talented and capable they really can be. She is an inspiration and an asset to our English, Humanities, and Languages Department.

If you have any questions or would like any additional feedback regarding our visit, don't hesitate to contact me at cwitten@sosu.edu.

Sincerely,

Caryn M. Witten, Ph.D.
Associate Professor
Department of English, Humanities, and
    Languages
Southeastern Oklahoma State University

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2006_7 Course Number _3903_ Section Number _1_

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

The Professor's instructions where the best part of this Class. She is very passionate about teaching and makes the subject matter interesting.

2   What academic aspects of this course would you change and why?

The course is great as it is currently taught.

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

The Professor gave wonderful feedback that was tremendously helpful.

4   What are the most important things you learned in this course?

The Career planning aspect of this course were the most important for me.

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would tell them to take her. She teaches in a manner that encourages learning

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

Fall 2006

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2006_ Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I felt the assignments we did were very useful to real-life situations. I appreciate what I was taught and find it to be something I will apply in my future career.

2 What academic aspects of this course would you change and why?

I would not change anything, the course was very useful to me personally.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, she gave me positive feedback to help me improve my writing skills.

4 What are the most important things you learned in this course?

I learned how to clearly and concisely present information in a business setting. I learned how to "clean up" my writing.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Definitely take the course. I enjoyed it + learned so much! She really cares about her students' success!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester ✓ Fall 200 7 Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

I liked the "hands on" approach to learning. The Assignments were based on real life situations & the information was always directed to current & future encounters we will face.

2   What academic aspects of this course would you change and why?

I didn't think the text book was necessary. The professor provided all all of the instruction we needed.

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

The Feedback was consistent & honest & always delivered in a timely manner.

4   What are the most important things you learned in this course?

The Career Project was very benefizial. I enjoyed this portion of the class & will refer back to this Assignment throughout my professional career.

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would advise anyone to take a class from this professor. In fact, I would encourage them to do so.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   ③   4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _____   Course Number _____   Section Number _____

Please answer the following questions as honestly and concretely as possible. If you need more space, please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1. What did you like best about this course and why?

    It prompted me to try and finish a work, as well as approach my work/style in new exciting ways.

2. What academic aspects of this course would you change and why?

    Possibly a more rigid schedule that prompted more of the script to be done at the end of the semester... 90 instead of 60... and possibly having scripts acted out by theatre majors, not actual students...

3. Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

    Yes, because Dr. Parrish obviously has a keen grasp — and, more importantly, a passion — for the course and what it teaches

4. What are the most important things you learned in this course?

    The major how-tos in writing a screenplay: what to do, what not to do, how to do it... that, and how to truly appreciate writing deadlines

5. If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

    Take it. Take it now. (and pitch that baby when you're through)

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Spring 08_   Course Number _ENG 5113_ Section Number _____

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1   What did you like best about this course and why?

It taught me a new skill; movie writing. I think it will help me appreciate film more and allow me to better justify its use in my class.

2   What academic aspects of this course would you change and why?

None

3   Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. It was encouraging and constructive at the same time.

4   What are the most important things you learned in this course?

How to write screenplays, appreciate filmmaking as a craft, and to believe I can achieve a difficult task.

5   If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would encourage them to take the course!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1   2   3   (4)

SERVICE

Overview
During my time at Southeastern I have served on university and department committees as well as served as a university representative in the Resident Teacher Program.

University
My service involving university committees spans an interesting variety of needs and areas. The following list presents the areas of university service.
- Faculty Senate (2008- 2011)
- Human Subject Research Review Committee (August 2006-August 2009)
- Institutional Assessment Committee (August 2005-August 2008)

English, Humanities, & Languages (EHL) Department
During my time at Southeastern I have served on the following committees for the EHL Department:
- Assessment & Professional Development
- Writing Emphasis
- Internship
- Five Year Program Review.

In addition, I participated in the "Senior Faculty/Junior Faculty Mentor" program in that Dr. Paula Allen and Dr. Caryn Witten visited my classes and compiled their observations for inclusion in my personal portfolio in the EHL Department.

Resident Teacher Program & Committees
Since 2005 I have observed, evaluated, and mentored eleven resident teachers of the College of Education and Behavioral Sciences. For the academic year of 2008-2009, I will be involved with four resident teachers.

RESEARCH & SCHOLARSHIP

Current Research Related to Courses
During the past four and a half years at Southeastern Oklahoma State University (SE), I had devoted a considerable portion of my research time to the courses I develop and teach. Therefore, the research is invested in those courses and the courses extend beyond learning experiences for students but include me as a learner as well.

English 3903: Technical and Professional Writing
Currently, I am involved in an interesting teaching situation as I simultaneously teach English 3903, "Technical and Professional Writing," in two different delivery formats. Since my arrival at SE, I have taught English 3903 as a traditional face-to-face course and as an online course. Until spring 2008 both delivery formats were presented within the full length of a semester in an academic year. In addition, until the summer 2006 semester, the course was presented online for the full eight weeks.

Based on student retention rates, commitment to the course by the students, and the engagement of material and assignments by the students, I adapted the summer eight-week online presentation of the course into a four-week "immersion" online course. The four-week version of English 3903 proved to be quite successful with increased student retention and a nice improvement in the quality of work submitted as well as grades earned for the course.

With what I believed to be success with the four-week immersion online course method for the summer semesters, I developed an eight-week online version for the spring 2008 semester. Once again, I believe student retention improved as well as the quality of work submitted and grades earned for that work.

To make such decisions is to look to the course itself, the data available via Blackboard (Bb) concerning the course sections, and to visit extensively with SE professionals, such as Ellen Hendrix of CIDT. In addition, such decisions are made based on research of e-learning strategies, online presentations of courses in other universities and in the corporate world, and visiting with professionals who teach comparable courses at the higher education level.

At this time, I am collecting data from the online and traditional face-to-face delivery methods for comparison of learning, quality of work submitted, and retention of students in the English 3903 courses that I now teach somewhat simultaneously during the fall and spring semesters. In the future I plan to compare the four week summer immersion online presentation with the eight week version.

Another area of research involves the concept of collaboration by students in the traditional face-to-face classes and in the online classes. The concept of collaboration and the inclusion of group projects in the English 3903 classes have been interesting, but also, a bit problematic. Currently, I am investigating the concept and application of collaboration in a class setting to determine if prevailing thought should be reassessed and if the concept of collaboration should be redefined in regards to emerging technologies, accessibility to existing technologies, and, to location of students.

Potential areas for papers and reports involving the above research are as follows:
- Assessment and Professional Development Committee of the English, Humanities, and Languages Department at SE
- Center for Instructional Development & Technology (CIDT) at SE
- Online Learning Center for SE
- TC Record
- SOTL (Scholarship of Teaching and Learning)

English 4983: Writing Seminar Courses
For the development and for the teaching of the writing seminar courses I relied on my training, my experiences, and considerable research into current developments in the various areas of writing as well as discussion I held with published writers and with publishers. Therefore, the research conducted in the areas of nonfiction, fiction, film, publishing, and career was directly invested into the courses.

Other Research Interests
In addition, to the abovementioned areas of research which are directly related to courses I teach, I continue my studies and research into the following areas: nonfiction, eco-composition, eco-theology, film, and the area known as Cross Timbers, which begins in southern Kansas, crosses diagonally across Oklahoma, and enters into northern Texas.

Incorporation of Work Performed in Other Writing Environments
When I began working in the corporate world, I was a technical writer. Later, I performed work as an instructional designer. Such work included the following areas: text, graphics, and video. These experiences are part of my teaching in the English 3903 and English 4983 courses. As I have performed proofreading and editing services for Schatz Publishing Group, I bring this to all courses that I teach and it will be especially useful for the English 4983 course ("Writing, Publishing, and Career") that I will teach in spring 2009. The abovementioned 8a Certified company actively seeks government contracts for articles, reports, and such. I frequently incorporate elements of this type of regulated writing environment as well as the documents produced for government agencies into my teaching of English 3903. In addition, as I have written articles for Schatz Publishing Group, I bring those experiences of free lance writing and publishing to the English 4983 courses.

As a reviewer of a "cutting edge" technical writing handbook, I considered the emerging technologies presented as potential topic areas of interest for English 3903. In the past few semesters, students have learned about blogs, podcasts, virtual worlds, and how these emerging technologies will impact their chosen profession.

The book proposal concerning spirituality and the concept of auto-ethnography provides an interesting dimension and real substance to the presentation and teaching of creative nonfiction, especially the writing of memoir.

Scholarship
In regards to scholarship I have written two nonfiction articles, served as proofreader for three government-produced environmental impact reports, written a review of a book concerning spirituality and higher education, served as a reviewer for a technical communication handbook, and served as a reviewer for a book proposal concerning auto-ethnography and spirituality in higher education. Currently, I am compiling data involving the delivery methods of English 3903 and the use of Blackboard.

Professional Contacts
My professional contacts for English 3903 and English 4983/5113 consist of individuals associated with corporate, an 8a Certified Publishing Company, Oklahoma State University, and, professors, instructors, and CIDT specialists at Southeastern Oklahoma State University. Based on the continuing dialogue with these individuals as well as my research I have incorporated a number of strategies, documents, and concepts into English 3903 and English 4983/5113.

Encouraging Authenticity and Spirituality in Higher Education. Arthur W. Chickering, Jon C. Dalton, and Liesa Stamm. John Wiley, New York. 2006. ISBN: 0787974439.

Review by Virginia A. Parrish, *Southeastern Oklahoma State University* — May 8, 2006

At first glance, one might consider this book to be just another lament concerning the existing problems in higher education. However, upon closer examination, one realizes that Chickering, Dalton, and Stamm have confronted an underlying, and sometimes unvoiced, concern that although college graduates may have the knowledge to succeed in their careers, they frequently lack real preparation for life. For the authors, a primary factor in this lack of preparation is the increasing tendency of higher education institutions to follow the dictates of consumerism and materialism to prepare their graduates for careers and the work place.

This tendency, which sometimes generates a shift in emphasis in curricular content, may lessen the importance of traditional liberal arts courses and may not fully approach the need for understanding the diverse cultures and religious pluralism in the United States and the world. Therefore, graduates entering the workplace are equipped primarily with knowledge and a desire to succeed and to succeed well, but they are frequently ill prepared for the challenges in a global society filled with different faiths and traditions. For Chickering, Dalton, and Stamm, who serve in higher education, a change is needed in university policies; and, the term they prefer for such change is "institutional amplification" (p. xiii).

In Part One, "Framing Perspectives," the authors, believing such institutional amplification is urgently needed, quickly establish their credentials and interests and carefully frame their argument with their experiences and perspectives. This framework allows the authors to explore how to amplify what currently exists in higher education to a more fully engaged administration, faculty, and students. This explorative process and the presentation of information in the book will help develop a greater awareness and application of values through authenticity and spirituality. Realizing that advocating spirituality can be misinterpreted, they preface their perspectives through use of "Teasdale's definition of spirituality and Karen Armstrong's view of religion and spirituality" (p. 2).

For the authors: "Our concern to promote campus environments that support examining individual values, meaning, and purpose as an essential component of the educational mission rests on our recognition that the college experience can have a major impact in shaping students' lives" (p. 38).

In Part Two, "Institutional Amplification," Chickering and Dalton present policy issues, curricular content, student affairs, and community as support to their argument. Here,

each writer brings his specialty to bear with intriguing results. Chickering's examination concerns policy issues and curricular content through the lens of the Supreme Court, and Dalton builds upon an increasing trend of spirituality's return to college campuses. Chapters 4–7 provide a sample of court cases, precedents established by the Civil Rights Act(s), and the gradual inclusion of ethnic and women's studies into higher education curriculum. Current examples of the approaches to authenticity and spirituality by various universities and colleges are showcased.

"Getting There From Here" forms Part Three as the authors outline potential means of emphasizing authenticity and spirituality on college campuses. Chickering, in chapter 8, "Planned Change and Professional Development," enlarges upon the concept of institutional amplification by showcasing specific universities and through providing examples of "Conversations of Consequence" as developed by Monica Manning (p. 196) and "Appreciative Inquiry" developed by David L. Cooperrider (p. 196).

Throughout the book, Chickering frequently references Quaker writer and educator, Parker Palmer; and, this chapter is no exception as Chickering explores "Teacher Formation." Of particular interest in chapter 8 is Chickering's discussion and promotion of the Quaker concept of "Clearness Committees," which, for him, "lie at the heart of formation work" (p. 205). Here, a small group of people "help the focus person move toward his or her inner truth, to discover his or her own wisdom" (p. 205). This concept resonates strongly with the three authors' concern that higher education must turn more fully to the overall development of students, rather than concentrating solely on imparting knowledge to those students.

Chapter 9, "Assessing Ineffable Outcomes," written by Chickering with Marcia Mentkowski, strives to counter any opposition on how one can truly measure the outcomes of authenticity and spirituality. One of the key elements to successful assessment is definition and the language used in that definition. In addition, one must establish what can be observed and assessed. As a working example of such a process, Chickering and Mentkowski provide discussion and data concerning the assessment tools of Alverno College.

Liesa Stamm, in chapter 10, "Leadership for Recovering Spirit," emphasizes what she calls "The Disconnect Between Higher Education's Mission and Our Practices" (p. 245) and presents a model to strengthen moral leadership. By examining what makes a leader and the qualities of leadership and through providing examples of such leaders in higher education, she supplies the reader with a blueprint for action. Stamm references her co-writer, Jon Dalton, in his work (surveys, etc.) at "the Center for the Study of Values in College Student Development at Florida State University" (p. 254). Of particular interest is the following: "The college presidents in Dalton et al.'s survey most frequently cited community service and service learning as exemplary programs that promote character development and core ethical values" (p. 270).

Building on his co-writers' chapters, Jon Dalton in chapter 11, "Principles and Practices for Strengthening Moral and Spiritual Growth in College," showcases 10 significant

principles and the practices relating to each one. These principles and practices were "developed from earlier versions in order to encompass both moral and spiritual growth in the college setting" (p. 273). Dalton's chapter concludes the body content of the work and creates an effective lead-in to a significant set of appendices.

In the appendices the reader will find an example of a policy statement, course syllabi, evaluation and dissemination plans, and an inventory for assessment. Authors Chickering, Dalton, and Stamm conclude their work with the needed tools to begin the process of institutional amplification.

Encouraging Authenticity & Spirituality in Higher Education may appear at first glance to be another work treading the troubled waters of religion and education; however, a close reading of the text reveals a book rich in promise, possibilities, and theories supported by evidence and examples. What permeates this book is a strong sense of urgency coupled with the Quaker practices of listening and discernment. Such practices assist in articulating the need for higher education to deepen, broaden, and illumine its approaches to students' learning. That is, to underpin students' "book learning" with values, ethics, authenticity, and spirituality.

VIRGINIA A. PARRISH is an Assistant Professor in English at Southeastern Oklahoma State University in Durant, Oklahoma. Her research interests include eco-theology, environmental writing, film, and memory. Her most recent article, "Polar Bear Monitoring in the New Beaufort Sea Area," is pending publication in *Ocean Science*, a publication of Minerals Management Service (MMS).

MEMORANDUM

TO: Professor Virginia A. Parrish

FROM: Rebecca Gilpin
         Assistant Editor/English Composition
         Email: rebecca.gilpin@pearson.com Phone: (917) 981-2237

DATE: October 6, 2008

RE: *The Technical Communication Handbook* 1e

We are very pleased to be enclosing a copy of *The Technical Communication Handbook*, 1e, by Laura J. Gurak and Mary E. Hocks – hot off the presses!

Thank you for the comments and suggestions that you, as a reviewer, contributed to the development of this new edition.

Cheers,

-RG

Virginia Parrish

Greetings from Routledge!

Thanks again for reviewing the proposal for *As the Spirit Moves Us*. The authors have revised their text, and I wanted to know if you'd be willing to do a second review. The revision defines and expand upons the idea of holistic education, using personal narratives from a diverse group of educators to address the worldview, insights, coping mechanisms, and academic concerns related to spirituality.

For your help, we can offer you a $100 honorarium, or twice that amount in Routledge books, and would need your review within 3 weeks. Please let me know if you're interested, and I'll send along the revised prospectus, along with the original to refresh your memory.

Thanks so much, and I look forward to hearing from you!

Alex Sharp
Editorial Assistant - Education
Routledge / Taylor and Francis Group

270 Madison Avenue
New York, NY 10016
917.351.7157
alexandra.sharp@taylorandfrancis.com

1

NOTE: *The original document, "Long Term Monitoring at the East and West Flower Garden Banks National Marine Sanctuary, 2002-2003 (Final Report)," produced by the Mineral Management Services (MMS) consisted of 182 pages of content (excluding front and back matter). Based on the needs of MMS for their print and electronic delivery methods for their magazine, the article was to be a tightly condensed version of the original document. The article below consists of 261 words. Schatz Publishing Group who had the contract for the MMS magazine provided the title for the article and my name does not appear on the article as this is a company contract situation with a government agency. To produce such an article required that I not only read the 182 page report but that I also read other reports that had been condensed into articles for the magazine. By studying other articles I could then determine audience, purpose, content, and context for the assigned article.*

Article

MMS, concerned with potential long-term impacts of oil and gas activity in the Gulf of Mexico on coral reef systems, developed a monitoring program in 1974 of the East and West Flower Garden Banks (FGB). Both features lie approximately 100 miles southeast of Galveston, Texas, and are the northern most coral reefs on the continental shelf of North America.

With oil and gas activity in the area since the 1970s, MMS quickly established itself as a major participant in developing an ongoing involvement and stewardship of the two coral reef systems. In 1974, MMS began using a comprehensive outline and mapping program to conduct studies and compile information thereby ensuring the integrity of the FGB.

Quantitative surveys began in 1988 and when the East and West Flower Garden Banks were designated as a United States National Marine Sanctuary in 1992, MMS expanded its stewardship. MMS with NOAA co-funded annual monitoring of the FGB beginning in 1996. This long-term monitoring program assesses the health of the coral reefs, evaluates changes, examines water quality, and fish population dynamics. A variety of monitoring methods--photography, growth rate measurements, videography, core samples and examination, water quality measurements, temperature, sonar, and others-- has provided a database of descriptive information and increased knowledge of the surrounding environment as well as provided information for resource management decisions.

Based on the results of recent studies (2002-2003), no significant long- term changes in coral reef populations, cover, or diversity have been indicated. Currently, the report may be downloaded from the MMS website through the Environmental Studies Program Information System (ESPIS).

NOTE: *For this article I was assigned to research cataracts and use information available from the Department of Veterans Affairs, Medline Plus, the National Institute of Health, and other resources. All sources used were from the Internet. For this article I reviewed previous articles concerning health issues published in Veterans' Health magazine and I followed very specific guidelines as presented by Schatz Publishing Group. The text was submitted single space and with areas of "sidebar information" for the graphic design person to format accordingly to the needs of the magazine. Inclusion of all, some, or none of the sidebar information will be the publisher's decision. My name does not appear on this article as it is a contract situation between the publishing company and the government agency.*

<div align="center">Cataract</div>

Are your eyes bothering you? Is it getting difficult to see very well at night? Are you troubled by glare and lights? Is your vision cloudy or blurred? Do colors appear faded and drab, or brownish in color? Then, you may want to consider scheduling an appointment with your eye care professional to see if you have a cataract.

According to HealthWise® of the Department of Veterans Affairs, "A cataract is a painless, cloudy area in the lens of the eye that blocks the passage of light to the retina. The retina is the nerve layer at the back of the eye. Cataracts usually cause vision problems."

Cataracts occur when protein, a needed element along with water in the eye's lens, begins to clump together and "clouds" the lens. This "clump" may grow slowly and over a long period of time until it becomes difficult for a person to see. Images are no longer sharp when they reach the retina of the eye. In addition, a cataract may cause the originally clear lens to change to a yellow/brown color, which, over time, may give your vision a brownish shade.

Most cataracts are associated with the aging process. According to MedlinePlus Medical Encyclopedia, "Most people develop some clouding of the lens after the age of 60. About 50% of people aged 65-74 and about 70% of those 75 and older have visually significant cataracts." However, some cataracts can occur after eye surgery (for problems such as glaucoma); certain health problems (diabetes, etc.); eye injury; congenital (birth), or radiation exposure. In addition, there are several risk factors, beside the aging process, for cataracts:
- ✓ Diabetes and other specific diseases
- ✓ Smoking and alcohol use
- ✓ Prolong exposure to sunlight.

Cataracts may be detected through a thorough eye exam administered by your eye care professional. Such an exam will include an eye chart test, dilation of your eyes, and measurement of the pressure inside the eye. If you are concerned about which kind of eye care professional you should consult, the questions you need to ask during your appointment, and how frequently you should have your eyes examined, visit the Prevent Blindness America website at http://www.preventblindness.org and click on "The Vision Learning Center" to print the information or to request copies of the information. If you don't have Internet access, call 1-800-331-2020 for assistance.

Treatment of a cataract varies in accordance to its development and other existing eye conditions. Not all cataract treatments result in surgery. Sometimes, symptoms will be improved with basic methods: new eyeglasses, better lighting, appropriate sunglasses, or the use of magnifying lenses. However, if the cataract creates problems within your everyday lifestyle and activities, or if you have certain other existing eye conditions, you may require surgery.

Should you require surgery, your eye care professional will refer you to a specialist, who will explain to you about the types of surgeries available and the procedures. Currently, there are two types of cataract surgery: phacoemulsification (phaco) and extracapsular. Both surgical procedures consist of making an incision on the side of the cornea in order to remove the lens. Part of the difference in the two surgical procedures lies in the length of the incision and the means of removal of the lens.

If you undergo surgery (generally one hour), you will rest for a time while the medical team monitors you. Afterward, you will probably be allowed to return home. However, you will need someone to drive you home and you will need to follow certain restrictions for awhile, such as no bending from the waist and no lifting of heavy objects. In addition, you may need to use prescribed eyedrops and wear an eye shield or sunglasses to protect your eye for a period of time. The healing process may take approximately eight weeks.

For additional information, visit the National Eye Institute's website at http://www.nei.nih.gov. You can print their brochure, "Cataract: What You Should Know". Their brochure is well-written, easily read and understood, and provides valuable information. If you don't have Internet access, call 301-496-5248.

Sidebar of Information

Common Symptoms of Cataract
Cloudy or blurry vision.
Colors seem faded.
Glare. Headlights, lamps, or sunlight may appear too bright.
A halo may appear around lights.
Poor night vision.
Double vision or multiple images in one eye. (This symptom may clear as the cataract gets larger.)

Frequent prescription changes in your eyeglasses or contact lenses.

These symptoms also can be a sign of other eye problems. If you have any of these symptoms, check with your eye care professional.

The above information is from "Cataract: What You Should Know," a NIH Publication, No: 03-201and revised 9/03. National Eye Institute. National Institutes of Health. U.S. Department of Health and Human Services.

Sidebar of Information

For information concerning cataracts and other vision problems, consult the following government agencies and professional organizations for brochures and handouts.

U.S. Department of Veterans Affairs
My HealtheVet (MHV)
HealthWise®
http://www.va.gov/
http://www.myhealth.va.gov/

U.S. Department of Health and Human Services
National Institutes of Health (NIH)
National Eye Institute (NEI)
2020 Vision Place
Bethesda, MD 20892-3655
Telephone: 301-496-5248
E-mail: 2020@nei.nih.gov
Website: http://www.nei.nih.gov
MedlinePlus
http://www.nlm.nih.gov/medlineplus/encyclopedia.html

American Academy of Ophthalmology
P.O. Box 7424
San Francisco, CA 94109-7424
Telephone: 415-561-8500
Website: http://www.aao.org

American Optometric Association
243 North Lindbergh Boulevard
St. Louis, MO 63141-7851
Telephone: 314-991-4100
Website: http://www.aoa.org

Prevent Blindness America
500 East Remington Road
Schaumburg, IL 60173-4557
Telephone: 1-800-331-2020
           847-843-2020
E-mail: info@preventblindness.org
Website: http://www.preventblindness.org

YAHOO! MAIL
Classic

Article assignment

From: "SchatzPub@aol.com" <SchatzPub@aol.com>
To: drvparrish@yahoo.com

Dr. Parrish,

Here's an article assignment! I need an article that condenses this report on a workshop

http://www.mms.gov/alaska/reports/2005rpts/2005_034.pdf

down to a short (approx 600 word) article. Any chance you can do that by Sunday?

Thanks!
Sheree

Appendixes and Content

Appendix A: **English 3903, *Online* and Traditional Face-to-Face, fall 2008**
Syllabi

Appendix B: ***Online* English 3903, Four Weeks, summer 2008**
Syllabus
Example of student's "Simple Instructions" (SI)

Appendix C: ***Online* English 3903, Eight Weeks, spring 2008**
Syllabus
Examples (same student) of assignments and interconnectedness of those assignments
from one module to the next module

Appendix D: **English 4983/5113, Writing for Visual Media (Writing for Film), spring 2008**
Syllabus
Readers' Theatre Program
Selected Scenes of Students' Scripts for the Readers' Theatre

Appendix E: **English 4970: Special Studies, Internship, summer and fall 2007**
Syllabus
Reports, summer and fall 2007

Appendix F: **English 4990, Research, Senior Capstones**
Partial Examples
Shannon Judd (two of four nonfiction essays), Amber Burkham (CD of her documentary
film), Rachel Sill (CD, print out PowerPoint, Script of her technical instructions)

Appendix G: **English 3903: Examples of Reports and Technical Instructions, _past semesters_**
Reports: Group-produced and individual student-produced
Technical Instructions: Individual student-produced

Online English 3903
Technical & Professional Writing
Fall 2008
August 18 to October 10

Note: This course syllabus strives to be in compliance with the guidelines and protocol established by the Distance Learning Council of Southeastern Oklahoma State University (SE) and by SREB for online and blended courses.

Professor:	Dr. Virginia Parrish
Class Meetings:	*Online* via Blackboard
Office:	M309, Phone: x2594
Email:	vparrish@se.edu
Course Prerequisites:	English 1113 and 1213

Virtual **Office Hours for *Online* English 3903:**
Via Blackboard
  ✓ All Class Discussion Board Forums
  ✓ Assigned Group Discussion Board Forums
  ✓ E-mail (Southeastern Webmail)

Traditional Office Hours:

Tuesday:	10:15 a.m. to 11:00 a.m.
	12:15 p.m. to 2:00 p.m.
Thursday:	10:15 a.m. to 11:00 a.m.
	12:15 p.m. to 2:00 p.m.

And, by scheduled appointment (traditional or virtual).

NOTE: The professor/instructor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate. Students will be appropriately notified of any modifications.

Welcome to the fall 2008 session (August 18-October 10) of English 3903, Technical and Professional Writing. As this course is tightly compressed into approximately one-half of the semester, rather than the usual full-length semester, you will be very busy! Indeed, you should consider this online course as a type of *immersion* course similar to what is presented to employees in companies, agencies, organizations, and institutions.

During our session we will study and apply the basic principles of written technical and professional communication. You will learn the importance of audience, purpose, and context/content as well as the need to always guide the reader and orient the reader in *any* form of communication you produce. In addition, your participation will be vital during this course and much of that participation will occur via Blackboard Discussion Board Forums (for the entire class and, possibly, for assigned groups).

I look forward to meeting you in cyberspace and to working with you during this course.

Dr. Virginia A. Parrish

Before You Begin: For Your Information (FYI)

Be prepared to practice the following:
- Discipline
- Focus
- Timeliness
- Attention to Detail
- Read ALL Instructions
- Comply with ALL Requirements.

As you are now a student enrolled in higher education, it will be helpful for you to remember that you are a **"professional in training."** English 3903 is possibly the last significant writing course that you will take as an undergraduate; and, as such, this course is designed to help prepare you for *some* of the demands and rigors of the workplace.

Therefore, be advised that English 3903 is **not** a Composition III course. You will not write personal essays in this course. You will, however, write a variety of forms of communication, memos, reports, and explore the use of graphics (tables, charts, graphs, line drawings, etc.). In addition, you will read simple and complex documents and analyze them.

Three major complaints from industry, businesses, corporations, and organizations concerning college graduates:
- ✓ Poor writing (and critical thinking) skills
- ✓ Unable to work in a group environment (collaborative projects)
- ✓ Absenteeism.

The purpose of this course is to provide you an opportunity to develop the skills needed and desired by the above listed entities and to "give" you a bit of a competitive edge as you seek employment in your chosen professional field. ***Therefore, you will gain from this course what you "put into it."***

I. Course Description

English 3903, Technical and Professional Writing, is the study and practice in academic writing and writing of reports, proposals, memoranda, and other kinds of prose used in the fields of academia, business, and industry.

Technical and Professional Writing (English 3903) provides a student the opportunity to explore various forms of communication and to develop skills which may be specifically relevant to his/her chosen professional career. As students from a variety of disciplines are required to take this course, the writing experiences *may or may not be* what each student believes is directly relevant to his/her specific chosen career. ***Please remember that the focus of the course is to provide a wide range of experiences to students from diverse disciplines.***

II. Course Content

The focus of English 3903 involves the basic principles of written technical and professional communication. Course content *frequently* covers some or all of the following areas:
- ✓ ethics
- ✓ correspondence and communication forms
- ✓ investigation and research
- ✓ analysis, interpretation, and synthesis
- ✓ graphics
- ✓ e-mail, written discussion, letters, memos, graphics, reports (informal and/or formal)
- ✓ skills (reading, critical thinking, and writing).

III. Course Objectives

When you complete this course, you will have demonstrated *some* understanding and/or ability in the following areas:

- **Analyze** the communication situation and **assess** the audience, need, purpose, use, task, and limitation.

- **Plan, develop,** and **implement** communications that perform the following: solve workplace problems or assist the audience in the decision-making process concerning workplace problems and solutions.

- **Work** as a team (group) member; that is, to develop skills needed to work effectively on a collaborative project and to complete that project appropriately. Such collaboration *may* consist of Assigned Group Discussion concerning current individual projects, the readings, and a variety of topics pertinent to the course. Collaboration, in this sense, involves the discussion and sharing of ideas and information concerning current projects.

Course Objectives---*continued*

- **Investigate, research, analyze, interpret, synthesize** and **document** information following these basic guidelines: logic, efficiency, understanding, meaning, objectivity, and ethics.

- **Guide** the reader and **orient** the reader through the following: organize and structure information; design and format documents; develop rhetorical strategies and writing styles; and, use effective visual displays of information (graphics, etc.).

- **Evaluate, edit,** and **revise** workplace communications.

- **Use** computer technology to research, plan, draft, and design documents, as well as communicate via email, discussion boards, chat sessions, and other means.

- **Maintain** high ethical standards and **cooperate** fully and willingly with all members of the class as well as members of your assigned group, especially on collaborative projects (whether discussion or written documents).

Note: The above objectives are consistent with the SE Department of English, Humanities, and Languages standards, industry standards, other university technical writing programs' standards, and relevant associations' standards. *However*, such standards must sometimes be modified in their presentation in a course according to the purpose of the course, to the delivery method of the course, to the location for the course, and to the technology available to students enrolled in the course. Students' work is "hands-on" application of the above objectives and consists of some/most/all of the following: e-mail, written discussion (such as, discussion board forums adhering to an established protocol), letters, memos, reports, graphics, etc. In addition, students apply critical thinking skills through reading, analyzing, synthesizing, and applying information as well as learning and applying basic design and style formats.

IV. Course Materials (*Required*)

In this section you will find a list of the requirements (see directly below) and a discussion of each requirement follows. Please read carefully and adhere to these course material requirements.

REQUIREMENTS

<u>Textbook</u>
Note: The textbook listed below is your resource/reference for this course. We will approach its use in that context. You should expect to <u>read</u> specific chapters and/or pages and to <u>study</u> the information, graphics, sample documents, and other examples as points of reference for your required course work.

- *Handbook of Technical Writing,* Eighth Edition, Editors: Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. ISBN: 0-312-43613-0

Course Materials: "Requirements"---*continued*

Companion Website
- http://www.bedfordstmartins.com/alredtech designed by Gerald J. Alred, one of the authors of one of the textbooks for this course, to provide you, the student, with sample documents, tutorials, and general information. You should access this website and interact with the information.

Additional Websites
- http://www.se.edu/online-learning which is the Southeastern Oklahoma State University (SE) Online Learning Website: You are *required* to visit this website to acquaint you with the online learning process (especially for Blackboard courses), and to access a variety of tools available to you via the SE website.
  - o On the SE home page, *click* on the **Online Learning** link located on the left-hand side of the screen.
  - o A new screen appears.
  - o Under the title, "Online Learning," *click* on the "**Technology**" link.
  - o A new screen appears.
  - o Scroll down and visit each link provided to you as the information is vital to your understanding and participation in this course.

- http://www.dianahacker.com/writersref This website is for your convenience and it is designed by Diana Hacker, author of *A Writer's Reference*, Sixth Edition. You will find it helpful for writing skills and for documentation standards. This website is optional for your use.

- http://www.se.edu/lib/ SE Harvey Bennett Memorial Library. This website is very important to your success in this course and other courses at SE.

External Links Folder on Blackboard for This Course. This folder houses a number of links to websites you are *required* to visit and, sometimes, to discuss on the Discussion Board Forums as well as to examine for assignments. The websites may represent unique concepts and examples as well as relevant content to your studies in this course. How to access "External Links"? This link is located on the left-hand side of the Blackboard menu for this course.

Information & Documents on Blackboard
In "**Course Information**" you will find the syllabus and other documents pertaining to this course. In "**Course Documents**" you will find instructions, requirements, due dates, and grading criteria concerning the activities, discussion board forums, and assignments for this course.

Podcasts
Periodically, I will produce a **podcast lecture** which you will access via your computer or iPod. I will give you the website and the code so that you may listen to the lecture. In addition, a copy in PDF format of the podcast will be available to you in "Course Documents." Instructions as to how to access the podcast and how you can listen to it on your computer or, if you prefer, download it to your iPod or other such device will be provided in a special folder in "Course Documents" for this course. You will be notified via the "Announcements" for this course when a podcast is available.

Course Materials, "Requirements," continued on the next page.

Course Materials: "Requirements"---*continued*

<u>**Computer & Internet Access**</u>
You will need frequent access to a computer and you will need a comfortable working knowledge and proficiency of the computer and its various programs. In addition, you will need **reliable** Internet access and the ability to access it **frequently**.

<u>**Optional Course Materials**</u> (Preferred and needed, *but optional)*
- Dictionary and thesaurus.
- A good grammar and MLA documentation reference guide

V. Technical Requirements

You are required to have and/or to perform the following.

<u>**Reliable Internet Access**</u>
As you are enrolled in an online course you should have reliable Internet access which is available to you "24/7" or which you can access more than one time a day and at least five days a week.

<u>**Appropriate Security Measures**</u>
You need appropriate security programs and applications for your computer and for your work. You need anti-virus, personal firewall, anti-spyware, and such software and other measures you believe are useful in protecting your computer and your work.
  - ➤ **Note:** With all of these security measures (many are free) available to you, there is **zero tolerance** for "lost work," computer crashes, etc. Protect yourself and your work. Be a careful and informed Internet user.

<u>**Save Your Work**</u> (Standard Operating Procedure or SOS)
You should use an appropriate set of methods to preserve your work and the integrity of your projects.
  - ➤ Always save your work to the hard drive, CDs, "flash" drives (or "jump" drives or portable hard drives), student drive, e-mail attachments, etc.
  - ➤ **Note:** With all of these means at your disposal, there is **zero tolerance** for "lost work". Protect and preserve your efforts!

<u>**Word Processing Format for Assignments**</u> (*Required*)
You are required to save *all* work for submission for this course in **Microsoft Word** (.doc) *or* **Rich Text Format** (.rtf) <u>*only*</u>
  - ➤ Do **not** submit your work in Corel Word Perfect or any format not readily available to the majority of computer users for this course.
  - ➤ I must be able to open your assignments from either my office computer or my home computer.
  - ➤ Be sure your file is clean and clear of viruses. Do **not** submit corrupt files.

NOTE: If problems exist with your submitted assignment, I will notify you via your student e-mail as quickly as possible. You will have 24 hours from the date and time I send you the e-mail to respond and to resubmit the assignment via e-mail attachment to me, Dr. Virginia Parrish, at <u>vparrish@se.edu</u>. If you do not resubmit within the 24 hour time period, your original submitted assignment will receive a zero.

Technical Requirements---*continued*

For information concerning how to submit assignments via the "Assignments" link on Blackboard for this course, please refer to the following website: http://www.se.edu/online-learning/technology/ Scroll down the screen and *click* on "Submitting Assignments via the Assignments Link."

Blackboard (Bb)
- ✓ You will receive information concerning discussion board activities, assignments, and you will access the "Course Calendar" for the class at this site.
- ✓ You will submit your work via the "**Assignments**" link at this site.
- ✓ You will participate in All Class and Assigned Group Discussion Board Forums.

- ✓ You will find pertinent documents of information located in appropriate folders in "**Course Information**" on Bb for this course.
- ✓ You will find documents of instructions, requirements, due dates, and grading criteria for your required work (assignments and discussion board activities) in "**Course Documents**" on Bb for this course.
- ✓ Your grades will be posted in "**Grade Book**" on Bb for this course.

You **MUST** check Bb for announcements, activities, instructions, requirements, due dates, grading criteria, assignments, etc. You **MUST** check and participate via Bb frequently.
- ➤ **Suggestion:** Check Bb **two to three times** *each day* (morning, afternoon, and evening). Access to Blackboard via SE's website at http://www.se.edu

Student E-mail
Check your **SE student e-mail** (the address used for this course) **very frequently** as I sometimes send individual or all class e-mail concerning assignments, changes, updates, "heads up" messages, etc.
> *NOTE: If* problems exist with your submitted assignment, I will notify you via your **student e-mail** as quickly as possible. You will have 24 hours from the date and time I send you the e-mail to respond and to resubmit the assignment via e-mail attachment to me, Dr. Virginia Parrish, at vparrish@se.edu. *If* you do not resubmit within the 24 hour time period, your original submitted assignment will receive a **zero**.

Southeastern Oklahoma State University (SE) Library
The SE Harvey Bennett Memorial Library on the Durant campus is your friend. Whether you live on campus, in Durant, or at a great distance, you can access the SE library using the SE website and/or the SE Online Learning website.

Netiquette (Internet Etiquette)
For information concerning Netiquette you are *required* to refer to the following site: http://www.se.edu/online-learning/technology/communication-netiquette/ This protocol and set of guidelines are part of the grading criteria for each activity and each assignment you are required to complete for this course. *In addition,* you are *required* to read the "**E-mail and Discussion Board Protocol & Format**" document and the "**Ethics and Caution**" document located in **Course Information** on Blackboard for this course as these documents also form the basis for the grading criteria for each e-mail you send to me and for each discussion board posting and/or response you make on the forums (All Class and Assigned Group).

Technical Requirements---*continued*

<u>Other Resources:</u> **External Links** (*Required*)
In the "External Links" category on Blackboard for this course, you will find folders concerning a variety of topics and issues with links. Some of the folders will be updated throughout the semester as I locate new sites of interest and as each student explores and discovers sites of interest. How to access "External Links"? This link is located on the left-hand side of the Blackboard menu for this course.

Online **English 3903 & SE Semester Calendar**

Date	Event
Aug. 18, 2008	*Classes Begin*
Aug. 22, 2008	*Last day to enroll in or add a class* *Last day to drop a class with no grade record* *Last day to drop a class with a refund/no charges*
Sept. 1, 2008	*Labor Day Holiday*
Oct. 15, 2008	*Last day to drop a class with an automatic "W"*
Oct. 10	*END OF THE ONLINE ENGLISH 3903 (.W1 and .W2) COURSE*
Oct. 16-17, 2008	*Fall break*
Nov. 12, 2008	*Last day to drop a class*
Nov. 26-28, 2008	*Thanksgiving vacation*
Dec. 8-12	*Final Exams*
Dec. 12	*Semester Ends*

VI. Course Policies & Requirements

Note: Please read this information carefully, and if you have any questions concerning this information and/or this document, contact me immediately.

CAUTION:
- This course does **not** consist of any "homework" assignments.
   - All assignments are important and are evaluated and graded.
- This course does **not** consist of any "completion grade" assignments.
   - ALL assignments (including discussion board postings and responses) *are evaluated for point value* (**graded!**) based on the established rubric (instructions, requirements, and grading criteria) for each assignment.
   - Simply because you submit "something" for the assignment does not mean you receive full point value for that submission.
- This course does **not** allow time for submission of drafts or "do-overs."
- This course does **not** consist of dropping the lowest grade for any assignment.
- This course does **not** consist of submission of late work.
- This course does **not** consist of extra credit, bonuses, grading on the curve, and/or dropping the lowest grade on an assignment.

Reminder: English 3903 is a writing intensive and work intensive course.

Technical Requirements---*continued*

<u>Other Resources:</u> External Links (*Required*)
In the "External Links" category on Blackboard for this course, you will find folders concerning a variety of topics and issues with links. Some of the folders will be updated throughout the semester as I locate new sites of interest and as each student explores and discovers sites of interest. How to access "External Links"? This link is located on the left-hand side of the Blackboard menu for this course.

Online **English 3903 & SE Semester Calendar**

Date	Event
Aug. 18, 2008	*Classes Begin*
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Reminder: English 3903 is a writing intensive and work intensive course.

Course Policies & Requirements---*continued*

Expectations?
> ➤ Do **not** expect PowerPoint lectures, exams, and/or quizzes.
> ➤ Do **not** expect the standard "cram" reading, memorization, and "regurgitation" approach to work for this course.
> ➤ Do **not** expect to perform "guerilla warfare" tactics on Blackboard in that you spend two minutes posting on a Discussion Board once a week.

Do expect to read all instructions carefully and to adhere to all requirements of each assignment in the course. The instructions and requirements create the rubric, the grading criteria for each assignment.

Blackboard serves as your classroom and since it is an online delivery method, you are expected to access the course via Blackboard with great frequency and you are expected to participate with great frequency. A significant portion of points is dedicated to your participation and to your critical thinking and writing skills via this **electronic form of communication**, which is public and subject to scrutiny and possible legal actions.

A. **Grade Distribution, Grade Record, and Point Value of Assignments**
This course consists of investigation, research, assignments, participation, communication, contribution, and other with a value of 100 points possible for each student in the course. The 100 point system is very, very basic. The following grade distribution represents the 100-point system.

Grade Distribution
A:	90-100	**B:**	80-89	**C:**	70-79
D:	60-69	**F:**	Below 60

Please refer to Appendix A at the end of this document for a presentation and discussion of how grades may equate to workplace performance.

Grade Record
Your grades (points) will be posted on Blackboard's "**Grade Book**" for this course for you to view for this course.   An exception will be the assignments (such as, the Final Exam) during the last one to two weeks of the course as they might not be evaluated before the conclusion of the semester and the required closure (making it unavailable) of the course on Blackboard.   **Instructions** concerning how to view your grade (points) and my comments are available to you at http://www.se.edu/online-learning/technology/view-graded-assignment/

Assignments
Your assignments are grouped into **modules**.
- A **module** consists of a variety of required activities such as reading, investigation, discussion (via All Class and, at times, Assigned Group Discussion Board Forums), and significant writing assignments.
- Each **module** involves very specific areas of critical thinking and writing skills; and, consists of a variety of components for grade (points).

Introduction of Modules located on the following page.

Course Policies & Requirements: "Assignments"---*continued*

Module 1
Introduction, Exploration, E-mail, Discussion
Board Forums, & Memos   10 points

Module 2
Reading Documents, Following
Instructions & Complying with Requirements   10 points

Module 3
Communication Forms   10 points

Module 4
Career   10 points

Module 5
Project   20 points

Module 6
"Final Exam" Memo   20 points

Discussion Board Forums   20 points
    (numerous, ongoing)
                  TOTAL   **100 points** *possible*

Each module listed above will be presented in detail with an established rubric (instructions, requirements, grading criteria, point value, and due dates) in corresponding folders located in **Course Documents**.

More about Discussion Forums (All Class and Assigned Group)
Discussion Board Forums are a vital component of the online 3903 course. Each discussion board forum is **required** and will have very specific instructions and requirements for each particular discussion. Read carefully and write *beyond* the best of your ability.

Each required discussion board forum for point value will have established time frames (12:05 a.m. to 11:55 p.m.) and **specific days for posting and responding**. Such information will be available for each discussion board forum of each module in the designated module folder in "Course Documents."

Your discussion board postings are **evaluated** according to the protocol and format and the specific requirements for that discussion board forum, according to my instructions on that specific forum, according to the information provided to you by the SE Online Learning website; according to the guidelines and protocol provided by me, Dr. Virginia Parrish, in the "E-mail and Discussion Board Protocol & Format" and "Ethics and Caution" documents in "Course Information" on Blackboard for this course; and, according to a specific grading criteria established for each forum.

Course Policies & Requirements: "Discussion Forums"---*continued*

No discussion board, whether All Class or Assigned Group, will be used for casual "water cooler" chat. The forums are designed to provide you with written communication experiences (group communication and e-mail) similar to what you will encounter in the **global** workplace. Therefore, the forums should be approached with the understanding that such communication is public, traceable, retrievable, and can be used in a court of law.

You are *required* to read the "**E-mail and Discussion Board Protocol & Format**" and the "**Ethics and Caution**" documents in "**Course Information**" on Blackboard for additional discussion and requirements concerning e-mail and discussion board forums for this course.

"Ethics and Caution"
Please be aware that any document you submit electronically leaves its own record. Therefore, I can access your document to learn when it was created, when it was last modified, how many minutes of editing time, how many revisions, and the identity of the author of the work. Any Internet usage leaves a trail, which can be accessed by other people. Southeastern Oklahoma State University (SE) has a very tight computer and Internet usage policy and you might find it helpful to review it. In addition, *in many corporate structures, designated individuals monitor employees' excursions on the internet, their e-mail, and even the number of key strokes used.*

Blackboard (Bb) gives each instructor access to each student's use of the system. I can access each person's use of Bb and view the days of the week, the hours of the day, and the amount of time spent on Bb. That is, Blackboard automatically tracks and records each click made by each participant (that means you!).

Please refer to the "**Ethics and Caution**" documents in "**Course Information**" on Blackboard for this course for additional discussion concerning the information listed above.

"Heads Up": <u>All</u> instructions and requirements (especially those that are lengthy and complex) for <u>all</u> assignments in this course serve the following purposes:
- o prepares you for the workplace in that you learn to follow instructions, comply with requirements, and write appropriately.
- o establishes parameters and a rubric for each assignment to ensure that *all* students have the same fair and equitable opportunity to achieve the assignment and to be evaluated by the same tools.

B. <u>Attendance Policy</u>
The **Registrar's office** at Southeastern Oklahoma State University (SE) defines attendance in online classes as:
- <u>Stopped Attending</u> = Students who were participating online but have stopped submitting any assignments, etc. without contacting/making arrangements with the professor/instructor of the course.
- <u>Never Attended</u> = Students who never accessed Backboard to view the course or never completed any assignments that were due for the course.
- <u>Excessive Absences</u> = Students who have submitted some work but are infrequent in their participation or late on assignments—leading to a failing grade.

Course Policies & Requirements: "Attendance"---continued

From the **Distance Learning Council at SE:**
"Since this is an online course, students are expected to be highly self-motivated. Enrollment in this course obligates the student to attend "virtual" class and to participate in "virtual" class activities and assignments. Regular and routine participation is required to be "in attendance" for the course. This includes regularly logging in, turning in homework by required dates/times, AND participating in discussion forums. If you do not participate in the course for two weeks, your access will be disabled without warning. Participation or lack thereof may also affect your financial aid."

From **Dr. Virginia A. Parrish,** professor of this course:
As it is in the workplace, participation and contribution (attendance) in this course is critical to your success. Lack of participation and contribution will seriously damage your grade for this course. As an online course is not bound by scheduled class times as are traditional face-to-face classes, it can be considered a "24-7" course in which you access frequently and participate and contribute regularly. Therefore, your participation and contribution will be partially bound by the Discussion Board Forums, the instructions, the requirements, and the deadlines I set for each assignment as well as your own study habits.

C. Submission of Work

You are required to submit your work on the date and within the time frame it is due. You will be advised as to submission via documents, announcements, and/or postings on Blackboard.com.

Day and Time Frame for Designated Writing Assignments
All writing assignments will be uploaded to Blackboard for this course using the "Assignments" link. Each writing assignment is due on a specific day (as designated in the specific folder of instructions, requirements, and such for a specific module) and within a specific time frame of 12:05 a.m. to 11:55 p.m. on that day. The "Assignments" link will be available for a specific assignment only on that day and within the time frame. After 11:55 p.m. on the due day, the "Assignments" link will close and will be unavailable for submissions.

Uploading Assignments
You will follow instructions provided to you on the SE Online Learning website as well as the instructions provided to you on the "Assignments" link page on Blackboard for this course. All writing assignments will be prepared prior to the due date and time frame of 12:05 a.m. to 11:55 p.m., will be formatted as either a Word document (.doc) or in Rich Text Format (.rtf) and will be uploaded via the "Assignments" link. **No** submission should be composed in Notepad on the "Assignments" link page.

D. Late and/or Missed Assignments

Be prompt in the submission of all assignments and with all postings/responses on the Discussion Board Forums as *no* late work is accepted.

> ➤ **Exception #1**
>> o Late Assignments: On occasion some students wait until 11:50 p.m. (11:55 p.m. is the cut of time for submission) on the day an assignment is due to submit that assignment. All too frequently the queue is "jammed" with other students' submissions and a student may be unable to submit his/her assignment.

"Late and/or Missed Assignments," "Protocol for Exception#1," continued on the next page.

Course Policies & Requirements: "Protocol for Exception #1"---continued

If you experience a major and serious difficulty in submitting your assignment(s), you are **required to follow the Protocol** below in order to achieve consideration of your late assignment.

- ➤ **Protocol for Exception #1**
  - o <u>Post</u> immediately a message concerning your difficulty on the most current All Class Discussion Board Forum.
  - o <u>Send</u> me an e-mail immediately concerning your difficulty. Be sure to attach the assignment.
  - o <u>Contact</u> me immediately via telephone concerning your difficulty.

All of the above steps in the Protocol are dated and time stamped forms of communication. *If* you perform ALL of the above steps within five to ten minutes of the original submission time, I will definitely consider your situation. If you perform all or some of the above steps one hour or more hours later, then you have weakened your case for consideration. **After 24 hours, there is <u>no</u> consideration.** Remember, only the e-mail provides you with the means to submit the assignment after the "Assignments" link closes (made unavailable for submission).

- ➤ **Exception #2**
  - o <u>Extreme Emergency:</u> On occasion a student may experience an extreme emergency in his/her life which restricts him/her from submitting work in a timely fashion. **Note:** Extreme emergency situations must be documented for my full consideration.

If you experience an extreme emergency and are unable to submit your assignment within the time frame and the date it is due, you are **required to adhere to the following protocol** in order to achieve consideration of your late assignment.

- ➤ **Protocol for Exception #2**
  - o <u>Post</u> immediately a message concerning your difficulty on the most current All Class Discussion Board Forum.
  - o <u>Send</u> me an e-mail immediately concerning your difficulty. Be sure to attach the assignment.
  - o <u>Contact</u> me immediately via telephone concerning your difficulty.
  - o <u>Provide</u> appropriate medical and/or legal documentation validating/verifying your emergency situation.

All of the above steps in the Protocol are dated and time stamped forms of communication and all of the above steps must be followed within one hour of the time. *Do not delay in contacting me and you are required to provide me with appropriate medical and/or legal documentation.* Remember the "Attendance Policy" listed earlier in this document and remember the DLC's statement, *"If you do not participate in the course for two weeks, your access will be disabled without warning. Participation or lack thereof may also affect your financial aid."* Once again, do not delay in contact me!

<u>**Make-Up Work and/or Bonuses and/or Extra Credit and/or Dropping the Lowest Grade and/or Grading on the Curve**</u>

No make-up work allowed. *No* bonus or extra credit. *No* dropping the lowest grade. *No* grading on the curve.

Course Policies & Requirements---*continued*

E. Academic Integrity

English, Humanities, and Languages, Department Policy on Academic Integrity

"Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism*. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

1   requesting that the student withdraw from the course;
2   reducing or changing a grade in the course, a test, and assignment or other academic work;
3   assigning the student additional academic work not required of other students in the course;
4   assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
5   referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1 (http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

VII. Additional Course Policies

A. Ethics
As it is in higher education, so it is in the workplace that you must maintain high ethical standards. In this class strive to maintain the highest ethical standards and realize that it is a vital part of your academic career as well as a vital part of your future career.

B. Courtesies & Etiquette
   a.   The key word is *respect*.
   b.   Students will practice appropriate "Netiquette."
   c.   Students will write in an appropriate and professional manner at all times.

Please refer to the Southeastern Oklahoma State University's policies concerning student rights and responsibilities governing student behavior.

   ✓   CAUTION: All communication forms (including e-mail and discussion board postings) in this course are **graded** and must be professional and appropriate in tone, content, and context.
       o   Do **not** treat any communication in this course as an opportunity to be sloppy, threatening, sarcastic, "bashing," bigoted, or anything else.

"Additional Course Policies" continued on the next page.

Additional Course Policies---*continued*

C. Reasonable Expectations of Turn-around Time of Evaluated Work
I will post points of evaluation for each student as soon as reasonably possible. Guideline: Relatively simple writing projects = one (1) week turnaround time. More complex writing projects = two (2) weeks turnaround time. Extenuating circumstance and rather complex writing projects = more than two weeks. *As this online course is only eight (8) weeks in length, I will strive for the one week turnaround of work..*

> ➢ Remember: English 3903 is an intensive **writing** course which operates on project-based instruction and "hands-on" application. This is not a lecture-based course with quizzes and exams.

D. Reasonable Expectations of Availability of Professor to Respond to Discussion Board Postings and/or E-mail
I will do so as quickly as possible. A reasonable expectation of time is within 24-48 hours of your posting or your e-mail.

E. Modifications
The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.

F. Emergency Information
Campus Security 580.745.2911 (9-911). Please alert me to any potential emergency situations.

G. ADA Compliance
Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for accommodations.

H. Basic Course Schedule

Module 1: Week One, August 18-22
Module 2: Week Two, August 25-29
Module 3: Weeks Three & Four, September 1-12
Module 4: Week Five, September 15-19
Module 5: Weeks Six & Seven, September 22-October 3
Module 6: Week Eight, October 6-10

Instructions, requirements, grading criteria, point value, and due dates for each activity (such as, Discussion Board Forums) and each assignment are available in each module folder. Please refer to the "READ ME FIRST," the "Online Overview of Modules," and the "Module 1" folders in **Course Documents** for activities and assignments for Week One, August 18-22. The remaining module folders will be provided as we progress through the course. You will be notified via **Announcements** when a folder is available.

On the next page you will find Appendix A.

Appendix A

Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

Table A-1: Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

Academic Letter Grade	Represents	Workplace Equivalent	Represents
"A" (90-100%)	*Exemplary work:* relatively free of errors; fully engages assignments; excellent analysis; excellent writing	Successful	Equals a substantial promotion and salary/benefits increase for the employee
"B" (80-89%)	*Good work* with some errors present; mostly engages assignments; good analysis; good writing	Potential for success	Equals a modest (*if any*) promotion and a modest (*if any*) bonus for the employee
"C" (70-79%)	*Somewhat questionable work*: substantial errors; partially engages assignments; analysis faulty at times; writing uneven and disjointed	Average to below average	Equals **no** promotion and **no** bonus or salary/benefits increase. Your supervisor will place you on the questionable list, and possibly begin the process of three interviews for you to improve before dismissing you
"D" (60-69%)	*Inadequate and inappropriate work*: numerous errors; does not engage assignments; flawed analysis and writing	Failure	1.) You would **not** have been allowed to participate in the project; and, 2.) You would already be **dismissed** and "walking the streets" for employment

Courtesy of Dr. Virginia A. Parrish

Traditional English 3903
Technical & Professional Writing
Fall 2008

Note: This course syllabus strives to be in compliance with the guidelines and protocol established by the Distance Learning Council of Southeastern Oklahoma State University (SE) and by SREB for online and blended courses.

Professor:	Dr. Virginia Parrish
Class Meetings:	Tuesday/Thursday, 2:00-3:15 p.m.
Office:	M309, Phone: x2594
Email:	vparrish@se.edu
Course Prerequisites:	English 1113 and 1213

Traditional Office Hours:

Tuesday: 10:15 a.m. to 11:00 a.m.
               12:15 p.m. to 2:00 p.m.

Thursday: 10:15 a.m. to 11:00 a.m.
               12:15 p.m. to 2:00 p.m.

Virtual **Office Hours:**
Via Blackboard
    ✓ All Class Discussion Board Forums
    ✓ Assigned Group Discussion Board Forums
Southeastern Oklahoma State University (SE)
    ✓ E-mail (SE Webmail)

And, by scheduled appointment (traditional or virtual).

NOTE: The professor/instructor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate. Students will be appropriately notified of any modifications.

Welcome to the fall 2008 session of English 3903, Technical and Professional Writing. During our session we will study and apply the basic principles of written technical and professional communication. You will learn the importance of audience, purpose, and context/content as well as the need to always guide the reader and orient the reader in *any* form of communication you produce. In addition, your participation will be vital during this course and much of that participation will occur via in-class discussion and, at times, via Blackboard Discussion Board Forums (for the entire class and for assigned groups). I look forward to meeting you and working with you during this course.

Dr. Virginia A. Parrish

Before You Begin: For Your Information (FYI)

Be prepared to practice the following:
- Discipline
- Focus
- Timeliness
- Attention to Detail
- Read ALL Instructions
- Comply with ALL Requirements.

As you are now a student enrolled in higher education, it will be helpful for you to remember that you are a **"professional in training."** English 3903 is possibly the last significant writing course that you will take as an undergraduate; and, as such, this course is designed to help prepare you for *some* of the demands and rigors of the workplace.

Therefore, be advised that English 3903 is **not** a Composition III course. You will not write personal essays in this course. You will, however, write a variety of forms of communication, memos, reports, and explore the use of graphics (tables, charts, graphs, line drawings, etc.). In addition, you will read simple and complex documents and analyze them.

Three major complaints from industry, businesses, corporations, and organizations concerning college graduates:
- ✓ Poor writing (and critical thinking) skills
- ✓ Unable to work in a group environment (collaborative projects)
- ✓ Absenteeism.

*The purpose of this course is to provide you an opportunity to develop the skills needed and desired by the above listed entities and to "give" you a bit of a competitive edge as you seek employment in your chosen professional field. **Therefore, you will gain from this course what you "put into it."***

I. Course Description

English 3903, Technical and Professional Writing, is the study and practice in academic writing and writing of reports, proposals, memoranda, and other kinds of prose used in the fields of academia, business, and industry.

Technical and Professional Writing (English 3903) provides a student the opportunity to explore various forms of communication and to develop skills which may be specifically relevant to his/her chosen professional career. As students from a variety of disciplines are required to take this course, the writing experiences *may or may not be* what each student believes is directly relevant to his/her specific chosen career. *Please remember that the focus of the course is to provide a wide range of experiences to students from diverse disciplines.*

II. Course Content

The focus of English 3903 involves the basic principles of written technical and professional communication. Course content *frequently* covers some or all of the following areas:
- ✓ ethics
- ✓ correspondence and communication forms
- ✓ investigation and research
- ✓ analysis, interpretation, and synthesis
- ✓ graphics
- ✓ e-mail, written discussion, letters, memos, graphics, reports (informal and/or formal)
- ✓ skills (reading, critical thinking, and writing).

III. Course Objectives

When you complete this course, you will have demonstrated *some* understanding and/or ability in the following areas:

- **Analyze** the communication situation and **assess** the audience, need, purpose, use, task, and limitation.

- **Plan, develop,** and **implement** communications that perform the following: solve workplace problems or assist the audience in the decision-making process concerning workplace problems and solutions.

- **Work** as a team (group) member; that is, to develop skills needed to work effectively on a collaborative project and to complete that project appropriately. Such collaboration *may* consist of Assigned Group Discussion concerning current individual projects, the readings, and a variety of topics pertinent to the course. Collaboration, in this sense, involves the discussion and sharing of ideas and information concerning current projects.

- **Investigate, research, analyze, interpret, synthesize** and **document** information following these basic guidelines: logic, efficiency, understanding, meaning, objectivity, and ethics.

- **Guide** the reader and **orient** the reader through the following: organize and structure information; design and format documents; develop rhetorical strategies and writing styles; and, use effective visual displays of information (graphics, etc.).

- **Evaluate, edit,** and **revise** workplace communications.

- **Use** computer technology to research, plan, draft, and design documents, as well as communicate via email, discussion boards, chat sessions, and other means.

Course Objectives---continued

- **Maintain** high ethical standards and **cooperate** fully and willingly with all members of the class as well as members of your assigned group, especially on collaborative projects (whether discussion or written documents).

Note: The above objectives are consistent with the SE Department of English, Humanities, and Languages standards, industry standards, other university technical writing programs' standards, and relevant associations' standards. *However*, such standards must sometimes be modified in their presentation in a course according to the purpose of the course, to the delivery method of the course, to the location for the course, and to the technology available to students enrolled in the course. Students' work is "hands-on" application of the above objectives and consists of some/most/all of the following: e-mail, written discussion (such as, discussion board forums adhering to an established protocol), letters, memos, reports, graphics, etc. In addition, students apply critical thinking skills through reading, analyzing, synthesizing, and applying information as well as learning and applying basic design and style formats.

IV. Course Materials (*Required*)

In this section you will find a list of the requirements (see directly below) and a discussion of each requirement follows. Please read carefully and adhere to these course material requirements.

REQUIREMENTS

Textbook
Note: The textbook listed below is your resource/reference for this course. We will approach its use in that context. You should expect to <u>read</u> specific chapters and/or pages and to <u>study</u> the information, graphics, sample documents, and other examples as points of reference for your required course work.

- *Handbook of Technical Writing*, Eighth Edition, Editors: Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. ISBN: 0-312-43613-0

Companion Website
- http://www.bedfordstmartins.com/alredtech designed by Gerald J. Alred, one of the authors of one of the textbooks for this course, to provide you, the student, with sample documents, tutorials, and general information. You should access this website and interact with the information.

Additional Websites
- http://www.se.edu/online-learning which is the Southeastern Oklahoma State University (SE) Online Learning Website: You are *required* to visit this website to acquaint you with the online learning process (especially for Blackboard courses), and to access a variety of tools available to you via the SE website.
  - On the SE home page, *click* on the **Online Learning** link located on the left-hand side of the screen.

Course Materials: "Additional Websites"---*continued*

- o A new screen appears.
- o Under the title, "Online Learning," *click* on the "**Technology**" link.
- o A new screen appears.
- o Scroll down and visit each link provided to you as the information is vital to your understanding and participation in this course.

- http://www.dianahacker.com/writersref This website is for your convenience and it is designed by Diana Hacker, author of *A Writer's Reference*, Sixth Edition. You will find it helpful for writing skills and for documentation standards. This website is optional for your use.

- http://www.se.edu/lib/ SE Harvey Bennett Memorial Library. This website is very important to your success in this course and other courses at SE.

External Links Folder on Blackboard for This Course. This folder houses a number of links to websites you are *required* to visit and, sometimes, to discuss on the Discussion Board Forums as well as to examine for assignments. The websites may represent unique concepts and examples as well as relevant content to your studies in this course. How to access "External Links"? This link is located on the left-hand side of the Blackboard menu for this course.

Information & Documents on Blackboard
In "**Course Information**" you will find the syllabus and other documents pertaining to this course. In "**Course Documents**" you will find instructions, requirements, due dates, and grading criteria concerning the activities, discussion board forums, and assignments for this course.

Computer & Internet Access
You will need frequent access to a computer and you will need a comfortable working knowledge and proficiency of the computer and its various programs. In addition, you will need **reliable** Internet access and the ability to access it **frequently**.

Optional Course Materials (Preferred and needed, *but optional)*
- Dictionary and thesaurus.
- A good grammar and MLA documentation reference guide

V. Technical Requirements

You are required to have and/or to perform the following.

Reliable Internet Access
You should have reliable Internet access which is available to you and which you can access more than one time a day and at least five days a week.

Technical Requirements---*continued*

<u>**Appropriate Security Measures**</u>
You need appropriate security programs and applications for your computer and for your work. You need anti-virus, personal firewall, anti-spyware, and such software and other measures you believe are useful in protecting your computer and your work.

> ➤ **Note:** With all of these security measures (many are free) available to you, there is **zero tolerance** for "lost work," computer crashes, etc. Protect yourself and your work. Be a careful and informed Internet user.

<u>**Save Your Work**</u> (Standard Operating Procedure or SOS)
You should use an appropriate set of methods to preserve your work and the integrity of your projects.
> ➤ Always save your work to the hard drive, CDs, "flash" drives (or "jump" drives or portable hard drives), student drive, e-mail attachments, etc.
> ➤ **Note:** With all of these means at your disposal, there is **zero tolerance** for "lost work". Protect and preserve your efforts!

<u>**Word Processing Format for Assignments**</u> (*Required*)
You are required to save *all* work for submission for this course in **Microsoft Word** (.doc) *or* **Rich Text Format** (.rtf) *only*
> ➤ Do **not** submit your work in Corel Word Perfect or any format not readily available to the majority of computer users for this course.
> ➤ I must be able to open your assignments from either my office computer or my home computer.
> ➤ Be sure your file is clean and clear of viruses. Do **not** submit corrupt files.

NOTE: If problems exist with your submitted assignment, I will notify you via your student e-mail as quickly as possible. You will have 24 hours from the date and time I send you the e-mail to respond and to resubmit the assignment via e-mail attachment to me, Dr. Virginia Parrish, at <u>vparrish@se.edu</u>. If you do not resubmit within the 24 hour time period, your original submitted assignment will receive a zero.

For information concerning how to submit assignments via the **Assignments** link on Blackboard for this course, please refer to the following website: <u>http://www.se.edu/online-learning/technology/</u>
Scroll down the screen and *click* on "Submitting Assignments via the Assignments Link." In addition, you may access my document "How to Submit Assignments" located in **Course Information**.

<u>**Blackboard (Bb)**</u>
> ✓ You will receive information concerning assignments; possible discussion board activities; announcements of interest and/or changes in an assignment; and, for other information deemed necessary by me.
> ✓ You will submit your work (back-up situation—see "Course Policies" in this syllabus) via the **Assignments** link at this site.

> ✓ You may be asked to participate in All Class and Assigned Group Discussion Board Forums.
> ✓ You will find pertinent documents of information located in appropriate folders in **Course Information** on Bb for this course.

"Blackboard" continued on the next page.

Technical Requirements: "Blackboard"---continued

✓ You will find documents of instructions, requirements, due dates, and grading criteria for your required work (assignments and discussion board activities) in **Course Documents** on Bb for this course.
✓ Your grades will be posted in "**Grade Book**" on Bb for this course.

You **MUST** check Bb regularly for announcements, activities, instructions, requirements, due dates, grading criteria, assignments, etc.
    Suggestion: Check Bb **one to two times** _each_ **day**. Access to Blackboard via SE's website at http://www.se.edu

Student E-mail
Check your **SE student e-mail** (the address used for this course) **very frequently** as I sometimes send individual or all class e-mail concerning assignments, changes, updates, "heads up" messages, etc.
    NOTE: If problems exist with your submitted assignment, I will notify you via your **student e-mail** as quickly as possible. You will have 24 hours from the date and time I send you the e-mail to respond and to resubmit the assignment via e-mail attachment to me, Dr. Virginia Parrish, at vparrish@se.edu. _If_ you do not resubmit within the 24 hour time period, your original submitted assignment will receive a **zero**.

Southeastern Oklahoma State University (SE) Library
The SE Harvey Bennett Memorial Library on the Durant campus is your friend. Whether you live on campus, in Durant, or at a great distance, you can access the SE library using the SE website and/or the SE Online Learning website.

Netiquette (Internet Etiquette)
For information concerning Netiquette you are _required_ to refer to the following site:
 http://www.se.edu/online-learning/technology/communication-netiquette/
This protocol and set of guidelines are part of the grading criteria for each activity and each assignment you are required to complete for this course. _In addition_, you are _required_ to read the "**E-mail and Discussion Board Protocol & Format**" document and the "**Ethics and Caution**" document located in **Course Information** on Blackboard for this course as these documents also form the basis for the grading criteria for each e-mail you send to me and for each discussion board posting and/or response you make on the forums (All Class and Assigned Group).

Other Resources: External Links (_Required_)
In the "External Links" category on Blackboard for this course, you will find folders concerning a variety of topics and issues with links. Some of the folders will be updated throughout the semester as I locate new sites of interest and as each student explores and discovers sites of interest. How to access "External Links"? This link is located on the left-hand side of the Blackboard menu for this course.

Technical Requirements---*continued*

SE Semester Calendar

Date	Event
Aug. 18, 2008	*Classes Begin*
Aug. 22, 2008	*Last day to enroll in or add a class*
	Last day to drop a class with no grade record
	Last day to drop a class with a refund/no charges
Sept. 1, 2008	*Labor Day Holiday*
Oct. 15, 2008	*Last day to drop a class with an automatic "W"*
Oct. 16-17, 2008	*Fall break*
Nov. 12, 2008	*Last day to drop a class*
Nov. 26-28, 2008	*Thanksgiving vacation*
Dec. 8-12	*Final Exams*
Dec. 12	*Semester Ends*

VI. Course Policies & Requirements

Note: Please read this information carefully, and if you have any questions concerning this information and/or this document, contact me immediately.

CAUTION:
  ➤ This course does **not** consist of any "homework" assignments.
   o All assignments are important and are evaluated and graded.
  ➤ This course does **not** consist of any "completion grade" assignments.
   o ALL assignments (including discussion board postings and responses) *are evaluated for point value* (**graded!**) based on the established rubric (instructions, requirements, and grading criteria) for each assignment.
   o Simply because you submit "something" for the assignment does not mean you receive full point value for that submission.
  ➤ This course does **not** allow time for submission of drafts or "do-overs."
  ➤ This course does **not** consist of dropping the lowest grade for any assignment.
  ➤ This course does **not** consist of submission of late work.
  ➤ This course does **not** consist of extra credit, bonuses, grading on the curve, and/or dropping the lowest grade on an assignment.
Reminder: English 3903 is a writing intensive and work intensive course.

Expectations?
  ➤ Do **not** expect PowerPoint lectures, exams, and/or quizzes.
  ➤ Do **not** expect the standard "cram" reading, memorization, and "regurgitation" approach to work for this course.

Do expect to read all instructions carefully and to adhere to all requirements of each assignment in the course. The instructions and requirements create the rubric, the grading criteria for each assignment.

Course Policies & Requirements---*continued*

A. Grade Distribution, Grade Record, and Point Value of Assignments

This course consists of investigation, research, assignments, participation, communication, contribution, and other with a value of 100 points possible for each student in the course. The 100 point system is very, very basic. The following grade distribution represents the 100-point system.

Grade Distribution

A:	90-100	B:	80-89	C:	70-79
D:	60-69	F:	Below 60		

Please refer to Appendix A at the end of this document for a presentation and discussion of how grades may equate to workplace performance.

Grade Record

Your grades (points) will be posted on Blackboard's **Grade Book** for this course for you to view. An exception will be the assignments (such as, the Final Exam) during the last one to two weeks of the course as they might not be evaluated before the conclusion of the semester and the required closure (making it unavailable) of the course on Blackboard. **Instructions** concerning how to view your grade (points) and my comments are available to you at http://www.se.edu/online-learning/technology/view-graded-assignment/

Assignments

Your assignments are grouped into **modules**.

- A **module** consists of a variety of required activities such as reading, investigation, discussion (via All Class and, at times, Assigned Group Discussion Board Forums), and significant writing assignments.
- Each **module** involves very specific areas of critical thinking and writing skills; and, consists of a variety of components for grade (points).

Module 1
Introduction, Exploration, E-mail, Discussion
Board Forums, & Memos   10 points

Module 2
 Reading Documents, Following
Instructions & Complying with Requirements   10 points

Module 3
Communication Forms   15 points

Module 4
Career   10 points

Module 5
Project   20 points

The list of modules (assignments) continued on the next page.

Course Policies & Requirements: "Assignments" (Modules)---*continued*

Module 6
"Final Exam" Memo   20 points

Other (includes conferences, participation,
contribution, Assigned Group Work, etc.)   <u>15 points</u>

                                                  TOTAL   100 points *possible*

Each module listed above will be presented in detail with an established rubric (instructions, requirements, grading criteria, point value, and due dates) in corresponding folders located in **Course Documents**.

Professor's Comments on Student's Work

Approaches
When I evaluate your work, I will employ the following approaches: holistic, general, and specific.

I *may* indicate to you that your logic/reason is questionable. I *may* indicate to you that you need to improve sentence structure or basic grammar and punctuation. At times, I *may* indicate a specific example of an error or errors in your work. In addition, I *may* indicate to you what is good writing, good logic, and/or good sentence structure.

However, you should remember and realize that it is <u>your responsibility</u> to examine your work closely for any types of comments I might make. In addition, you should seek to understand what is good and effective as well as what is not good and not effective writing. Please realize that I **won't** perform a line-by-line tutorial set of comments.

Student Responsibility
As the student writer **you** <u>are responsible</u> for examining/proofreading **your** work. You should revise substantially, always striving to improve your writing.
> *NOTE*: *Simply because a professor or an instructor does not indicate to you word-by-word and sentence-by-sentence what is good or wrong, does not lessen your responsibility to revise and to improve a document.*

If you are concerned or if you would like to improve your writing skills, please schedule conferences with the professor during her office times and/or sign up for sessions in the SE Learning (writing) Center.

Turn-Around Time for Graded Work
As I must carefully examine many elements of your submitted work and because I use specific and often varied grading criteria for each assignment, you should expect the following approximate "turn-around time" for graded work to be returned to you. Standard work submitted: One (1) week; and, more complex work submitted: Two (2) weeks.

Course Policies & Requirements---*continued*

<u>Grading Criteria</u>
You will receive specific grading criteria for each assignment before it is due. Such criteria will be incorporated into the assignment handout (available in **Course Documents** on Blackboard for this course). In addition, the evaluation of each student's work intensifies during the course of the semester. Therefore, the work you submit at the beginning of the semester will be evaluated differently from the work you submit at the end of the semester. Such difference allows for knowledge, experience, and improvement.

<u>"Ethics and Caution"</u>
Please be aware that any document you submit electronically leaves its own record. Therefore, I can access your document to learn when it was created, when it was last modified, how many minutes of editing time, how many revisions, and the identity of the author of the work. Any Internet usage leaves a trail, which can be accessed by other people. Southeastern Oklahoma State University (SE) has a very tight computer and Internet usage policy and you might find it helpful to review it. In addition, *in many corporate structures, designated individuals monitor employees' excursions on the internet, their e-mail, and even the number of key strokes used.*

Blackboard (Bb) gives each instructor access to each student's use of the system. I can access each person's use of Bb and view the days of the week, the hours of the day, and the amount of time spent on Bb. That is, Blackboard automatically tracks and records each click made by each participant (that means you!).

You are *required* to read the "**Ethics and Caution**" documents in **Course Information** on Blackboard for this course for additional discussion concerning the information listed above.

You are *required* to read the "**E-mail and Discussion Board Protocol & Format**" and the "**Ethics and Caution**" documents in "**Course Information**" on Blackboard for additional discussion and requirements concerning e-mail and discussion board forums for this course.

"Heads Up": <u>All</u> instructions and requirements (especially those that are lengthy and complex) for <u>all</u> assignments in this course serve the following purposes:
- o prepares you for the workplace in that you learn to follow instructions, comply with requirements, and write appropriately.
- o establishes parameters and a rubric for each assignment to ensure that *all* students have the same fair and equitable opportunity to achieve the assignment and to be evaluated by the same tools.

<u>Reasonable Expectations of Availability of Professor to Respond to Discussion Board Postings and/or E-mail</u>
I will do so as quickly as possible. A reasonable expectation of time is within 24-48 hours of your posting or your e-mail.

<u>Attendance Policy</u>
From **Dr. Virginia A. Parrish**, professor of this course:
As it is in the workplace, participation and contribution (attendance) in this course is critical to your success. Lack of participation and contribution will seriously damage your grade for this course.

Course Policies & Requirements---*continued*

<u>Participation, Contribution, & Preparedness Policy</u>
Excessive absences will seriously damage your grade for this course. Each class session has a value, whether through lecture, discussion (including as Discussion Leader), participation, contributions (including Connection Moment), assignments, workshops, group work, viewing and discussing art and/or film clips, listening to music, in-class work, and, "walkabouts".

What is excessive? Our class meets twice a week; therefore, a maximum of two class time absences (such as, one Tuesday, one Thursday which equal 3 hours and which represent approximately 10% of the 31 hours scheduled for this course) are allowed without consequences.

> ✓ *Exception:* Some students may need to miss more than the allowed two absences due to university commitments and/or to professions and/or to extreme emergencies. Those students should visit with me and provide documentation concerning their need to be absent over two times. After the visit and after I am provided appropriate documentation, I will consider the student's situation in relation to the class and to the attendance policy.

<u>Tardies</u>
Be prompt and be on time! It is in your best interest to attend this class on a regular basis and in a timely manner. Three tardies will equal one absence. Be on time!

Be Prepared If you do not bring textbook and/or notebook and/or you are not prepared to participate/contribute discuss and/or you are not prepared to submit your work and/or lead discussion and/or present your "Connection Moment" and/or you sleep during the class, you will be counted absent.

<u>Be Advised</u>
If you do not attend, and/or participate, and/or contribute on a regular basis and do not adhere to the requirements of assignments, and/or submit required assignments, I may notify you via e-mail (your SOSU student e-mail address only) in which I voice my concerns to you and encourage you to withdraw from the course.

If you decide to stop attending, participating, contributing, and submitting assigned work for points (grades) please consider withdrawing from the course so that your GPA is not seriously impacted. *What do I mean?* If you stop attending, participating, contributing, and submitting your work, and if you do not withdraw from the course in an appropriate time frame consistent with <u>university policies</u>, you will receive an "F" for the course.

<u>Submission of Work</u>
You are required to submit your work on the date and within the time frame it is due. You will be advised as to submission via documents, announcements, and/or postings on Blackboard.com.

Please submit your work on the date and time it is due. **All** of your assignments (typed, print copies) will be submitted at the beginning of class time on the day they are due. In addition, many of those same assignments will also be submitted electronically via the Assignments link on Blackboard for this course on the day they are due.

"Submission of Work" continued on the next page.

Course Policies & Requirements: "Submission of Work"---*continued*

What do I mean? You are to submit the majority of your assignments in two different ways. First, and most importantly, you will submit your typed, print copy of the assignment to me at the beginning of class on the day it is due. This assignment will be evaluated. Second, you will submit the assignment as a "backup" version via the Assignments link on Blackboard for this course between the hours of 12:05 a.m. and 11:55 p.m. on the day it is due. I will explain the reasons for this dual process during our class time.

> ➤ **Caution:** Do **not** miss class because you are at the computer frantically writing something to submit. In addition, if you are absent from class, do **not** cram your assignment in my mail box on my office door and do **not** give your assignment to a classmate, a friend, a roommate, a spouse, or someone else to submit to me. Such questionable and inappropriate submissions are **not** acceptable and the work will receive a **zero**. In addition, please read the next section concerning late and/or missed assignments and/or participation and contribution.

Late and/or Missed Assignments and/or Participation & Contribution

No late work accepted. *No* make-up work allowed. *No* points for late or missed participation and contribution.

> ➤ *Exception:* If you experience a catastrophic situation that prevents you from submitting your assignment(s) or if you are involved in an extreme medical emergency that prevents you from submitting your assignment(s) on the date and within the time frame allowed, please contact me immediately by using **all** three (3) of the following methods:
>> **Required Protocol to Use**
>> * post on the **Discussion Board Forum** on Blackboard for this course
>> * send me an e-mail
>> * contact me via the telephone
>> * provide documentation.
> ➤ I will take your situation/emergency under consideration **only** *if* you contact me using all of the above three stated methods and only *if* you provide me documentation concerning your situation.

Make-Up Work and/or Bonuses and/or Extra Credit and/or Dropping the Lowest Grade and/or Grading on the Curve

No make-up work allowed. *No* bonus or extra credit. *No* dropping the lowest grade. *No* grading on the curve.

Academic Integrity

English, Humanities, and Languages, Department Policy on Academic Integrity

"Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism.* Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

Academic Integrity continued on the next page.

Course Policies & Requirements: "Academic Integrity"---*continued*

1   requesting that the student withdraw from the course;
2   reducing or changing a grade in the course, a test, and assignment or other academic work;
3   assigning the student additional academic work not required of other students in the course;
4   assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
5   referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1 (http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

VII. Additional Course Policies

Ethics
As it is in higher education, so it is in the workplace that you must maintain high ethical standards. In this class strive to maintain the highest ethical standards and realize that it is a vital part of your academic career as well as a vital part of your future career.

Courtesies & Etiquette
a. The key word is *respect*.
b. Students will practice appropriate "Netiquette."
c. Students will write in an appropriate and professional manner at all times.

Please refer to the Southeastern Oklahoma State University's policies concerning student rights and responsibilities governing student behavior.

✓ CAUTION: All communication forms (including e-mail and discussion board postings) in this course are **graded** and must be professional and appropriate in tone, content, and context.
  o Do **not** treat any communication in this course as an opportunity to be sloppy, threatening, sarcastic, "bashing," bigoted, or anything else.

Modifications
The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.

Emergency Information
Campus Security 580.745.2911 (9-911). Please alert me to any potential emergency situations.

ADA Compliance
Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for accommodations.

On the next page you will find Appendix A.

Appendix A

Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

**Table A-1: Equating Academic Performance (Letter Grades "A" through "D")
with Workplace Performance**

Academic Letter Grade	Represents	Workplace Equivalent	Represents
"A" (90-100%)	*Exemplary work:* relatively free of errors; fully engages assignments; excellent analysis; excellent writing	Successful	Equals a substantial promotion and salary/benefits increase for the employee
"B" (80-89%)	*Good work* with some errors present; mostly engages assignments; good analysis; good writing	Potential for success	Equals a modest (*if any*) promotion and a modest (*if any*) bonus for the employee
"C" (70-79%)	*Somewhat questionable work*: substantial errors; partially engages assignments; analysis faulty at times; writing uneven and disjointed	Average to below average	Equals **no** promotion and **no** bonus or salary/benefits increase. Your supervisor will place you on the questionable list, and possibly begin the process of three interviews for you to improve before dismissing you
"D" (60-69%)	*Inadequate and inappropriate work*: numerous errors; does not engage assignments; flawed analysis and writing	Failure	1.) You would **not** have been allowed to participate in the project; and, 2.) You would already be **dismissed** and "walking the streets" for employment

Courtesy of Dr. Virginia A. Parrish

English 3903.2
Fall 2008
Changes to Modules, Assignments, Due Dates, and Point Value

NOTE: The professor/instructor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate. Students will be appropriately notified of any modifications.

The following modules and conferences are the changes to the assignments and point values for those assignments in the course.

Module 1	10 points
Module 2	10 points
Module 3 Communication Forms Websites, Assigned Groups, Summaries, E-mail (good-news and bad-news patterns)	15 points
Module 4 Proposal Involves your work in Module 3	15 points
Module 5 Career CMC Registration, Websites, Writing Portfolio (3 samples), Source Base, Brief Report	15 points
Module 6 Simple Instructions "Emergency Preparedness"	15 points
Module 7 "Final Exam" Memo	10 points
Conferences	<u>10 points</u>
TOTAL	**100 points** *possible*

Rest of the Semester Calendar of Work

Module	Activity	Point Value	Date
M3 (Websites)	Assigned Group		September 23
M3 Website Discussion	Assigned Group		September 25
M3 Discussion & Draft	Assigned Group		September 30
M3 Summaries	Assigned Group	**5** points	October 2 **(DUE)**
M3 E-mail (2)	Individual	**10** points	October 7 **(DUE)**
M4 Proposal	Begin Work		October 7
M4 Proposal	Work—"thesis"		October 9
M4 Proposal	Work—draft		October 14
M4 Proposal	Fall Break	No Class	Fall Break, October 16
M4 Proposal	Individual *Conference*	**5** points on either 10/21	October 21(**DUE** *or*
M4 Proposal	Individual *Conference*	Or 10/23	October 23 **DUE)**
M4 Proposal Due	Individual	**10** points	October 28 **(DUE)**
M5 Career	Assigned Group & All Class		October 28
M5 Career	AG & AC		October 30
M5 Career	AG & AC		November 4
M5 Career	Source Base & Writing Portfolio	**5** points	November 6 **(DUE)**
M5 Career	Brief Report & Registration	**5 + 5 = 10** points	November 11 **(DUE)**
M6 Simple Instructions (SI)	Websites, preliminary work		November 11
M6 SI + Memo	Work, draft		November 13
M6 SI + Memo	Individual *Conference*	**5** points on either 11/18	November 18 (**DUE** *or*
M6 SI + Memo	Individual *Conference*	Or 11/20	November 20 **DUE)**
M6 SI +Memo	Final Touches		November 25
M6 SI + Memo	Thanksgiving	No Class	November 27
M6 SI + Memo		**15** points	December 2 **(DUE)**
M7 Final Exam Memo		**10** points	Final Exam Day

English 3903.2
Fall 2008
Changes to Modules, Assignments, Due Dates, and Point Value

NOTE: The professor/instructor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate. Students will be appropriately notified of any modifications.

The following modules and conferences are the changes to the assignments and point values for those assignments in the course.

Module 1   10 points

Module 2   10 points

Module 3
Communication Forms   15 points
Websites, Assigned Groups, Summaries,
E-mail (good-news and bad-news patterns)

Module 4
Proposal   15 points
Involves your work in Module 3

Module 5
Career   15 points
CMC Registration, Websites,
Writing Portfolio (3 samples),
Source Base, Brief Report

Module 6
Simple Instructions   15 points
"Emergency Preparedness"

Module 7
"Final Exam" Memo   10 points

Conferences   <u>10 points</u>

                                            TOTAL   100 points *possible*

Rest of the Semester Calendar of Work

Module	Activity	Point Value	Date
M3 (Websites)	Assigned Group		September 23
M3 Website Discussion	Assigned Group		September 25
M3 Discussion & Draft	Assigned Group		September 30
M3 Summaries	Assigned Group	5 points	October 2 (DUE)
M3E-mail (2)	Individual	10 points	October 7 (DUE)
M4 Proposal	Begin Work		October 7
M4 Proposal	Work—"thesis"		October 9
M4 Proposal	Work—draft		October 14
M4 Proposal	Fall Break	No Class	Fall Break, October 16
M4 Proposal	Individual *Conference*	5 points on either 10/21	October 21(DUE *or*
M4 Proposal	Individual *Conference*	Or 10/23	October 23 DUE)
M4 Proposal Due	Individual	10 points	October 28 (DUE)
M5 Career	Assigned Group & All Class		October 28
M5 Career	AG & AC		October 30
M5 Career	AG & AC		November 4
M5 Career	Source Base & Writing Portfolio	5 points	November 6 (DUE)
M5 Career	Brief Report & Registration	5 + 5 = 10 points	November 11 (DUE)
M6 Simple Instructions (SI)	Websites, preliminary work		November 11
M6 SI + Memo	Work, draft		November 13
M6 SI + Memo	Individual *Conference*	5 points on either 11/18	November 18 (DUE *or*
M6 SI + Memo	Individual *Conference*	Or 11/20	November 20 DUE)
M6 SI +Memo	Final Touches		November 25
M6 SI + Memo	Thanksgiving	No Class	November 27
M6 SI + Memo		15 points	December 2 (DUE)
M7 Final Exam Memo		10 points	Final Exam Day

Online English 3903
Technical & Professional Writing Course Syllabus
Summer 2008: June 2 to June 27

Professor:	Dr. Virginia Parrish
Class Meetings:	*Virtual*
Office:	*Virtual*
Traditional Office:	M309, Phone: x2594
Email:	vparrish@se.edu
Course Prerequisites:	**English 1113 and 1213**
Office Hours:	*Virtual*

> ➤ All Class & Assigned Group Discussion Boards
> ➤ E-mail
> ➤ Chat Room (if needed and if all students can access it)

NOTE: *The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.*

I. Course Content

The focus of English 3903 involves the basic principles of written technical and professional communication. Course content *frequently* covers some or all of the following areas:
- ✓ ethics
- ✓ critical thinking & writing skills
- ✓ investigation and research
- ✓ analysis, interpretation, and synthesis
- ✓ correspondence and communication forms
    1. e-mail, letters, reports (informal and/or formal), instructions
- ✓ graphics.

II. Course Materials

In this section you will find a list of the requirements (see directly below) and a discussion of each requirement follows. Please read carefully and adhere to these course material requirements.

REQUIREMENTS

Textbook & Companion Website
Note: The textbook listed below is your resource/reference for this course. We will approach its use in that context. You should expect to <u>read</u> specific chapters and/or pages and to <u>study</u> the information, graphics, sample documents, and other examples as points of reference for your required course work.

- <u>Textbook</u>
  Handbook of Technical Writing, Eighth Edition, Editors: Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. ISBN: 0-312-43613-0

- <u>Companion website</u>
  <u>www.bedfordstmartins.com/alredtech</u>. This companion website is designed by Gerald J. Alred, one of the authors of one of the textbooks for this course, to provide you, the student, with sample documents, tutorials, and general information. You should access this website and interact with the information.

Podcast Website
On occasion I will prepare podcasts involving certain reading and writing assignments. My use of podcasts is new to English 3903 and I am hopeful that you will find them helpful. Directions on how to access the gabcast.com website, the special "channel" number for access to the podcasts, and a transcript (written text) of each podcast's transcript is located in the *"Dr. Parrish's Podcasts"* folder in **Course Documents**.

- <u>Podcast website</u>
  <u>http://www.gabcast.com</u>
  Channel Number (Search Number): 20406

Computer proficiency
You need access to a computer and you need a comfortable working knowledge and proficiency of the computer and its various programs.

Microsoft Word (.doc) or Rich Text Format (.rtf)
You are *required* **to use Microsoft Word (.doc) or Rich Text Format (.rtf)** <u>only</u> for the submission of **ALL** documents and communication for English 3903 during the summer 2008 June session. Do <u>**not**</u> use Corel Word Perfect.

Online access and participation
You will need Internet access and the ability to access it frequently. Generally, you will access Blackboard (Bb) at least once each day. Please remember this is an online course and, as such, is considered convenient for its 24/7 access capabilities.

Blackboard.com

- o You will receive your information concerning instructions, requirements, assignments, postings, activities, podcasts, etc. for the class at the Blackboard.com site for your English 3903 section.

- o ***You should check this course on Bb at least once each day of each week*** for announcements, activities (such as Discussion Forums, All Class and Assigned Group), handouts, assignments, changes/modifications in assignments and point values, podcasts, etc.

- o You should check your ***student* e-mail** (used with Blackboard and, therefore, for this course) <u>**very frequently**</u> as I sometimes send individual or all class e-mail concerning assignments, changes, updates, problems, extensions, etc. In addition, if I am unable to open your submitted assignment because it was saved inappropriately and/or the file is corrupt, I will notify you ASAP via your student e-mail. If you do not respond to my e-mail concerning the assignment, you *may* receive a zero for that assignment.

Professor's Postings, Announcements, Handouts, Documents, Folders, Assignments, Instructions, Lectures, Podcasts, Guidelines, Requirements, etc.

- • I will periodically post documents and such on a "need to know" basis on Blackboard.com for your section.

Discussion Board Forums
Your participation is **required** for All Class and Assigned Group Discussion Board Forums!

Please refer to the *"E-mail & Discussion Board Protocol"* folder located in **Course Information.** Your e-mail, postings, and responses will be partly evaluated on your ability to adhere to the protocol.

Correct Submission of Assignments
- Much of your work will be submitted via **Assignments** category/link on Blackboard.com on the **date** *and* within the **time frame (12:05 a.m. to 11:55 p.m.,** only) allotted for the assignment. You will **NOT** submit any assignments via Digital Drop Box; only submit work via the Assignments Link. In addition, **no** "early bird" submissions are allowed.

An appropriate set of methods to preserve your work and the integrity of projects.
- Always save your work to your hard drive, disks, CDs, memory "sticks," flash drives, student drive, E-mail attachments, and other possible means. With all of these means at your disposal, there is zero tolerance for "lost work," computer crashes, etc.

Documentation Standards and Style Guides
Information, discussion, and examples of the various documentation standards and style guides are provided in the textbook required for this course, at its companion web site, and via the Southeastern Oklahoma State University (SE) library.

External Links
Please check the **External Links** category on Blackboard.com for your course as you will need to "view" these sites to complete successfully your assignments. Links to specific websites will be added periodically through the next four weeks. Please check "Announcements" and your instructions for various assignments for updates on additional websites via External Links.

Preferred and needed, *but optional*
- Dictionary and thesaurus.

III. Course Description

Technical and Professional Writing (English 3903) provides a student the opportunity to *explore* various forms of communication and to *develop* skills which may be specifically relevant to his/her chosen professional career. As students from a variety of disciplines are required to take this course, the writing experiences may or may not be what each student believes is directly relevant to his/her specific chosen career. ***Please remember that the focus of the course is to provide a wide range of experiences to students from <u>diverse</u> disciplines.***

IV. Course Objectives

When you complete this course, you will have demonstrated *some* understanding and/or ability in the following areas:

- **Analyze** the communication situation and **assess** the audience, need, purpose, use, task, and limitation.

- **Plan, develop,** and **implement** communications that perform the following: solve workplace problems or assist the audience in the decision-making process concerning workplace problems and solutions.

- **Work** as a team (group) member; that is, develop skills needed to work effectively on a collaborative project and to complete that project appropriately.

- **Investigate, research, analyze, interpret, synthesize** and **document** information following these basic guidelines: logic, efficiency, understanding, meaning, objectivity, and ethics.

- **Guide** the reader and **orient** the reader through the following: organize and structure information; design and format documents; develop rhetorical strategies and writing styles; and, use effective visual displays of information (graphics, etc.).

- **Evaluate, edit,** and **revise** workplace communications.

Course Objectives continued on the next page.

Course Objectives---*continued*

- **Use** computer technology to research, plan, draft, and design documents, as well as communicate via email, discussion boards, chat sessions, and other means.

- **Maintain** high ethical standards and **cooperate** fully and willingly with all members of the class as well as members of your assigned group, especially on collaborative projects (if assigned).

VI. Policies
Note: Please read this information carefully, and if you have any questions concerning this information and/or this document, confer with me immediately.

A. <u>Grade Distribution and Point Value of Assignments</u>
This course consists of investigation, research, assignments, participation, communication, contribution, and other with a value of 100 points possible based on a 100% point system. The following grade distribution represents the 100-points/100% system.

<u>Grade Distribution</u>

A:	90-100	**B:**	80-89	**C:**	70-79
D:	60-69	**F:**	Below 60		

B. <u>Grade Book (Grade Record) on Blackboard</u>
As you submit assignments, **Grade Book** keeps a record of those submissions in the appropriate categories (including the points possible for each category). When you successfully submit the required assignment, a red exclamation mark (**!**) will be seen in that specific assignment category.

Once I evaluate the assignment, I will upload the points and my comments. The red exclamation mark will be replaced with points. Click on the points for that assignment and a new screen appears. My comments concerning your assignment will be on that screen. ***You are responsible for reading the comments and for improving your writing skills for the next assignment.***

Information concerning Grade Book continued on the next page.

Policies: "Grade Book"---*continued*

Grade Book calculates your points based on the total of 100 points possible. What you see in the "Running Total" column (next to the last column on the far right of Grade Book) will be your points.

- ✓ Do **not** try to second guess Grade Book and the 100 points total system for the course.

- ✓ Do **not** try to apply exotic calculations to determine your total point value and grade for the course.

What you will see in Grade Book if you do not participate and/or do not submit assignments.

- If you do not participate in a point value discussion board forum, that category will show an = sign, which will be evaluated as zero (no points) and a zero will be uploaded to that specific category.
- If you do not submit an assignment as required via the Assignments link, the category will show an = sign, which will be evaluated as zero (no points) and a zero will be uploaded to that specific category.
- Remember, if you do not participate and/or do not submit work those are deductions from the 100 points possible for the course.

C. Basic Grading Criteria

Each Discussion Board and each Assignment will have its own specific rubric (instructions, requirements, and grading criteria). However, the basic grading criteria listed below undergird each specific rubric for each specific discussion board and assignment.

- Follow **all** instructions
- Complies with **all** requirements
- Engages the topic and/or assignment
- Clear, clean, and concise writing
- Sound logic with good and appropriate support
- Ethical and uses appropriate documentation standards
- Cites information correctly and no plagiarism present
- Shows sincere effort
- Few, if any, errors
- Good sentence structure and sentence variety
- Appropriate visuals (graphics, such as, tables, charts, graphs, images, etc.)

Please refer to Appendix A at the end of this document for a presentation and discussion of how grades may equate to workplace performance.

D. Submission of Work

You are **required** to submit your work on the date and within the time frame it is due via the **Assignments** link. You will be advised as to submission via documents, announcements, and/or postings during scheduled class time and on Blackboard.com.

Submission of Assignments on Blackboard.com
After you log in to your section of English 3903, the "home" page for the section will appear. In the left-hand column you will see a list of links. Click on the "Assignments" link and a new page will appear. On the "Assignments" link page you will find instructions for submission of your work. For your convenience and understanding I have copied and pasted that information directly below.

"Submitting Assignments via the Assignment Link
1. Click the *View/Complete Assignment* link.
2. Enter the name of the assignment in the Comments box.
3. Click Browse to find where you saved your assignment. (For example, your ZIP disk or desktop).
4. Now click Submit, located in the lower-right corner."

Note: The specific link to submit the assignment will **not** appear until the day or days the assignment is due. The link will be available **only** during the time frame (12:05 a.m. to 11:55 p.m.) on the date or dates established for the submission of the assignment.
   • **CAUTION:** Do **not** wait until the last twenty minutes of the time frame to submit your assignment as other students may be trying to submit their work, too. When there are a number of students submitting their work during the last few minutes, such submissions "back up" in the queue, the deadline passes, and your work cannot be submitted.

D. Late and/or Missed Assignments and Bonus or Extra Credit and/or Grading on the Curve and/or Dropping the Lowest Grade and/or Allowing for Revision of an Assignment That Received Low Evaluation Points
   ✓ **No** late work accepted.
   ✓ **No** make-up work allowed.
   ✓ **No** bonus or extra credit.
   ✓ **No** grading on the curve.
   ✓ **No** dropping the lowest grade.
   ✓ **No** revision of an assignment that received low evaluation points.

Late/Missed Assignments, etc.---*continued*

PROTOCOL: Exceptions concerning late or missed assignments.
If you experience a major and serious difficulty in submitting your assignment(s) or if you encounter an extreme emergency in your life, contact me immediately using **Items 1 and 2** and **Item 3** (written documentation), *if* written documentation is applicable to your situation and if it has been required by me. Items 1, 2, and 3 are listed below.

1. Post immediately on the most current Discussion Board Forum.
2. Send me an e-mail immediately.
3. Provide written documentation (if required by me).

I will take your extreme situation under consideration *if* you contact me using the above two stated methods and *if* you provide me documentation (if required by me) concerning your situation.

E. *Expectations?*

➢ Do **not** expect PowerPoint lectures, exams, and/or quizzes.

➢ Do **not** expect the standard "cram" reading, memorization, and "regurgitation" approach to work for this course.

➢ Do **not** expect to perform "guerilla warfare" tactics on Blackboard in that you spend two minutes posting on a Discussion Board once a week.

Do expect to read all instructions carefully and to adhere to all requirements of each assignment in the course. The instructions and requirements create the rubric, the grading criteria for each assignment.

English 3903 is a writing intensive and work intensive course. In addition, **English 3903 is a "hands-on" course in which you apply via writing the principles, strategies, techniques, and requirements of technical and professional writing.**

F. Assignments

Your assignments are grouped into four (4) **weeks**. Each week represents one week of work, assignments, and discussion; involves very specific areas of skills; and, consists of a variety of components for grade (points).

> *Week is posted and is located in the "Course Documents" category. Weeks 2-4 will be posted throughout the first week (June 2-6).*

Week One	15 points
Week Two	15 points
Week Three	20 points
Week Four	25 points
***Discussion Board Forums** (Ongoing, **all** 4 weeks)	<u>25 points</u>
TOTAL	**100 points**

Each week's assignments will be presented in detail with instructions, requirements, grading criteria, point value, and due dates in corresponding folders located in **Course Documents**.

> Note: All instructions and requirements (especially those that are lengthy and complex) for all assignments in this course serve the following purposes:
> - o prepares you for the workplace in that you learn to follow instructions, comply with requirements, and write appropriately.
>
> - o establishes parameters and a rubric for each assignment to ensure that **all** students have the same fair and equitable opportunity to achieve the assignment and to be evaluated by the same tools.

***Note*: The **Discussion Forums** are a vital component of the Online 3903 course. Each discussion board forum is <u>**required**</u> and will have very specific instructions and requirements for each particular discussion. Read carefully and write *beyond* the best of your ability. *Refer to "Course Documents" for a special folder titled "E-mail & Discussion Board Protocol."*

G. Attendance Policy

As it is in the workplace, participation and contribution (attendance) in this course is critical to your success. Lack of participation and contribution will seriously damage your grade for this course. Although an Online course is not bound by scheduled class times as are traditional face-to-face classes; it can be considered a "24-7" course in which you access frequently and participate and contribute regularly. Therefore, your participation and contribution will be partially bound by the Discussion Board Forums, the instructions, the requirements, and the **deadlines** I set for each assignment as well as your own study habits.

H. Academic Integrity

English, Humanities, and Languages, Department Policy on Academic Integrity

"Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism*. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

1   requesting that the student withdraw from the course;
2   reducing or changing a grade in the course, a test, and assignment or other academic work;
3   assigning the student additional academic work not required of other students in the course;
4   assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
5   referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1 (http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

VII. Additional Policies

A. Ethics
As it is in higher education, so it is in the workplace that you must maintain high ethical standards. In this class strive to maintain the highest ethical standards and realize that it is a vital part of your academic career as well as a vital part of your future career.

B. Courtesies & Etiquette
   a. The key word is RESPECT.
   b. Students will practice appropriate "netiquette."
   c. Students will write in an appropriate and professional manner at all times.

Please refer to the Southeastern Oklahoma State University's (SE's) policies concerning student rights and responsibilities governing student behavior.

   ✓ **CAUTION:** All communication forms (including e-mail and discussion board postings) in this course are **graded** and must be professional and appropriate in tone, content, and context.
      o   Do not treat any communication in this course as an opportunity to be sloppy, threatening, sarcastic, "bashing," or anything else.
      o

C. Reasonable Expectations of Turn-around Time of Evaluated Work
I will post points of evaluation for each student as soon as reasonably possible.

D. Reasonable Expectations of Availability of Professor to Respond to Discussion Board Postings and/or E-mail
I will do so as quickly as possible. A reasonable expectation of time is within 24-48 hours of your posting or your e-mail.

E. Modifications
The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.

VIII. Other

A. Emergency Information
Campus Security 911. Please alert me to any potential emergency situations.   ₒ

Other---*continued*

B. ADA Compliance

Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704).   It is the responsibility of each student to make an official request to the Coordinator for accommodations.

C. Reminder of PROTOCOL on page 9 of this Course Syllabus

Exceptions concerning late or missed assignments.

If you experience a major and serious difficulty in submitting your assignment(s) or if you encounter an extreme emergency in your life, contact me immediately using **Items 1 and 2** and **Item 3** (written documentation), **if** written documentation is applicable to your situation and if it has been required by me. Items 1, 2, and 3 are listed below.

1. Post immediately on the most current Discussion Board Forum.
2. Send me an e-mail immediately.
3. Provide written documentation (if required by me).

I will take your extreme situation under consideration **if** you contact me using the above two stated methods and *if* you provide me documentation (if required by me) concerning your situation.

D. Add/Enroll or Drop the 4-week course

Last day to add/enroll or drop with refund is June 2.
Last day to drop with automatic "W" is June 16.
Last day to drop is June 23.

On the following page you will find Appendix A.

Appendix A

Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

$\circ$

Table A-1: Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

Academic Letter Grade	Represents	Workplace Equivalent	Represents
"A" (90-100%)	**Exemplary work:** relatively free of errors; fully engages assignments; excellent analysis; excellent writing	Successful	Equals a substantial promotion and salary/benefits increase for the employee
"B" (80-89%)	**Good work** with some errors present; mostly engages assignments; good analysis; good writing	Potential for success	Equals a modest (*if any*) promotion and a modest (*if any*) bonus for the employee
"C" (70-79%)	**Somewhat questionable work:** substantial errors; partially engages assignments; analysis faulty at times; writing uneven and disjointed	Average to below average	Equals **no** promotion and **no** bonus or salary/benefits increase. Your supervisor will place you on the questionable list, and possibly begin the process of three interviews for you to improve before dismissing you
"D" (60-69%)	**Inadequate and inappropriate work:** numerous errors; does not engage assignments; flawed analysis and writing	Failure	1.) You would **not** have been allowed to participate in the project; and, 2.) You would already be **dismissed** and "walking the streets" for employment

Courtesy of Dr. Virginia A. Parrish

Welcome to the summer 2008 online session of English 3903, Technical and Professional Writing. This course is four weeks in length, beginning June 2 and ending June 27. My name is Dr. Virginia Parrish and I will be your professor for this course.

If you do not have your textbook at this time, **don't panic** as you will be O.K. for much of this week as some of the work required of you will be based on documents I post for you to read and on websites that you will visit to read and view the content.

However, you should access the companion web site for the *Handbook of Technical Writing* textbook as you will find it helpful if you do not have your textbook at this time and as we will refer to the website throughout the next four weeks. Here is the website address:
http://www.bedfordstmartins.com/alredtech

When you access the website, check out the "Model Documents Gallery" and the "Digital Tips" area.

Now, you have much to do as you will send an e-mail to me today by 11:55 p.m. Go to the "Week One" folder to read your activities and assignments for June 2-6. Next, be sure you read all of the documents in Course Information.

Online English 3903
Summer 2008
June 2-27 (Four Weeks)

WEEK ONE

For Week One you will participate on the All Class Discussion Board, explore Blackboard and the Student Portal, participate in DLC activities, read all documents posted in **Course Information** and in **Course Documents**, visit websites provided for you in **External Links**, write a "Thumbnail Sketch," and a "Personal Information Memo (PIM).

Total value of points possible involving assignments and discussion board postings/responses for Week One = 18 points

Monday, June 2, 2008

Explore **Blackboard,** participate in **DLC** activities, explore the **Student Portal,** read documents in **Course Information** and **Course Documents,** read assigned pages in the textbook, visit websites provided in **External Links,** listen to my podcast (or read the transcript of the podcast), and write/send an e-mail.

1.Assigned Reading in the *Handbook of Technical Writing*

Five Steps to Successful Writing: pages xv-xxiv.   Correspondence: pages 100-113. E-mail: pages 165-170. Memos: pages 325-329.

If you do not have your textbook at this time, please visit the companion website, http://www.bedforstmartins.com/alredtech for examples and discussion.

2.Writing Assignment: E-mail to Dr. Virginia Parrish

On **Monday, June 2**, 2008, you are *required* to send an e-mail to me, Dr. Virginia Parrish, in which you state that you have successfully logged-on to your section (Eng 3903.W1), acquainted yourself with the site, accessed and printed needed documents housed in Course Information and Course Documents, and, that you have or do not have the required course textbook.

June 2---*continued*

Refer to the **"E-mail & Discussion Board Protocol"** document in **Course Information** for format and specifics concerning how-to-write and what to include in your E-mail to Dr. Virginia Parrish. You are **required** to follow the protocol!

- E-mail **due before 11:55 p.m. on Monday, June 2**.
- Send e-mail to vparrish@se.edu
- Subject heading should be as follows: "Eng 3903.W1 June 2007 Student."
- Follow appropriate e-mail protocol and courtesy (such as, begin the email with "Dear Dr. Parrish"; next, state your message; use complete sentences; no typos, no misspellings; good grammar mechanics throughout; and, conclude the e-mail with "Sincerely" and your name).

Grading Criteria: Follows instructions and protocol for e-mail. Complies with all requirements. E-mail indicates student put forth sincere effort and engaged the assignment. Few, if any, errors. Good sentence structure and nice writing.

Due Date: June 2, 2008 by 11:55 p.m.

Point Value: 3 points possible

Tuesday, June 3, 2008

Explore **Blackboard**, participate in **DLC** activities, explore the **Student Portal**, read documents in **Course Information** and **Course Documents**, visit websites provided in **External Links**, listen to my podcast (or read the transcript of the podcast), and post your "Thumbnail Sketch" on the Week One All Class Discussion Board Sketch (Wk1ACDBSketch).

1.Assigned Reading in the *Handbook of Technical Writing*

Five Steps to Successful Writing: pages xv-xxiv. Correspondence: pages 100-113. E-mail: pages 165-170. Memos: pages 325-329.

If you do not have your textbook at this time, please visit the companion website, http://www.bedforstmartins.com/alredtech for examples and discussion.

June 3---*continued*

2. Writing Assignment: Thumbnail Sketch on the Week One All Class Discussion Board Forum (Wk1ACDBSketch)

Instructions for the Content for Your "Thumbnail Sketch"

In a carefully crafted and nicely written paragraph (be sure to proofread!): state your name; your major field of study; your classification (sophomore, junior, senior, graduate); your home town; if you commute to Southeastern Oklahoma State University, state as such and give the distance in miles and minutes (or hours); why you chose your particular major; what you hope to accomplish in your career and where you hope to be employed, any special interests or hobbies you might enjoy; and, any other additional information that you believe is appropriate. Suggestions: Vary your sentence beginnings (don't begin each sentence with "I" or "my"); write complete sentences; punctuate correctly, and use appropriate language.

Grading Criteria: Follows instructions and protocol for discussion board postings (refer to the "E-mail & Discussion Board Protocol" document located in Course Information). Complies with all requirements. Sketch indicates student put forth sincere effort and engaged the assignment. Few, if any, errors. Good sentence structure and nice writing.

Due Date of Thumbnail Sketch: Post from 12:05 a.m. to 11:55 p.m. on Tuesday, June 3, 2008. Post on the Week One Discussion Board Forum for the Thumbnail Sketches. **Do not respond** to any student's posting as we will use this Thumbnail Sketch Discussion Board for a writing assignment for Week Two.

Point Value: 2 points possible

Wednesday, June 4, 2008

Explore **Blackboard**, participate in **DLC** activities, explore the **Student Portal**, read documents in **Course Information** and **Course Documents**, visit websites provided in **External Links**, listen to my podcast (or read the transcript of the podcast), and post (only) on the designated Discussion Board Forum.

Week 1 All Class Discussion Board #1 (Wk1ACDB#1): You will post a question concerning the "Course Syllabus" located in the Course Documents folder. **Do not respond** to any student's posting as I will respond to your question.

June 4---*continued*

Grading Criteria: Follows instructions and protocol for discussion board postings (refer to the "E-mail & Discussion Board Protocol" document located in Course Information). Complies with all requirements. Sketch indicates student put forth sincere effort and engaged the assignment. Few, if any, errors. Good sentence structure and nice writing.

Point Value: 1 point possible

Thursday, June 5, 2008

Explore **Blackboard**, participate in **DLC** activities, explore the **Student Portal**, read documents in **Course Information** and **Course Documents**, visit websites provided in **External Links**, listen to my podcast (or read the transcript of the podcast), and post (only) on the designated Discussion Board Forum.

Week 1 All Class Discussion Board #2 (Wk1ACDB#2): You will post a question concerning the Personal Information Memo (PIM) due Friday, June 6 or you may post a question concerning any of the documents posted on Blackboard or you may post a question concerning the textbook. **Do not respond** to any student's posting as I will respond to your question.

Grading Criteria: Follows instructions and protocol for discussion board postings (refer to the "E-mail & Discussion Board Protocol" document located in Course Information). Complies with all requirements. Sketch indicates student put forth sincere effort and engaged the assignment. Few, if any, errors. Good sentence structure and nice writing.

Due Date: From 12:05 a.m. to 11:55 p.m. on Thursday, June 5, 2008.

Point Value: 2 points possible

June 4---*continued*

Grading Criteria: Follows instructions and protocol for discussion board postings (refer to the "E-mail & Discussion Board Protocol" document located in Course Information). Complies with all requirements. Sketch indicates student put forth sincere effort and engaged the assignment. Few, if any, errors. Good sentence structure and nice writing.

Point Value: 1 point possible

Thursday, June 5, 2008

Explore **Blackboard**, participate in **DLC** activities, explore the **Student Portal**, read documents in **Course Information** and **Course Documents**, visit websites provided in **External Links**, listen to my podcast (or read the transcript of the podcast), and post (only) on the designated Discussion Board Forum.

Week 1 All Class Discussion Board #2 (Wk1ACDB#2): You will post a question concerning the Personal Information Memo (PIM) due Friday, June 6 or you may post a question concerning any of the documents posted on Blackboard or you may post a question concerning the textbook. **Do not respond** to any student's posting as I will respond to your question.

Grading Criteria: Follows instructions and protocol for discussion board postings (refer to the "E-mail & Discussion Board Protocol" document located in Course Information). Complies with all requirements. Sketch indicates student put forth sincere effort and engaged the assignment. Few, if any, errors. Good sentence structure and nice writing.

Due Date: From 12:05 a.m. to 11:55 p.m. on Thursday, June 5, 2008.

Point Value: 2 points possible

Friday, June 6, 2008

Personal Information Memo (PIM)

An important area to learn is you! Who are you? What are your skills, interests, and goals? In employment terms, "What do you bring to the table?" That is, what do you have that a potential employer wants? How does this relate to the PIM? With the PIM (as well as the "Thumbnail Sketch" on the All Class Discussion Board) you begin the process of learning how to present yourself to other people and, especially to people for whom English is a second language. You begin the process of choosing your words, your sentence structure, and your information carefully, thoughtfully, and ethically. All of the above are key to success in the workplace.

Format for the PIM
Do **not** use a memo template (such as, Microsoft memo templates). You are required to follow a very basic and standard memo format as presented to you on pages 325-329. Of especial importance to you is Figure M-4, "Typical Memo Format," on page 329. You are required to generate your PIM following this memo format. Please notice how the content of the memo is introduced, then followed by sections with section headings in boldface. In addition, please notice that the top information, the "objects" of the "To," "From," and such are tabbed over so that the "objects" are in alignment.

Content
As presented in Figure M-4 on page 329 in your textbook, you will provide an "introduction/overview" of the memo in which you present the scope of that memo to your audience (to your readers).

In addition to basic information about yourself in the PIM, you will respond to a set of questions pertaining to your experience and understanding of online learning, discussion board forums, and Blackboard. The required information for the PIM is listed below.
> **Note:** *Be sure that your responses and discussion are written in complete sentences.* Do not use a bulleted list. Take the questions listed below and turn them into declarative statements for your presentation of information.

For the PIM you will present and discuss the following information under the following required headings (titles) for each section:

June 6---*continued*

General Information (use as heading)
- Name of city and state where you are currently living or, if applicable, name of city and country (outside the United States) where you are currently living
- Classification (freshman, sophomore, junior, senior)
- Major field of study and Minor field of study

- Why did you choose this specific major field of study?
- What do you hope to accomplish in your chosen profession?
- Where (city, state, region, country) do you hope to be employed and with whom (company, government agency, organization, or institution?

- Activities (such as leisure, hobbies, extra-curricular, employment, etc.)
- Interests

Critical Thinking & Writing Skills (use as heading)
What do you believe are the most significant problem areas in your critical thinking and writing skills? Be specific and discuss thoroughly. What do you have "in place" and/or what do you believe you need to do to improve those problem areas?

What type of writing do you believe you will encounter in your chosen profession? What type of writing do you believe you will use most frequently in your chosen profession? Note: If you are not sure, go to the textbook and/or the textbook's companion website for ideas.

Online Learning & Blackboard (Bb) (use as heading)

Have you only used Bb for your online learning? Have you used other online learning platforms (such as, WebCT)? If so, where and when did you use the other online learning platforms?

<u>Blackboard General Use</u> (use as subheading or secondary level heading)
Have you used Bb for other courses? If so, how was Bb used (Internet learning course only and/or as a supplement to a traditional face-to-face course)? How many courses have you taken that used Bb? How many were strictly Internet and how many used Bb as a supplement? Give the title of the course(s) and where located (SE or elsewhere). Give the number (amount) of courses that were strictly Internet and the number (amount) of courses that only used Internet platform as a supplement.

June 6: "Online Learning & Blackboard"---*continued*

Support & Usability (use as subheading or secondary level heading)
In the past, have you used the Blackboard "Support" option? If so, was it from one or more of the following: telephone, direct e-mail, and/or online form? If you did not use Bb "Support," how did your resolve your problems? Have you experienced any usability issues with Bb? If so, did you need to make adjustments to your PC, remove or install software, and/or use a different computer?

General/All Class Discussion Board Forums & Assigned Group Discussion Board Forums (use as heading)
Have you participated in General/All Class Discussion Board Forums for other courses? Describe your experience with these specific forums and compare them to the traditional face-to-face classroom course settings in regards to interaction between instructor/professor to students and students to students. Have you participated in Assigned Group Discussion Board Forums? Have you used the Assigned Group Discussion Board Forums as a means for collaboration with other students on a project?

Student Portal (use as heading)
After exploring the Student Portal, how do you believe it can benefit you as a student? Discuss the navigation capabilities of Student Portal. Discuss the most helpful links for you as provided by Student Portal.

Podcasts (use as heading)
Have any of your other professors or instructors used podcasts with their courses? If so, please state the subject matter of the course or courses and how podcasts helped facilitate your learning of the material.

Have you experienced podcasts in other situations? Update of current events? Financial news? Special interests? Music? Please discuss and explain.

Grading Criteria: Follows all instructions and complies with all requirements. The PIM represents solid and sincere effort. Student thoroughly engaged the assignment. Few, if any, errors. Good sentence structure and nice writing. No typos. No misspellings.

Due Date: From 12:05 a.m. to 11:55 p.m. on Friday, June 6 via **Assignments** link on Blackboard for this course.

Point Value: 10 points possible

Instructions for TORNADO WATCH:

- TORNADO WATCH: Indicates the development of a tornado is possible in your area.

The oldest member in the home at the time is the Leader.

Steps to follow:

Step 1) Leader turns on the weather radio to monitor the weather switch to battery power.

Step 2) Leader makes sure at least one cell phone is on hand (charged).

Step 3) Leader makes sure all in the home at the time are aware of the tornado watch.

Step 4) Leader reminds everyone to be prepared to move to the safety location.

Step 5) Wednesday or weekend Canaan Sr. bring children to the den (meeting room).

Step 6) Conditions continue to worsen the leader signals for everyone to meet in the den (shout out).

Step 7) Leader does a headcount and quickly reviews the plan (copy kept on Left side of refrigerator held by a magnet).

Step 8) Mom will make sure Lacy (dog) and Homer (cat) are in the den. (Candace responsibility if mom not home).

Step 9) Kevin will shut off the power (Chris' responsibility if Kevin not home).

Step 10) Stay in the den until the threat of tornado has passed or a Tornado Warning is issued.

Step 11) All clear given returns to normal activities.

Step 12) Tornado Warning issued follow below instructions:

LAYOUT ON NEXT PAGE

Upstairs

N
E **W**
S

Emergency bag

Safe place

2812 W. Day Street

Garage

Stairwell | Front door
Storage | TABLe
Meeting room
Den

TV COUCH
Bedroom
Kitchen

Fireplace | Back door
Bathroom

Table
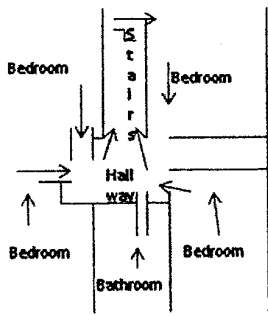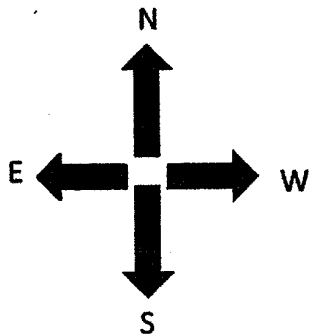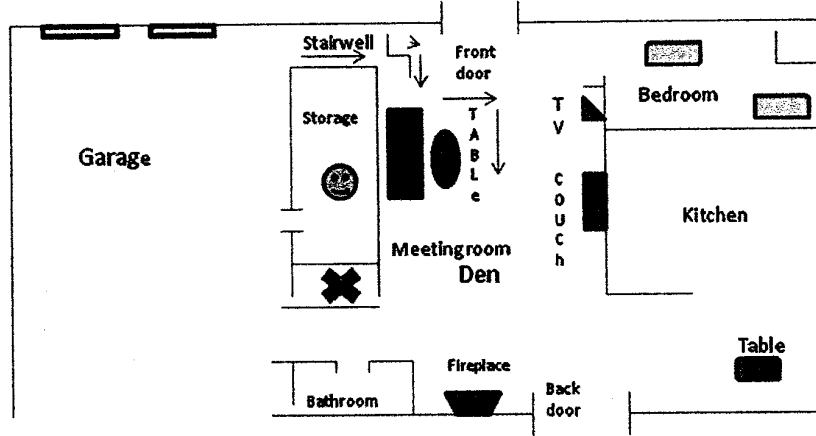
Instructions for TORNADO WARNING:

- TORNADO WARNING: A tornado has been sighted or indicated by weather radar. Take Shelter immediately.

The oldest member in the home at the time is the Leader.

Steps to follow:

Step 1) Proceed toward the safe location from meeting room.

Step 2) Dana (Mom) will grab the emergency bag ✖ from the utility hall closet (across hall from downstairs bathroom). If mom is not home it will be the responsibility of the leader to grab bag.

Step 3) Candace to get the pets (lacy and homer) and carry to. Candace absence Chris to get the pets.

Step 4) Proceed out garage door to safe place.

Step 5) Canaan Sr. to make sure Canaan Jr. and Alexis are taken to safe place and place safety helmets on children. In Canaan's absence it is Kevin (Dad's) responsibility.

Step 6) Leader to do a headcount.

Step 7) Leader advises all to brace in safe position (squatting down with head covered).

Step 8) All clear is given proceed to meeting place (to locate missing family members).
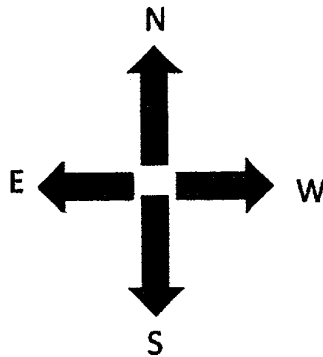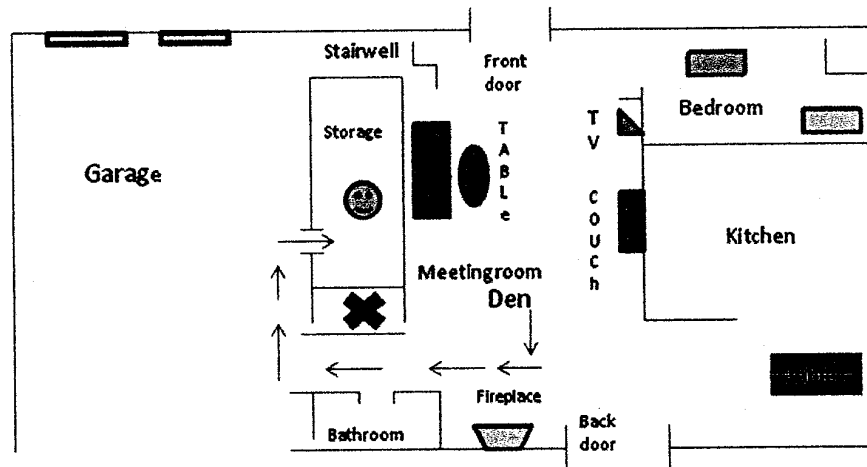
MEETING PLACE

The oldest member in the home at the time is the Leader.

Step 1) Tornado has passed all members to proceed to meeting place if required (Leader to bring emergency bag). False alarm returns to home.

Step 2) Call Richard Farley to report in.

- All members to call regardless of location
- If more than one family member together advise Richard

Step 2) Directions from House to meeting place.

- Proceed West on Day street to intersection of Hyde Park
- Turn North on Hyde Park to Crawford Street
- Turn East on Crawford Street to B. McDaniel Middle School.

Step 3) Plan one - meeting at School building

Step 4) School is destroyed meet at football field

Step 5) Call Richard Farley to advise who is at meeting place and to confirm who has called to report in.
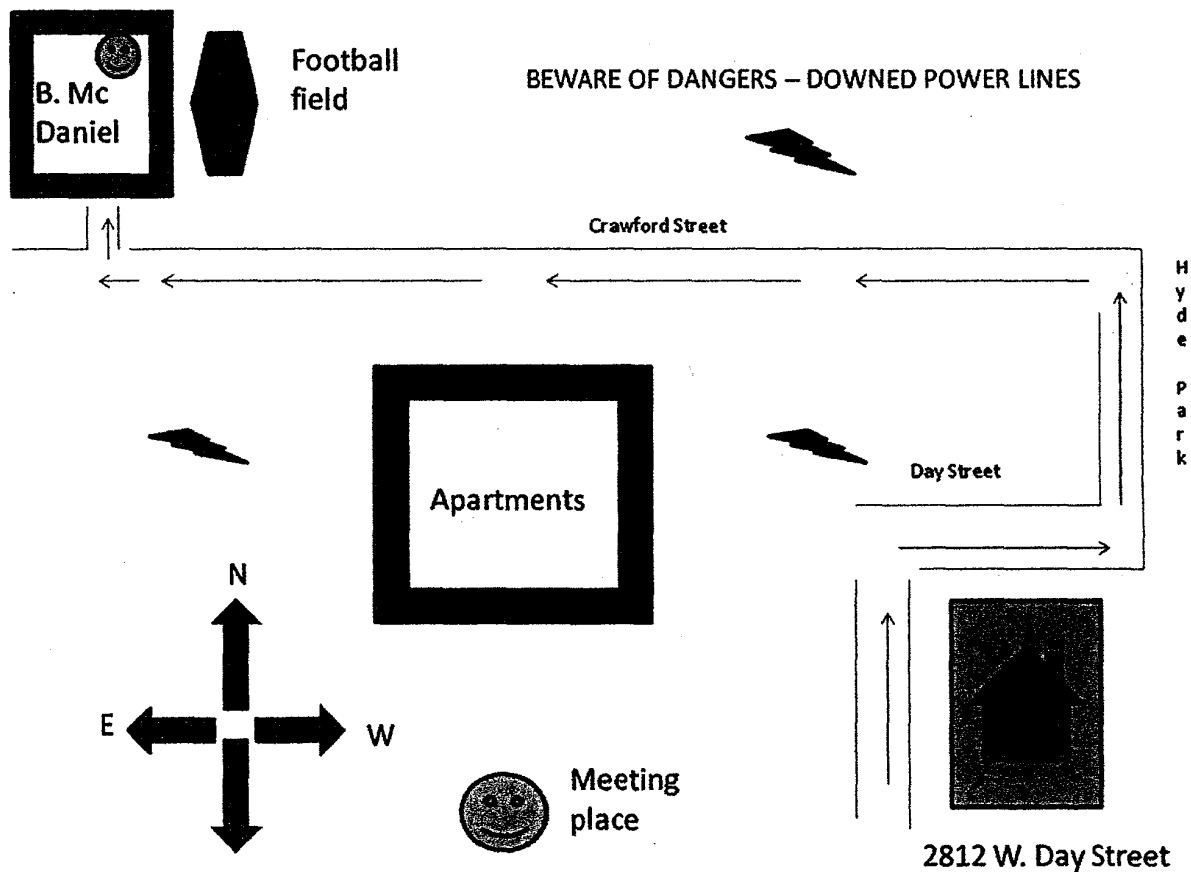
CONTACT: Richard Farley – San Antonio; Cell 210-364-XXXX; Home 210-679-XXXX.

APPENDIX C

Online English 3903

Eight Weeks

Spring 2008

Contents

Syllabus

Student's Work: Both assignments are interconnected. Students performed investigation and research in an earlier module and produced written work concerning the information. This module served as a catalyst for topics (a need or a problem) of interest they encountered. In a later module, students used their selected topics to produce a modified recommendation report. The examples of work in this appendix were produced by the same student.

Online English 3903
Technical & Professional Writing Course Syllabus
Spring 2008: January 9 to March 7

Professor:	Dr. Virginia Parrish
Class Meetings:	*Virtual*
Office:	*Virtual*
Office Telephone:	745- 2594
Email:	vparrish@sosu.edu
Course Prerequisites:	**English 1113 and 1213**
Office Hours:	*Virtual*

> ➤ All Class & Assigned Group Discussion Boards
> ➤ E-mail
> ➤ Chat Room (if needed and if all students can access it)

If you are on the Durant campus:

Traditional Office:	M309, Phone: x2594

Traditional Office Hours:

Monday:	10:00 a.m. to 11:00 a.m.
	12:00 p.m. to 12:30 p.m.
Wednesday:	10:00 a.m. to 11:00 a.m.
	12:00 p.m. to 1:30 p.m.
Thursday:	4:00 p.m. to 5:00 p.m.
Friday:	10:00 a.m. to 11:00 a.m.

And, if needed, by scheduled appointment (virtual or traditional).

NOTE: *The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.*

Welcome to the spring 2008 session (January 9-March 7) of English 3903, Technical and Professional Writing. As this course is tightly compressed into approximately one-half of the semester, rather than the usual full-length semester, you will be very busy!

During our session we will study and apply the basic principles of written technical and professional communication. You will learn the importance of audience, purpose, and context/content as well as the need to always guide the reader and orient the reader in *any* form of communication you produce. In addition, your participation will be vital during this course and much of that participation will occur via Blackboard Discussion Board Forums (for the entire class and for assigned groups).

I look forward to meeting you in cyberspace and to working with you during this course.

Dr. Virginia A. Parrish

For Your Information (FYI)

Be prepared to practice the following:
- Discipline
- Focus
- Timeliness
- Attention to Detail
- Read ALL Instructions
- Comply with ALL Requirements.

As you are now a student enrolled in higher education, it will be helpful for you to remember that you are a **"professional in training."** English 3903 is possibly the last significant writing course that you will take as an undergraduate; and, as such, this course is designed to help prepare you for *some* of the demands and rigors of the workplace.

Three major complaints from industry, businesses, corporations, and organizations concerning college graduates:
- ✓ Poor writing (and critical thinking) skills
- ✓ Unable to work in a group environment (collaborative projects)
- ✓ Absenteeism.

*The purpose of this course is to provide you an opportunity to develop the skills needed and desired by the above listed entities and to "give" you a bit of a competitive edge as you seek employment in your chosen professional field. Therefore, **you will gain from this course what you "put into it."***

I. Course Content

The focus of English 3903 involves the basic principles of written technical and professional communication. Course content *frequently* covers some or all of the following areas:
- ✓ ethics
- ✓ correspondence and communication forms
- ✓ investigation and research
- ✓ analysis, interpretation, and synthesis
- ✓ graphics
- ✓ reports (informal and/or formal)
- ✓ critical thinking & writing skills.

II. Course Materials

In this section you will find a list of the requirements (see directly below) and a discussion of each requirement follows. Please read carefully and adhere to these course material requirements.

REQUIREMENTS

Textbook
Note: The textbook listed below is your resource/reference for this course. We will approach its use in that context. You should expect to <u>read</u> specific chapters and/or pages and to <u>study</u> the information, graphics, sample documents, and other examples as points of reference for your required course work.

- *Handbook of Technical Writing*, Eighth Edition, Editors: Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. ISBN: 0-312-43613-0

*The purpose of this course is to provide you an opportunity to develop the skills needed and desired by the above listed entities and to "give" you a bit of a competitive edge as you seek employment in your chosen professional field. Therefore, **you will gain from this course what you "put into it."***

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Computer proficiency
You need access to a computer and you need a comfortable working knowledge and proficiency of the computer and its various programs.

Microsoft Word or Rich Text Format (*only*)
You are *required* **to use Microsoft Word (.doc) or Rich Text Format (.rtf)** <u>only</u> for the submission of **ALL** documents and communication for English 3903 during the spring 2008 semester.

Online access and participation
You will need internet access and the ability to access it frequently (<u>*a*</u> <u>*minimum of three times each day, at various times of each day*</u>).

- **Blackboard.com**
  - You will receive your information concerning instructions, requirements, assignments, postings, activities, etc. for the class at the Blackboard.com site for your English 3903 section.

  - ***You should check Blackboard.com several times each day of each week*** for announcements, activities (such as Discussion Forums, All Class and Assigned Group), module handouts, assignments, changes/modifications in assignments and point values, etc.

  - **You should check your <u>student e-mail</u>** (used with Blackboard and, therefore, for this course) very frequently as I sometimes send individual or all class e-mail concerning assignments, changes, updates, problems, extensions, etc.

- **Companion web sites**:
  <u>www.bedfordstmartins.com/alredtech</u>. This companion website is designed by Gerald J. Alred, one of the authors of one of the textbooks for this course, to provide you, the student, with sample documents, tutorials, and general information. You should access this website and interact with the information.

  <u>www.dianahacker.com/writersref.com</u> . This website is designed by Diana Hacker, author of *A Writer's Reference*, Sixth Edition. You will find it helpful for writing skills and for documentation standards.

Professor's Postings, Announcements, Handouts, Documents, Folders, Assignments, Instructions, Lectures, Guidelines, Requirements, etc.

- I will periodically post documents and such on a "need to know" basis on Blackboard.com for your section.

Discussion Board Forums

Your participation is required for All Class and Assigned Group Discussion Board Forums!

Correct Submission Accepted Only

- Much of your work will be submitted via the "Assignments" category via the appropriately designated assignment link via Blackboard.com on the **date** and within the **time frame (12:05 a.m. to 11:55 p.m.,** only) allotted for the assignment. You will **NOT** submit any assignments via Digital Drop Box; only submit work via the Assignments Link. In addition, **no** "early bird" submissions are allowed.

An appropriate set of methods to preserve your work and the integrity of projects.

- Always save your work to your hard drive, disks, CDs, USB flash drives, student drive, E-mail attachments, and other possible means. With all of these means at your disposal, there is zero tolerance for "lost work," computer crashes, etc.

Documentation Standards and Style Guides

Information, discussion, and examples for the various documentation standards and style guides are provided in the textbook required for this course, its companion web site, the Diana Hacker website (provided to you on the previous page), and via the SOSU Library.

External Links

Please check the "External Links" category on Blackboard.com for your course as you will need to "view" these sites to complete successfully your assignments. Folders and websites will be added periodically.

Preferred and needed, *but optional*

- Dictionary and thesaurus.

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III. Course Description

Technical and Professional Writing (English 3903) provides a student the opportunity to explore various forms of communication and to develop skills which may be specifically relevant to his/her chosen professional career. As students from a variety of disciplines are required to take this course, the writing experiences *may or may not be* what each student believes is directly relevant to his/her specific chosen career. **Please remember that the focus of the course is to provide a wide range of experiences to students from <u>diverse</u> disciplines.**

IV. Course Objectives

When you complete this course, you will have demonstrated *some* understanding and/or ability in the following areas:

- **Analyze** the communication situation and **assess** the audience, need, purpose, use, task, and limitation.

- **Plan, develop**, and **implement** communications that perform the following: solve workplace problems or assist the audience in the decision-making process concerning workplace problems and solutions.

- **Work** as a team (group) member; that is, develop skills needed to work effectively on a collaborative project and to complete that project appropriately.

- **Investigate, research, analyze, interpret, synthesize** and **document** information following these basic guidelines: logic, efficiency, understanding, meaning, objectivity, and ethics.

- **Guide** the reader and **orient** the reader through the following: organize and structure information; design and format documents; develop rhetorical strategies and writing styles; and, use effective visual displays of information (graphics, etc.).

- **Evaluate, edit**, and **revise** workplace communications.

Course Objectives---*continued*

- **Use** computer technology to research, plan, draft, and design documents, as well as communicate via email, discussion boards, chat sessions, and other means.

- **Maintain** high ethical standards and **cooperate** fully and willingly with all members of the class as well as members of your assigned group, especially on collaborative projects (if assigned).

V. Policies

Note: Please read this information carefully, and if you have any questions concerning this information and/or this document, contact me immediately.

CAUTION:
- ➤ This course does **not** consist of any "homework" assignments.
  - o All assignments are important and are evaluated and graded.
- ➤ This course does **not** consist of any "completion grade" assignments.
  - o ALL assignments (including discussion board postings and responses) *are evaluated for point value* (**graded!**) based on the established rubric (instructions, requirements, and grading criteria) for each assignment.
  - o Simply because you submit "something" for the assignment does not mean you receive full point value for that submission.
- ➤ This course does **not** allow time for submission of drafts or "do-overs."
- ➤ This course does **not** consist of dropping the lowest grade for any assignment.
- ➤ This course does **not** consist of submission of late work.

Reminder: English 3903 is a writing intensive and work intensive course.

Policies---*continued*

Expectations?
> ➤ Do **not** expect PowerPoint lectures, exams, and/or quizzes.
> ➤ Do **not** expect the standard "cram" reading, memorization, and "regurgitation" approach to work for this course.
> ➤ Do **not** expect to perform "guerilla warfare" tactics on Blackboard in that you spend two minutes posting on a Discussion Board once a week.

Do expect to read all instructions carefully and to adhere to all requirements of each assignment in the course. The instructions and requirements create the rubric, the grading criteria for each assignment.

Blackboard serves as your classroom and since it is an online delivery method, you are expected to access with great frequency the course via Blackboard and you are expected to participate with great frequency. A significant portion of points is dedicated to your participation and to your critical thinking and writing skills via this **electronic form of communication**, which is public and subject to scrutiny and possible legal actions.

A. <u>Grade Distribution and Point Value of Assignments</u>
This course consists of investigation, research, assignments, participation, communication, contribution, and other with a value of 100 points possible based on a 100% point system. The following grade distribution represents the 100-points/100% system.

<u>Grade Distribution</u>

A:	90-100	**B:**	80-89	**C:**	70-79
D:	60-69	**F:**	Below 60		

Please refer to Appendix A at the end of this document for a presentation and discussion of how grades may equate to workplace performance.

Policies---*continued*

<u>Assignments</u>
Your assignments are grouped into **modules**.
- A **module** comprises a variety of required activities consisting of reading, investigation, discussion (via All Class and, possibly, Assigned Group Discussion Board Forums), and significant writing assignments.
- Each **module** involves very specific areas of critical thinking and writing skills; and, consists of a variety of components for grade (points).

Module 1: Introduction, Syllabus, Ethics, Protocol, Blackboard, DLC Information, & Student Portal
*No point value, but **required for attendance for Registrar and for your understanding** of the course and Blackboard.*   **Required**

Module 2: Reading Documents, Following
Instructions, & Complying with Requirements   10 points

Module 3: Communication Forms   15 points

Module 4: Career Investigation & Professional
Portfolio   20 points

Module 5: Project   25 points

Module 6: Final Exam   15 points

*Discussion Board Forums   <u>15 points</u>
       (numerous, ongoing)
                                    TOTAL   100 points *possible*

Each module listed above will be presented in detail with an established rubric (instructions, requirements, grading criteria, point value, and due dates) in corresponding folders located in "**Course Documents.**"

Policies---*continued*

> **Note:** <u>All</u> instructions and requirements (especially those that are lengthy and complex) for <u>all</u> assignments in this course serve the following purposes:
>   o prepares you for the workplace in that you learn to follow instructions, comply with requirements, and write appropriately.
>   o establishes parameters and a rubric for each assignment to ensure that **all** students have the same fair and equitable opportunity to achieve the assignment and to be evaluated by the same tools.

*The **Discussion Forums** are a vital component of the online 3903 course. Each discussion board forum is <u>**required**</u> and will have very specific instructions and requirements for each particular discussion. Read carefully and write *beyond* the best of your ability.

*Refer to "**Course Information**" for a special folder titled "Discussion Board Forums: Protocol and Format." You are required to read the contents of the protocol and format document and you are required to comply with the contents.*

*Your discussion board postings are <u>**evaluated**</u> according to the protocol and format and the specific requirements for that discussion board forum.*

<u>Grade Record</u>
Your grades will be posted on Blackboard.com "Grade Book" for this course. In "Course Information" you will find the document titled "Points and Percentages," which will assist you in your calculations of a running total of points.

Policies—*continued*

B. Attendance Policy

As it is in the workplace, participation and contribution (attendance) in this course is critical to your success. Lack of participation and contribution will seriously damage your grade for this course. As an online course is not bound by scheduled class times as are traditional face-to-face classes, it can be considered a "24-7" course in which you access frequently and participate and contribute regularly. Therefore, your participation and contribution will be partially bound by the Discussion Board Forums, the instructions, the requirements, and the **deadlines** I set for each assignment as well as your own study habits.

C. Submission of Work

You are required to submit your work on the date and within the time frame it is due. You will be advised as to submission via documents, announcements, and/or postings on Blackboard.com.

D. Late and/or Missed Assignments and Bonus or Extra Credit and/or Grading on the Curve

No late work accepted. **No** make-up work allowed. **No** bonus or extra credit. **No** grading on the curve.

> Exceptions concerning *late or missed* assignments.
>> 1. If you experience a major and serious difficulty in submitting your assignment(s) or if you encounter an extreme emergency in your life, contact me immediately using **all** three (3) of the following methods:
>>> 1. post on the Discussion Board Forum
>>> 2. send me an e-mail
>>> 3. contact me via the telephone.

I will take your extreme situation under consideration *if* you contact me using the above three stated methods and *if* you provide me documentation concerning your situation.

Policies---*continued*

E. <u>CAUTION</u>

➢ This course does **not** consist of any "homework" assignments.

➢ This course does **not** consist of any "completion grade" assignments.

  o ALL assignments (including discussion board postings and responses) are evaluated for point value (graded!) based on the established rubric (instructions, requirements, and grading criteria) for each assignment.

  o Simply because you submit "something" for the assignment does not mean you receive full point value for that submission.

➢ This course does **not** allow time for submission of drafts or "do-overs."

➢ This course does **not** consist of dropping the lowest grade for any assignment.

F. <u>Academic Integrity</u>

English, Humanities, and Languages, Department Policy on Academic Integrity

"Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism*. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

1   requesting that the student withdraw from the course;

2   reducing or changing a grade in the course, a test, and assignment or other academic work;

3   assigning the student additional academic work not required of other students in the course;

4   assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;

5   referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

o

Policies: Academic Integrity---*continued*

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1 (http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

VI. Additional Policies

A. <u>Ethics</u>
As it is in higher education, so it is in the workplace that you must maintain high ethical standards. In this class strive to maintain the highest ethical standards and realize that it is a vital part of your academic career as well as a vital part of your future career.

B. <u>Courtesies & Etiquette</u>
  a. The key word is *respect*.
  b. Students will practice appropriate "netiquette."
  c. Students will write in an appropriate and professional manner at all times.

Please refer to the Southeastern Oklahoma State University's policies concerning student rights and responsibilities governing student behavior.

  ✓ **CAUTION:** All communication forms (including e-mail and discussion board postings) in this course are **graded** and must be professional and appropriate in tone, content, and context.
      o Do not treat any communication in this course as an opportunity to be sloppy, threatening, sarcastic, "bashing," or anything else.

C. <u>Reasonable Expectations of Turn-around Time of Evaluated Work</u>
I will post points of evaluation for each student as soon as reasonably possible. Guideline: Relatively simple writing projects = one (1) week turnaround time. More complex writing projects = two (2) weeks turnaround time. Extenuating circumstance and rather complex writing projects = <u>more</u> than two weeks.

Policies: Academic Integrity---*continued*

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1 (http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

VI. Additional Policies

A. Ethics
As it is in higher education, so it is in the workplace that you must maintain high ethical standards. In this class strive to maintain the highest ethical standards and realize that it is a vital part of your academic career as well as a vital part of your future career.

B. Courtesies & Etiquette
    a. The key word is _respect_.
    b. Students will practice appropriate "netiquette."
    c. Students will write in an appropriate and professional manner at all times.

Please refer to the Southeastern Oklahoma State University's policies concerning student rights and responsibilities governing student behavior.

    ✓ **CAUTION:** All communication forms (including e-mail and discussion board postings) in this course are **graded** and must be professional and appropriate in tone, content, and context.
        o Do not treat any communication in this course as an opportunity to be sloppy, threatening, sarcastic, "bashing," or anything else.

C. Reasonable Expectations of Turn-around Time of Evaluated Work
I will post points of evaluation for each student as soon as reasonably possible. Guideline: Relatively simple writing projects = one (1) week turnaround time. More complex writing projects = two (2) weeks turnaround time. Extenuating circumstance and rather complex writing projects = _more_ than two weeks.

Additional Policies---*continued*

> ➢ Remember: English 3903 is an intensive **writing** course which operates on project-based instruction and "hands-on" application. This is <u>not</u> a lecture-based course with quizzes and exams.

D. <u>Reasonable Expectations of Availability of Professor to Respond to Discussion Board Postings and/or E-mail</u>

I will do so as quickly as possible. A reasonable expectation of time is within 24-72 hours of your posting or your e-mail.

E. <u>Modifications</u>

The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.

VII. Other

A. <u>Emergency Information</u>

Campus Security 580.745.2911 (9-911). Please alert me to any potential emergency situations.

B. <u>ADA Compliance</u>

Any student needing special accommodations due to a physical, mental or learning disability should contact Mrs. Susan Dodson, the Coordinator for Student Disability Services, Halley McKinney, Room 111B or call (580) 745-2394 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for academic accommodations.

On the following page you will find Appendix A.

Appendix A

Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

Table A-1: Equating Academic Performance (Letter Grades "A" through "D") with Workplace Performance

Academic Letter Grade	Represents	Workplace Equivalent	Represents
"A" (90-100%)	*Exemplary work*: relatively free of errors; fully engages assignments; excellent analysis; excellent writing	Successful	Equals a substantial promotion and salary/benefits increase for the employee
"B" (80-89%)	*Good work* with some errors present; mostly engages assignments; good analysis; good writing	Potential for success	Equals a modest (*if any*) promotion and a modest (*if any*) bonus for the employee
"C" (70-79%)	*Somewhat questionable work*: substantial errors; partially engages assignments; analysis faulty at times; writing uneven and disjointed	Average to below average	Equals **no** promotion and **no** bonus or salary/benefits increase. Your supervisor will place you on the questionable list, and possibly begin the process of three interviews for you to improve before dismissing you
"D" (60-69%)	*Inadequate and inappropriate work*: numerous errors; does not engage assignments; flawed analysis and writing	Failure	1.) You would **not** have been allowed to participate in the project; and, 2.) You would already be **dismissed** and "walking the streets" for employment

Courtesy of Dr. Virginia A. Parrish

Career Investigation Report
English 3903.W2
Jill Williams
February 18, 2008

$\circ$

To: Dr. Virginia A. Parrish
From: Jill Williams, English 3903.W2 Student
Date: February 18, 2008
Subject: Career Investigation Report

Introduction

Students in English 3903 at Southeastern Oklahoma State University were assigned an investigative study of graduate schools and internships with regards to their major fields of study. As a student interested in obtaining degrees in each, Geological Science and Marketing, I investigated graduate schools and government agencies in relation to my Geological major and American companies in regards to my Marketing major. The first component of this report is an analysis of my selected advanced degree programs in Geological/Earth Science at the University of Southern California and Ohio State University. The second component contains an analysis of internships available at two American companies and two federal agencies. I studied marketing/business internships at Google and The Walt Disney Company. Geological internships at the U.S. Geological Service and U.S. Forest Service agencies are also provided below.

Advanced Degree Programs

The Geological/Earth Science graduate schools at the University of Southern California (USC) and Ohio State University (OSU) offer coursework in many areas of geological science and provide an informative, in-depth presentation of their respective programs. Both universities offer strong academic programs that would enhance my ability to find success in the field of geological science. Graduate fellowships, scholarships, and assistanceships were also made available to students on a competitive basis. These paid positions offer employment, tuition assistance, valuable skills and knowledge, and training. ("Step" & ___).

I discovered that graduate school admission is highly competitive and is a rigorous academic challenge. Graduate school admission at each university requires a bachelor's degree in one of the geological sciences, a statement of purpose, and letters of recommendation. ("Before" & ___). Each applicant must supply the required materials for each university and must meet the minimum acceptance standards.

I weighed the various factors of costs, geographical locations, course work, classroom and field research opportunities, university size, population of nearby communities, and

the various cultures of each institution and considered all of these factors in my selection process.

Ohio State University is a public university and is located in Columbus, Ohio. The city of Columbus has a population of 1.8 million people ("Step"). A non-resident graduate student can expect to pay approximately $44,000 for tuition, fees, and books on a yearly basis ("Estimated"). The cost of living was calculated utilizing a Salary: Cost of Living website because specific information was limited. Although somewhat more expensive than my current geographical area of Durant, Oklahoma, the cost of living is 11% higher, but was not a prohibitive factor in my consideration ("Cost of Living").

The University of Southern California is located in Los Angeles, California, a diverse and large city with an approximate population of 13.1 million ("About Los Angeles"). Graduate students at this private university can expect to pay approximately $54,000 annually, which includes tuition, fees, and books ("Tuition and Fees"). I found that the cost of living was a steep 84% increase in comparison to my current geographical area. I used the same website to determine the cost of living for the Los Angeles area. ("Cost of Living") .The University of Southern California required graduate school applicants to certify that one had the financial means to pay for the first year of study as the application process would not proceed without this assurance. Because USC is a private university, they offer under-represented minority recruitment and special funding to a select few ("Fellowships").

After careful consideration, I selected the University of Ohio for my graduate study in the Geological Science field. OSU offers more research possibilities, has a distinguished Geological/Earth Science Department, and has the potential to contribute immensely to my future work and educational endeavors. I also discovered that graduate schools or advanced degree programs are costly and one must be thoroughly dedicated, motivated, and sure of this investment in one's future. See TABLE 1 for additional information on advanced degree programs.

TABLE 1 Comparison of Advanced Degree Programs		
Graduate Schools	**Ohio State University**	**University of Southern California**
Graduate program	- Geological Sciences	- Geological Sciences
Private/public university	- Public	- Private
Requirements/qualifications	- Bachelor's degree - Letters of recommendation - Test scores; GRE - Minimum GPA of 3.0 + - Complete application - Transcripts from all previous higher education institutions - Statement of purpose	- Bachelor's degree - Letters of recommendation - Test scores; GRE - Minimum GPA of 3.2 + - Complete application - Transcripts from all previous higher education institutions - Statement of purpose
Approximate cost of tuition, books, and fees	- Non-resident: $44,000 annually	- Non-resident: $54,000 annually
Cost of living	- 11% higher than current cost of living	- 84% higher than current cost of living

Table courtesy of Jill Williams

Companies & Selected Agencies

In my internship investigation of two American companies, I selected The Walt Disney Company and Google in regards to my marketing interest. Each of these companies is successful and known worldwide in their respective field. Selection and recruitment of interns follow a similar application process and each seeks to secure those students who show great interest, promise, and dedication.

Google, a world-renowned technology development company, is located in California and offers internships year round ("Google" & "Compensation"). Interns selected to participate in the company's Building Opportunities for Leadership Development program (BOLD) can find themselves among a select group of business leaders in the technology field. Students can receive training in one of six business areas and join a business team that best suits their goals and receive a wide array of benefits not available to most other interns anywhere else ("Building"). I discovered that all training and orientations are conducted in California and Google offers a competitive salary and relocation assistance if applicable. Google emphasized that their interns would be compensated a highly competitive rates and provided no other details for making financial considerations ("Google").

The Walt Disney Company a widely known, mega entertainment company, was established in 1923 and offers internships at either Walt Disney World in Florida or Walt Disney Land in California ("Company Overview"). Students must be currently enrolled in a college or university or graduate students to be eligible for Disney's College Program ("Application Requirements"). Recruiting seminars are conducted across the country and I discovered that five universities in Oklahoma would each host two recruiting seminars ("Application"). In making a decision based upon the unique opportunity to be an intern with this mega company, I feel that cost considerations, from a student's viewpoint, must be determined before making application to intern with the Disney conglomerate. See TABLE 2 for additional information on internship opportunities at these American companies.

In my final analysis of The Walt Disney Company and Google, I selected Google as the company I would enjoy the most. I based this decision on Google's many opportunities to learn management and marketing skills, take part in the inner workings of a global technology company, and take advantage of intern benefits as well as give a positive impact on my employment credentials. ("Google").

Company	Google	The Walt Disney Company
TABLE 2 colspan content — **American Companies** / **Internship Positions**		
Requirements/qualifications	- Undergraduate enrolled in 4-year BA/BS program - Minimum GPA: 3.0 + - Complete application	- Minimum age 18 years - College/University or graduate student - If selected, must attend interview - Unrestricted work authorization - Complete application
Base salary	- Competitive salary rates	- Competitive salary rates
Benefits	- Work experience - Business contacts - Social activities - Year round recruitment	- Possible college credit
Disadvantages	- All orientation and workshops held in California	- Must be selected for interview
Relocation expenses Will company pay for relocation expenses?	- Yes, if applicable	- N/A
Cost of living	- Depends on assignment	- Depends on assignment
Commute time/expenses	- Depends on assignment	- N/A
Environmental concerns/problems	- Depends on assignment	- Depends on assignment

Table courtesy of Jill Williams

The vast number of federal departments and agencies provide an enormous range of internship opportunities. As an undergraduate student seeking a degree Geological/Earth Science, I examined the U.S. Forest Service and the U.S. Geological Survey. These agencies are located within the United States Department of Agriculture and the U.S. Department of the Interior, respectively. Both had similar requirements for admission and were highly competitive in the selection process. Students were required to meet minimum grade requirements, be community/service oriented, and be of good conduct and character ("How to" & "Application Checklist").

The U.S. Forest Service was established in 1905 and is considered one of the oldest agencies of the federal government ("About Us"). This agency is charged with the protection of our natural resources, forests, and native grasslands ("Forest Service (FS)").

Summer internships are available to students in high school and undergraduate programs ("US Forest"). The internships offer students a valuable opportunity to become more knowledgeable in the study of our natural resources, our need for protection, and our need for conservation. Students can generally earn from $5,000 - $6,000 for summer internships ("How to").

The U.S. Geological Survey (USGS) was established to protect our natural resources and meet the challenges of environmental problems that impact our quality of life ("About USGS"). The USGS internships are offered year-round and allow one to stay with the program for a number of years, progressing up to the level of career internships ("Student").

While interns at each agency are able to develop their research skills, and further their respective career goals, I selected the U.S. Geological Service as it offers students continuity in training as well as a host of other benefits as listed in the accompanying TABLE 3, entitled Government Agencies: Internship Positions. A breakdown of food, shelter, and relocation expenses were not specific enough to make an in-depth review. I feel that if students can envision the possibilities and benefits of interning, that the student can become motivated to locate necessary funding to take advantage of these opportunities.

TABLE 3

Government Agencies
Internship Positions

Federal Department	United States Department of Interior	United States Department of Agriculture
Agency	U.S. Geological Survey	U.S. Forest Service
Requirements/qualifications	- Minimum age 16 years - High School/degree seeking student - Satisfactory academic record: GPA: 2.0 + - U.S. citizen - Complete application - Resume - All transcripts - Letter of interest	- U.S. citizenship not required - Complete application - Resume - College transcripts - 2-page essay - Letters of recommendation
Base salary	- $9.70 - $10.67/hour U.S. Region 6*	- $5,000 - $6,000 12-week full-time
Benefits	- Annual salary increase - Promotions - Health - Flexible work schedules - Possible tuition assistance - Possible year round employment - Annual and sick leave - 10 paid holidays - Training and career development	- Paid holidays - Possible travel and housing assistance - Annual and sick leave
Disadvantages	- None	- Internships granted on "as needed basis"
Relocation Expenses Will agency pay for relocation expenses?	- N/A	- Maybe
Cost of living	- Depends on assignment	- Depends on assignment
Commute time/expenses	- Depends on assignment	- Depends on assignment
Environmental concerns/problems	- Depends on assignment	- Depends on assignment

Table courtesy of Jill Williams

Career Plan of Action

In order to improve my employment marketability I must gain the necessary knowledge and technical and research skills. I must also participate in my chosen university's academic organizations and activities to become a competitive candidate in these career fields as well as maintain a favorable academic record.

Conclusion

In my completion of this career investigation, I discovered the enormous opportunities afforded to those students willing to conduct an in-depth review of future graduate schools and internship positions. I chose the Ohio State University because it offers many academic programs as well as numerous field research opportunities that will allow me to excel in my chosen field of geology. The U.S. Geological Survey will also permit me to gain valuable work experience and many employee benefits that The U.S. Forest Service did not offer. Lastly, I chose the American company Google for the knowledge and business skills that would contribute to making me a competitive candidate when seeking employment.

Today's students, while offered significant opportunities in the work and academic environment, must consider many variables in making the best decision for themselves and their families. If one is willing to invest their time and money in gaining knowledge and taking advantage of education and training opportunities, then the prospects for a successful career will be promising.

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Early Career Preparation
Jill Williams
English 3903.W2
Dr. Virginia Parrish,
Andrew Tiger, Chairperson,
and Ms. Elizabeth McCraw, Dean of Students
March 3, 2008

Introduction

In today's fast paced and changing work environment, college students need to be well prepared for the world after graduation. A student who is well equipped and well informed can make better decisions regarding employment opportunities and employee benefits. Through an early career investigation and the development of a professional portfolio, each of these endeavors would be valuable assets when seeking employment in today's highly competitive market. After completing an investigative career study for English 3903, I feel that other Southeastern Oklahoma State University (SOSU) students could benefit from their own study. Becoming more aware of student internships and diverse career opportunities within business and industry is an important first step. Southeastern Oklahoma State University offers valuable resources, yet these are areas of student services, I believe, could be further developed.

The Concern

All students attending Southeastern Oklahoma State University could benefit from an early, in-depth career study and the development of a professional portfolio. Additionally, learning critical research and technical skills is vital and valuable when presenting oneself as a credible candidate for employment. While SOSU's Career and Placement Office offers valuable tools and resources, it services seem limited to graduating seniors. An innovative campaign designed to promote these services to all students would allow those at all educational levels to be seen as significant in their quest for career preparation. Furthermore, as students continue to invest their time and money in becoming well learned individuals, one should know the work environment is one of constant change and growing diversity.

The Investigation

In my experience as a college student, thus far, I do not know many fellow students who think beyond the next school semester. I feel it is important for students to increase their awareness of SOSU's career planning services. However, as previously stated, SOSU seems to direct most of their efforts toward graduating seniors. At this point in their education, seniors should have had the opportunity to learn research, technical, and professional writing skills as well as how to seek attractive, diverse employment opportunities.

Early Career Investigation and Preparation
During a recent study of SOSU's website, I found that one of the requirements for graduation is a senior seminar class, which promotes career planning ("Technology"). I find this class not to be of significant benefit this late in students' academic careers. Students should be introduced to career preparation early in their college studies. SOSU's Career and Placement Office offers various resources including career guidance, job listings, workshops, and an annual career fair ("Our"). The annual career fair is an event sponsored by SOSU in which companies and graduate schools attend for the purpose of recruitment. However, all students may not realize the important opportunities provided through this annual event. Additionally, I found one business class that introduces students to career investigations, but is limited to enrolled students ("Business"). Further research indicated the Student Support Services Office, a federally funded initiative, assists students by a review of career opportunities, however these services are available to those students who meet the established eligibility guidelines ("Student").

Students at SOSU should be introduced to the importance of investigating career opportunities in their chosen fields of study. Additional factors that should be considered in their research are salary ranges, available housing, cost of living, transportation, education and community resources, job benefits, and other considerations important to making a well informed decision. Students should also be trained in the necessary research methods to conduct a viable and effective study of prospective career fields.

Professional Portfolio
SOSU's Career and Placement Office offers students online resources in the development of letters, resumes, and online portfolios. Additionally, this office conveniently sends your resume and portfolio to prospective employers ("The Office"). Included in a professional portfolio are resumes, writing samples, and an up to date source base. The significance of developing a portfolio is not widely understood by many students. Again, in reviewing the Career and Placement objectives, it appears that a graduating student is the only student who should be concerned with the development of a credible portfolio. A portfolio can serve as the important first impression and the development of such a significant document should be an on going task throughout one's academic career.

Solutions

SOSU Career and Placement Office Expansion: Solution #1
Expanding the current services of the Career and Placement Office to assist all students in the development of an in-depth career investigative study will prove to be a worthwhile experience for students and faculty. Too, assisting students in the development of an accurate and effective professional portfolio as well as teaching students appropriate research and skills will be of significant benefit to students as they progress through their academic career. Additionally, the Career and Placement Office could increase the

promotion and awareness of their services to all students so all individuals will get an equal opportunity to develop academically and professionally. Feasibility factors and related complications include the willingness of staff to undertake this in-depth initiative, determining available funds, developing investigative and research procedures, time frame, and identifying key personnel.

SOSU Career and Placement Office Expansion Solution #1	
Objective(s)	• Expand and promote services • Provide direction and assistance for students in conducting investigative career studies • Provide assistance to all students in the development of professional portfolios • Teach research and technical skills
Management and Staff	• Identify key staff • Determine responsibilities
Target Population	• All SOSU students
Funding	• Utilize current logistical and administrative sources
Time Frame	• Determine viable time frame for implementation of expanded services
Development of Procedures	• Determine procedures in teaching career studies, research and technical skills, and the development of a professional portfolio
Impact on Students	• Create a positive learning experience • Learn how to conduct career studies, • Develop research and technical skills • Learn how to develop a professional portfolio

Table Courtesy of Jill Williams

SOSU Department Initiative: Solution #2
I propose that each SOSU department require their students to conduct an early in-depth career investigative study within their major field of study and also begin the development of a professional portfolio. Feasibility factors would be identifying staff members to initiate, direct, and manage this objective.

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SOSU Department Initiative Solution #2	
Objective(s)	• Require students to conduct an in-depth career investigative study • Require students to develop a professional portfolio
Management and Staff	• Identify key staff • Determine responsibilities
Target Population	• All SOSU departments and their respective students
Funding	• Utilize current logistical and administrative sources
Time Frame	• Determine feasible time frame for implementation
Development of Procedures	• Determine procedures in teaching career studies, research and technical skills, and the development of a professional portfolio
Impact on Students	• Create a positive learning experience • Learn how to conduct career studies • Develop research and technical skills • Learn how to develop a professional portfolio

Table Courtesy of Jill Williams

SOSU Department Kiosk: Solution #3
Each department should be responsible for providing an up to date, attractive kiosk of education programs, workshops, related employment trends, internship opportunities, online resources, business etiquette, seminars, negotiation skills, events, and graduate study opportunities. The main problem would be lack of funding with this proposed aspect of career planning.

SOSU Department Kiosk Solution #3	
Objective(s)	• To establish a modern, attractive kiosk in each SOSU department
Management and Staff	• Identify key staff • Determine responsibilities • Appoint kiosk manager to ensure up to date and related materials
Target Population	• All SOSU departments
Funding	• Utilize current logistical and administrative sources
Time Frame	• Establish kiosk by Fall 2008
Development of Procedures	• Gather related educational, training, and employment materials such as research techniques, writing and technical tips, SOSU department sources, online sources, internship and career opportunities, and employment trends
Impact on Students	• Central place to obtain latest career development information • Central place to obtain educational materials • Central place to obtain information on upcoming workshops, seminars, and events • Convenient means of networking • Encourages awareness of available services and opportunities • Promotes continuity of SOSU services

Table Courtesy of Jill Williams

Conclusion and Recommendations

The college students of today live in an exciting time. The American society is diverse in its' population and similarly diverse in employment and career possibilities. It is important that students know how and where to seek employment. For these reasons I feel students can learn differing strategies in career achievement and advancement, as well as go beyond the established methods of academic learning.

Too little and too late career planning will have an immediate effect on student's ability to obtain the work they perhaps thought would be available to them as new graduates. Early and long term career planning entails a careful research of prospective employment fields, the different areas that make up a career field, and the future employment trends of a given business or industry. With the investment of time and money in attending and graduating from college, students should also invest the time to study the rapidly changing employment demands within the American and global market. Additionally, students should begin early in the development of a professional portfolio, understand its importance, and create a valuable, fundamental document.

In order for Southeastern Oklahoma State University to produce a more capable and well learned graduate, I feel it is important that their services be expanded to include a career investigative study for each student. Additionally, the early development of a professional portfolio by each student is of equal importance. These basic documents will prove to be invaluable to all students in meeting the many challenges of the world after college.

I recommend three proposals to enhance and improve SOSU's services. Expanding the Career and Placement Office services to assist all students in the early development of a professional portfolio and an in-depth career investigative study is a feasible recommendation. Furthermore, promoting availability of Career and Placement Office services to all students will enhance students' awareness of available resources. Secondly, I propose each SOSU department implement a required investigative career study and the development of a professional portfolio. Finally, I recommend the establishment of a modern, attractive kiosk situated in each SOSU department. I feel these recommendations will add a significant learning experience and equip students with the necessary skills and knowledge to become successful in their chosen career fields.

Today's employment market promises to offer enormous opportunities and challenges and the well learned individual can be deemed a worthy candidate to succeed.

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English 4983: Writing for Visual Media
English 5113: Rhetoric of Written English
Writing for Film

Professor:	Dr. Virginia Parrish
Class Meetings:	Thursdays, 5:00 – 7:30 p.m.
Office:	M309, Phone: x2594
Email:	vparrish@sosu.edu
Course Prerequisites:	English 1113 and 1213

Traditional Office Hours:

Monday:	10:00 a.m. to 11:00 a.m.
	12:00 p.m. to 12:30 p.m.
Wednesday:	10:00 a.m. to 11:00 a.m.
	12:00 p.m. to 1:30 p.m.
Thursday:	4:00 p.m. to 5:00 p.m.
Friday:	10:00 a.m. to 11:00 a.m.

And, by scheduled appointment (traditional or virtual).

Online **Office Hours:**

> ➤ All Class Discussion Boards
> ➤ Assigned Group Discussion Boards
> ➤ E-mail
> ➤ Chat Room (*if needed*)

NOTE: *The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.*

Our Adopted Motto and Mission for English 4983/5113
> ➤ **The Motto:** *"There are no shortcuts."*
> ➤ **The Mission:** *"Be nice, work hard."*

from Rafe Esquith's 5th Grade Class, known as "The Hobart Shakespeareans" at Hobart Boulevard Elementary School, Central Los Angeles.

FADE IN

Course Purpose

The purpose of this course is to assist students in developing awareness and understanding of the craft and the writings concerning visual media, specifically film. This course affords students the opportunity to apply their developing knowledge and understanding of that craft by writing a screenplay and by analyzing the choices of craft in film. In addition, within the purpose of this course lies consideration of the various elements of the craft of writing for film; the various approaches to the act of writing; and, of the disciplines brought to bear in that writing.

In this course we acknowledge the diverse and connected ways of knowing (conceptual, experiential, participative, and reflective). A significant portion of the methodology for this course relies on reading, viewing films, and writing. Within this course we will practice "partnership"; that is, we will practice and recognize the collaboration between teacher and learners and learners and teacher. In addition, this course seeks to present craft elements, to model film writing; and, to explore as well as to develop methods, content, strategies, choices, and processes that students will find applicable and useable in the context of their writings, careers, and lives.

As this course involves film, we acknowledge the need for creativity, discipline, and objectivity, but we recognize that pure objectivity in the examination of the craft of film writing is not always or easily achieved. We also recognize that our objectivity may be embedded with emotions, ideologies, cultural identifications, and faith traditions and objectivity may be blurred, thereby distorting and/or manipulating what the screenplay and/or the analysis of that screenplay should be. Therefore, we will strive to overcome such distortions and manipulations by keeping before us at all times the social graces of courtesy and respect and the awareness of difference, the awareness of the Other.

Course Content

The focus of English 4983/5113 involves the following basic principles of the craft of writing for film: premise, major dramatic question, synopsis, treatment, character, beat sheets, plot, subplots, acts, limited description, dialogue, setting and pacing, theme, and revision. Through analysis of craft and the practice of writing, students will explore choices and strategies in writing for film.

Course Materials

<u>Textbooks</u> (*Required*)
Writing Movies: The Practical Guide to Creating Stellar Screenplays
Written by Gotham Writers' Workshop Faculty
Edited by Alexander Steele

The Shawshank Redemption (The Shooting Script)
Screenplay and Notes by Frank Darabont
Introduction by Stephen King

Good Will Hunting: A Screenplay
Matt Damon & Ben Affleck

<u>Additional Readings</u> (*Required*)
- **Five scripts** available for download from Gotham Writers' Workshop.
- List of the scripts are as follows: *Die Hard, Thelma & Louise, Tootsie, Sideways,* and *The Shawshank Redemption* (don't panic as this script is at a bit different stage of writing than the book listed above as the shooting script).
- These scripts are used to illustrate points in the textbook. Go to the following website: http://www.WritingMovies.info Type in the first word (Enid) of Chapter 3 on page 69.
- **Handouts and documents** posted on Blackboard for this course.
- **Assigned Web Sites** ("External Links" on Blackboard for this course).

Course Materials---*continued*

Word Processing Format for Assignments (*Required*)
Microsoft Word or Rich Text Format (.rtf) *only*

Internet Access, Security, Blackboard.com, & E-mail (*Required*)
You are required to have and/or to perform the following:
- reliable Internet access
- appropriate security (such as, anti-virus, personal firewall, anti-spyware, etc.) software and measures for your computer
  > *Note:* With all of these potential security measures (many are free) available to you, there is limited tolerance for "lost work," computer crashes, etc. Protect yourself and your work. Be a careful and an informed Internet user.
- frequent access to Blackboard.com for this course
- E-mail: Check your **SOSU student e-mail** (the address used for this course) very frequently as I sometimes send individual or all class e-mail concerning assignments, changes, updates, "heads up" messages, etc.

Save Your Work (Standard Operating Procedure)
You should use an appropriate set of methods to preserve your work and the integrity of your projects. Always save your work to the hard drive, CDs, memory "sticks," student drive, e-mail attachments, etc. With all of these means at your disposal, there is zero tolerance for "lost work". Protect and preserve your efforts!

SOSU Library, Community Library, & Local Movie Store
The SOSU Library in Durant, Oklahoma *and* your community library are your friends. In addition, the Local Movie Store is your friend, but, perhaps, a costly one.

External Links (*Required*)
On Blackboard.com in the "External Links" category you will find folders concerning a variety of topics and issues with links. Some of the folders to be updated throughout the semester as I locate new sites of interest and as each student explores and discovers sites of interest.

Additional Course Materials & Expenses

You will need the following additional course materials, which may be purchased at limited expense.

- ➢ **Printing scripts or parts of the scripts available for download from Gotham Writers' Workshop.**
- ➢ **Viewing film (rental fees).**
- ➢ **Notebook** (your choice as to style, variety, and such): The notebook serves as a place for you to house your ideas, brainstorming, preliminary writings, and film viewing and class notes. You should bring your notebook (and your textbooks) to each class session and scheduled conference(s) with the professor.
- ➢ **Dictionary** (available online, if you don't want your own personal copy).
- ➢ **Thesaurus** (available online, if you don't want your own personal copy)

Course Description

The Writing for Visual Media (Writing for Film) course of English 4983 and which forms the basis for English 5113 (Rhetoric of Written English) will enable students to perform the following: develop practical tactics and strategies relevant to the craft of film writing; develop an aesthetic relevant to the craft of fiction; and, produce a credible first draft of a full-length screenplay.

Course Objectives

At the completion of this course students' work will measurably demonstrate the following competencies:

- ✓ Read, analyze, interpret, and understand screenplays in regards to the craft of writing film.

- ✓ Develop an awareness of designated critical approaches in the study of film writing and how those approaches might be applied to one's own creative work.

Course Objectives---*continued*

- ✓ Develop a vocabulary pertinent to the craft of writing film and to the analysis of that craft within a screenplay.

- ✓ Demonstrate the ability to investigate subject areas, *as/if needed,* for creating a screenplay by using some or all of the sources and resources from the following: libraries, MLA database, Internet and appropriate search engines, and people (professionals and laypersons through interviews).

- ✓ Demonstrate the ability to observe, write, apply elements of craft, experiment, explore, revise, and refine.

- ✓ Demonstrate the ability to use MLA documentation standards and conventions of usage *as/if needed,* when needed during the course.

- ✓ Recognize the relationship of language to subject and to cultural identities and to use such knowledge within writing for film.

- ✓ Demonstrate the ability to use appropriate discipline-specific language for screenplay writing.

- ✓ Demonstrate ability to articulate informed responses (in oral and written forms) to printed and visual texts consistent with this course.

"Ultimately, the overriding purpose and primary objective of this course is for students to push the envelope of their developing academic/scholarly and creative voices into the realization that those same voices may be translated into other genres, such as writing for film, and that such writings can shape and move the world."

Policies

Note: Please read this information carefully, and if you have any questions concerning this information and/or this document, confer with me immediately.

Grade Distribution and Point Value of Assignments

This course consists of investigation, research, workshops, assignments, participation, communication, contribution, and other with a value of 100 points possible based on a 100% point system. The following grade distribution represents the 100-points system.

Grade Distribution: **A:** 90-100   **B:** 80-89
                            C: 70-79   **D:** 60-69
                            F: 59 and below

Assignments (100%)

Your assignments are designed to be exploratory, investigative, experimental, traditional, "hands on," and, to serve as resources for your screenplay writing with an interconnected, interrelated building block structure. You will receive a "Calendar of Work" with reading, viewing, discussion board postings, and writing assignments plus due dates.

Minor Assignments (help you create the first draft of a full-length script):
Total Value = 20 points possible
Premise
Synopsis
Treatment
Beat Sheet #1
Beat Sheet #2
Take a Shot Assignments (only some will be assigned)
Stepping Stone Assignments
> ➤ Many of the Stepping Stone Assignments will be assigned as they are designed to help you to create the first draft of a full length screenplay.

Policies: "Assignments"---*continued*

Major Assignments:
Total Point Value = 40 points possible.
- ✓ Script 90 – 120 pages (full length)
  - o *Don't panic at the 90-120 pages! Wait until you read some of the scripts as they are not like writing fiction or nonfiction.*
  - o *Depending on how we progress in our writing I might consider 60 pages, but the preference is for 90-120 pages.*
- ✓ Final Exam: One scene or more scenes will be "put up" and we will use fellow classmates in film writing course, limited props and present each student's selection in "radio style."

Conferences: Two conferences scheduled during the semester
Total Point Value = 10 points possible.

Notebook:
Total Point Value = 10 points possible.

In-Class Discussion, Workshops, & Blackboard Discussion Board Forums:
Total Point Value = 20 points possible.

Reading Assignments
Reading Assignments will be distributed throughout the semester. You will receive a "Calendar of Work" with reading, viewing, and writing assignments. Expect to perform the following in regards to reading assignments:
- ➤ The Gotham Book (all of it, so please, go ahead and begin reading!).
- ➤ All *or* portions of the required book (screenplay) of *The Shawshank Redemption.*
- ➤ All *or* portions of the required book (screenplay) of *Good Will Hunting*
- ➤ All *or* portions of the required 5 screenplays (including *The Shawshank Redemption* script, a different version, and *Thelma and Louise, Sideways, Tootsie, Die Hard*) provided by Gotham's special website (access to download scripts in PDF).

Policies: "Assignments"---*continued*

Viewing Assignments

Although some of the viewing assignments will be within our class time, the majority of the viewing assignments will be outside of class. You will receive a "Calendar of Work" with reading, viewing, and writing assignments.

> ➢ All *or* portions of the required five films from the Gotham website.
> ➢ All *or* portions of the required film version of *Good Will Hunting*.
> ➢ All *or* portions of your personally selected films used in the study/writing of your screenplay.

Assigned Groups

You will be assigned a group of approximately three students (including yourself) in which you will participate in such activities as discussing assignments, films, craft, and reading each member's original screenplays-in-progress. Your Assigned Group will participate in special group discussions during class time and, especially, outside of the class time via Blackboard.

Now, that you have read the "Assignments" for the first time, *please read them again*. In addition, please remember that I reserve the right to modify assignments to match situations as they might occur during the semester.

Grade Record

Your grades will be posted on Blackboard.com "Grade Book" for you to view for this course. An exception will be the "Final Exam," which might not be evaluated before the conclusion of the semester and the required closure (making it unavailable) of the course on Blackboard.com.

Participation, Contribution, & Preparedness Policy

Excessive absences will seriously damage your grade for this course. Each class session has a value, whether through discussion, participation, contributions, assignments, workshops, group work, "walkabouts," viewing and discussing film, and/or in-class work.

Policies: "Participation . . ."---*continued*

What is excessive? Our class meets once a week; therefore, a maximum of two absences are allowed without consequences.
- ✓ *Exception:* Some students may need to miss more than the allowed two absences due to university commitments and/or to professions and/or to extreme emergencies. Those students should visit with me and provide documentation concerning their need to be absent over two times.

Tardies

Be prompt and be on time! It is in your best interest to attend this class on a regular basis and in a timely manner.

Be Advised:
If you do not attend, and/or participate, and/or contribute on a regular basis and do not adhere to the requirements of assignments, I may notify you via e-mail (your SOSU student e-mail address only) in which I voice my concerns to you.

 If you decide to stop attending, participating, contributing, and submitting assigned work for points (grades) please consider withdrawing from the course so that your GPA is not seriously impacted. *What do I mean?* **If** you stop attending, participating, contributing, and submitting your work, and **if** you do not withdraw from the course in an appropriate time frame consistent with **university policies,** you will receive an "F" for the course.

Submission of Work

Please submit your work on the date and time it is due. Generally, your assignments will be submitted via the "Assignments" link on Blackboard; however, some assignments might be submitted during scheduled class. I will advise you as to the submission requirements for each assignment. Many times the assignments are submitted electronically via Blackboard on the day of our class time. **Be in class!** Do **not** miss class because you are at the computer frantically writing something to submit. In addition, if you are absent from class, do **not** cram your assignment in my mail box on my office door and do **not** give your assignment to a classmate, a friend, a roommate, a spouse, or someone else to submit to me. Such questionable and inappropriate submissions are **not** acceptable and the work will receive a **zero.**

Policies---*continued*

<u>**Late and/or Missed Assignments and/or Participation & Contribution**</u> *No* late work accepted. *No* make-up work allowed. *No* points for late or missed participation and contribution.

> ➢ *Note:* If you experience a catastrophic situation that prevents you from submitting your assignment(s) or if you are involved in an extreme medical emergency that prevents you from submitting your assignment(s) on the date and within the time frame allowed, please contact me as soon as you are able to do so by using **all** three (3) of the following methods:
>   - post on the Discussion Board Forum
>   - send me an e-mail
>   - contact me via the telephone.
> ➢ I will take your situation/emergency under consideration only *if* you contact me using the above three stated methods and only *if* you provide me documentation concerning your situation.

<u>**Extra Credit, Bonuses, and/or Grading on the Curve**</u>
No extra credit. *No* bonuses. *No* grading on the curve.

<u>**Academic Integrity**</u>
The following policy is from the EHL Department.

English, Humanities, and Languages, Department Policy on Academic Integrity

"Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism*. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

1   requesting that the student withdraw from the course;
2   reducing or changing a grade in the course, a test, and assignment or other academic work;

Policies: "Academic Integrity"---*continued*

3   assigning the student additional academic work not required of other students in the course;

4   assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;

5   referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1 (http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

Additional Policies

Ethics

In this class as in all classes you should strive to maintain the highest ethical standards and realize that it is a vital part of your academic career as well as a vital part of your future career. **Submit your work and only your work!**

Courtesies & Etiquette
> The Word: **Respect.**

Additional:
> The Mission: **"Be nice, work hard."**
> The Motto: **"There are no shortcuts."**

from Rafe Esquith's 5th Grade Class, known as "The Hobart Shakespeareans" at Hobart Boulevard Elementary School, Central Los Angeles.

Students will practice appropriate classroom behavior and, when online, proper "netiquette". *Please refer* to the Southeastern Oklahoma State University's policies concerning student rights and responsibilities <u>governing student behavior</u>.

Policies: "Academic Integrity"---*continued*

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Additional Policies---*continued*

Caution

In regards to our borrowed "Motto" and "Mission," please observe the following concerning "Caution".

<u>Caution #1:</u> **Original Screenplay Only**

Motto: *"There are no shortcuts."* Rafe Esquith

English 4983/5113 Students
For the purposes of this course, English 4983/5113 for the fall 2008 semester, each student is **required to submit an <u>*original*</u> screenplay generated <u>this</u> semester** to be in compliance of the requirements for this course.

Why?
In order for **all** students in this course, who may or may not have experience in writing for film to begin the course on a *fairly* "level playing field," all screenplays generated before your enrollment in this course cannot be submitted for any of the assignments required for English 4983/5113.

Possible Modification to Caution #1
If you have a fiction or nonfiction which you have written and that you can verify that you are its author, please visit with me concerning the possibility of using the work as the basis for your screenplay. I will require that you submit the original fiction/nonfiction and verify that you are its author.

<u>Caution #2:</u> **Egos & Attitudes**

The Mission: *"Be nice, work hard."* Rafe Esquith

Egos & attitudes are not acceptable in this course, whether in the class room, outside of the classroom, or in cyber space (such as, Blackboard).

Additional Policies: "Caution #2"---*continued*

Why?
In some creative writing classes and workshops, some students are sensitive and/or protective of their creative efforts while other students are overly critical in the use of their new and developing language of a specific craft, such as writing for film. How will we balance and how will we level the playing field so that students are "nice" and "work hard"?

One of the most difficult lessons you will learn in this course is that we do not look at you, the student writer, but, we do look closely at the work (the screenplay) that you, the student writer, produces.

We are here to explore, discover, and learn the craft of writing for film. We are not here to be intimidated, overwhelmed, and/or insulted by someone's "caustic wit" (trite saying), "sharp tongue" (clichéd), and/or "delusions of grandeur" (trite, clichéd, and overused).

If you are an accomplished writer, how exciting for you to hone your craft of writing for film and to explore *new* frontiers of writing! *If* you are not an accomplished writer, how exciting for you to explore, learn, and experiment in the craft of writing for film!

Remember why you love writing and keep that joy before you at all times. Remember that each person is different and unique; and, with those differences come a variety of voices, styles, abilities, and screenplays.

Other

Emergency Information
Campus Security 580.745.2911 (9-911). Please alert me to any potential emergency situations.

ADA Compliance
Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for accommodations.

THE END

English 4983/5113
Spring 2008
Assignments, Requirements, &
Calendar of Work for Rest of Semester

NOTE: *The professor reserves the right to modify the course assignments, grading procedures, and other related policies as circumstances may dictate.*

<u>Changes:</u> The following changes begin on February 7.

> **All** writing assignments, when designated, will be submitted in **print copy** to the professor for evaluation **on the day/class time they are due.**

> **All** writing assignments will be submitted electronically via Assignments link on Blackboard for this course.
> > o Electronic submission of an assignment will be opened for a period of five days around the print copy version due date.

> **You are required to submit <u>both</u> print and electronic versions of your assignments.** *If you fail to do so then you stand to forfeit points for that assignment.*

> <u>Exception:</u> See Weeks 16-17 concerning submission of final version of script for grade.

All assignments, including those for your Notebook, with the exception of the adaptation assignment, will be based on the script you are developing for grade in this course. Do not perform the assignments as simply homework. When I read the assignments I expect to see work toward your script.

The new "revamp" of assignments and due dates follow in this document. In addition, you will find a "Calendar of Work" at the conclusion of the document. Please note that reading/viewing assignments are not present as I wish these assignments and any in-class discussion and activities and Blackboard Assigned Group discussion and activities to remain "fluid" and pertinent to the needs of the class and the material studied.

Be of good cheer. You can do this! Nudge into the script. Work on the script ten minutes here, 30 minutes there. Keep nudging and keep working.

Minor Assignments (formerly 20 points, _**now 32 points**_)

Premise & MDQ = 2 points

Adaptation = 2 points

Script Assignment #1 (SA#1): First 10 pages of your script (pages 1-10) = **5** points _possible._

> ➢ **DUE:** <u>Print copy</u> of script due to Dr. Parrish for grade at beginning of class on 2/21.
> ➢ **DUE:** <u>Copies</u> of pages 1-10 for reading in class (one copy of approximately 10pages for _each_ character and for narration/description). Readings will take place during class time. Point value for in-class readings = **2 points** _possible._
> ➢ **DUE:** _Electronic submission from 2/18 to 2/22._

Script Assignment #2 (SA#2): First 20 pages of your script (pages 1-20) =**5 points**

**possible**.

> ➢ **DUE:** <u>Print copy</u> of script due to Dr. Parrish for grade at beginning of class on 3/6
> ➢ **DUE:** <u>Copies</u> of pages 11-20 for reading in class (one copy of approximately 9 pages for _each_ character and for narration/description). Readings will take place during class time. Point value of in-class readings = **2 points** _possible._
> ➢ **DUE:** _Electronic submission from 3/3 to 3/7._

Script Assignment #3 (SA#3): First 30 pages of your script (pages 1-30) =**5 points**

**possible.**

> ➢ **DUE:** <u>Print copy</u> of script due to Dr. Parrish for grade at beginning of class on 3/27.
> ➢ **DUE:** <u>Copies</u> of pages 21-30 for reading in class (one copy of approximately 9 pages for _each_ character and for narration/description). Readings will take place during class time. In-class readings = **2 points** _possible._
> ➢ **DUE:** _Electronic submission from 3/24 to 3/28._

Script Assignment #4 (SA#4): First 60 pages of your script (pages 1-60) =**5 points**

possible.

Strive to reach 60 pages!

> **DUE:** Print copy of script due to Dr. Parrish for grade at beginning of class on 4/10.
> **DUE:** Print copies of pages 31-40 for reading in class (one copy of approximately 9 pages for each character and for narration/description). Readings will take place during class time. In-class readings = **2 points** *possible.*
> **DUE:** *Electronic submission from 4/7 to 4/11.*

Notebook Assignments

Notebook (NBck1 and NBck2): Bring notebook (print version, not electronic on your laptop) to **each** of the scheduled conferences (see conference information in this document). Point value = **10 points** *possible.* (Five points per notebook check).

Notebook should be somewhat neat, organized, and contain the following:
- ✓ Assignments
  - o For 2/14: Character Profiles, Chart of Major Events, Scene, Beat Sheet #1, Dialogue. *(Refer* to Gotham, pages 92-93, 102, 66-68, 173-175, 215)
  - o For 2/21: Subplot (refer to Gotham, page 237)
  - o For 2/28: Beat Sheet #2 (*Refer* to Gotham, page 264)
  - o For 2/28: Tone/Theme (*Refer* to Gotham, page 290)
  - o Additional assignments as assigned by me!
- ✓ Notes: From class, reading scripts, viewing films
- ✓ Ideas & concepts
- ✓ Preliminary work on scenes and script.

Conferences

Conferences (Conf#1 and Conf#2): Two conferences at 5 points each. Total value = **10 points** *possible*.

Conference #1: First conference scheduled from 2/22 to 2/28.
> ➢ Please schedule during my office time, if possible or at another time convenient for both of us. Some students, based on their employment schedule, will need to schedule during my Thursday 4-5 p.m. office time. Other students should be respectful of their classmates' needs. Bring notebook, copies of all work required to date, and copies of work-in-progress to the conference.   Length of time for conference will be approximately ten (10) to twenty (20) minutes.

Conference #2: Second conference scheduled from 4/11 to 4/17.
> ➢ Please schedule during my office time, if possible or at another time convenient for both of us. Some students, based on their employment schedule, will need to schedule during my Thursday 4-5 p.m. office time. Other students should be respectful of their classmates' needs. Bring notebook, copies of all work required to date, and copies of work-in-progress to the conference.   Length of time for conference will be approximately ten (10) to twenty (20) minutes.

In-Class Discussion, Workshops, & Blackboard Discussion Board Forums

Formerly 20 points possible, **now reduced to 8 points *possible*.**
This category involves the following areas: in-class discussions, workshops, and other activities, such as, Assigned Group Discussion boards (especially in regards to your scripts-in-progress).

On the next page you will find the Major Assignments.

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Major Assignments

Major Assignments

Script & Final Exam = 40 points possible.

Revised as follows:

- Final Script (FinScript) = 25 points possible
- Selected Scenes for Final Exam (SelSceFex) = 5 points possible
- Final Exam (FEX) = 10 points possible.

Script   60+ pages, hopefully (90-120 pages, deliriously)

DUE: Print copy of complete script due to Dr. Parrish for grade at beginning of class on 4/24 or 5/1

DUE: *Electronic submission from 4/21 to 5/2*

25 points *possible*

Selected Scenes Copies of selected scene (if master scene) or scenes (if continuous) of your screenplay to be used for the Final Exam. Bring one copy for *each* character and for narration/description.

DUE: Print copies for each character and for narration/description to Dr. Parrish at beginning of class on 4/24.

DUE: *Electronic submission from 4/21 to 4/25.*

5 points *possible*

Final Exam   **Required attendance and participation** in a "Readers' Theatre"/"Radio" style Presentation of scenes from students' scripts. In addition, **bring copy (in Academy style) of your script** so that we can display it.

DUE: May 8. <u>All</u> students present at 5:00 p.m. and <u>all</u> students continue until 7:00 p.m.

10 points *possible*

Table 1: Calendar of Work for February (does not include text readings, film
viewings, notebook assignments, Assigned Group and In-Class Discussion, etc.)

Date	Activity	Point Value	Due Date
2/21	**SA#1**	5 points possible	**Print Copy 2/21** *Electronic Submission:* *2/18 to 2/22*
	Copies for and the In-class readings of SA#1	2 points possible	**2/21**
2/28	**Conference #1** by 2/28 (scheduled from 2/22 to 2/28)	5 points possible	2/22 to 2/28 (by this date)
	Notebook Check #1 at Conference #1 (scheduled from 2/22 to 2/28)	5 points possible	2/22 to 2/28 (by this date)

Table 2: Calendar of Work for March (does not include text readings, film viewings,
notebook assignments, Assigned Group and In-Class Discussion, etc.)

Date	Activity	Point Value	Due Date
3/6	**SA#2**	5 points possible	**Print Copy 3/6** *Electronic Submission:* *3/3 to 3/7*
	Copies for and the In-class readings of SA#2	2 points possible	**3/6**
3/13	*To Be Announced*		
3/20	*Spring Break!*	*Spring Break!*	*Spring Break!*
3/27	**SA#3**	5 points possible	**Print Copy 3/27** *Electronic Submission:* *3/24 to 3/28*
	Copies for and the In-class readings of SA#3	2 points possible	**3/27**

Table 3: Calendar of Work for April (does not include text readings, film viewings, notebook assignments, Assigned Group and In-Class Discussion, etc.)

Date	Activity	Point Value	Due Date
4/3			
4/10	SA#4	5 points possible	Print Copy 4/10 *Electronic Submission: 4/7 to 4/11*
	Copies for and the In-class readings of SA#4	2 points possible	4/10
4/17	*To Be Announced*		
4/24	Selected Scenes for Rehearsal & Final Exam	5 points possible	Print Copies 4/24 *Electronic Submission: 4/21 to 4/25*
	Final Script (first draft of as much as possible, 60+ is grand)	25 points	Print Copy 4/24 or Print Copy on 5/1 *Electronic Submission: 4/21 to 5/1*
	Rehearsal (*Required*, part of Final Exam) for Final Exam Begins		4/24

Table 4: Calendar of Work for May (does not include text readings, film viewings, notebook assignments, Assigned Group and In-Class Discussion, etc.)

Date	Activity	Point Value	Due Date
5/1	Final Script, *if* not submitted in print copy on 4/24	(25 points)	Print Copy on 5/1, *if* not submitted on 4/24 *Electronic Submission: 4/21 to 5/1*
	Rehearsal (*Required*, part of Final Exam) for Final Exam Continues		5/1
5/8	**FINAL EXAM Required attendance and participation** in a "Readers' Theatre"/"Radio" style Presentation of scenes from students' scripts. In addition, bring copy (in Academy style) of your script so that we can display it.	10 points	5/8 from 5:00 p.m. to 7:00 p.m. Be prompt and stay for the duration!

A

READERS'
THEATRE

ENGLISH 4983
&
ENGLISH 5113
FINAL EXAM

8 MAY, 2008

CONTENTS

ACT I

Sasquatch

by Emily Cooper

Premise: While hunting for Bigfoot in Honobia, Oklahoma, Bates and his girlfriend, January, see the creature. Bates shoots the Bigfoot with a tranquilizer gun, and soon realizes that January is not who he thought she was. Bates discovers that the connection between his Native American heritage and the creature become something far more intriguing.

Set Up: Bates and January are in love. January convinced Bates to take her to the town's annual Bigfoot hunt. Bates does not believe in the creature, but takes her anyway. A new friend, a bartender named Floyd, has given Bates a tranquilizer gun to carry in order to impress January. Bates, January, Floyd, and his friends walk through the Oklahoma wilderness in search for Bigfoot

Characters:
  Bates
  January
  Floyd

Love Too Must Die

by Jeremiah Hoster

Premise: Teenage siblings Jack and Natalie discover a fateful secret that tears their family apart, destroying the family of another teenaged girl, Jill. All three of these people's lives are sent spiraling out of control. Only love will bring hope, but is it too late?

Set Up: Jack and Natalie's father is in prison for killing the man with whom their mother Joy was having an affair. The children are left in Joy's care, but she is not an exemplary mother. Jack and Jill are on the verge of losing hope.

Characters:
> *Jack*
> *Joy*
> *Natalie*

First Base

by Mason Parham

Premise: Tony Owens is a freshman at Freeman University. He is baseball player and seeks his father's approval and to make the team.

Setup: Tony Owens, a freshman baseball player at Freeman University, sits alone in the library. He is surprised by the arrival of his friend, and senior star outfielder, Kevin Harding. When Tony's love interest, Halle, shows up unexpectedly, Kevin will do his best to assist his shy friend.

Characters:
> *Tony*
> *Kevin*
> *Halle*

The Clockwork Doll

by Dahlia Killian

Based on a fictional work-in-progress
by R. L. Kline

Premise: An old man from a small village in a fantastical age-old world is known for his abilities to build life-sized dolls that can dance and walk. A particular Doll he has made is a gift for a lecherous king as he celebrates his coronation. The dollmaker is saddened by the lack of perfection and wishes life into the Doll. As if on cue an Angel and a Demoness have been sent to bestow the gift of life unto the Doll. With some similarities to Pinocchio, the Doll undergoes tests and tribulations throughout this tale to see which entity cast life upon her. The entire movie is based around getting to the king by caravan where other friends and enemies are made along the route. Finally they reach the castle where the king proclaims witchcraft on the Doll to which he is so desperately intrigued. A war among the kingdom is hitched and chaos breaks loose all around. This is my tale of the Clockwork Doll.

Setup: The scene I have chosen is the life giving to Doll through the argument between Kaida and Oren. The Angel and Demoness battle amongst each other on who is to bestow Doll the gift of living and their powers unleash a divine and hellish plot twisting sequence that will confuse the viewers into which one actually granted her life. This is what sets up the scheme for the entire movie.

Characters:
> *Kaida*
> *Oren*
> *The Doll*

The Salmondo Warriors

by Matt Townsend

Premise: A young white football coach, named Will Martin and his beautiful black wife, Jane, attempt to revive the losing high school football program known as the Salmondo Warriors while protecting their loving marriage while battling attacks from all sides. Together they face an unsupportive and hostile community, racism, needy students, hostile in-laws that threaten to rip them apart and much more. Their love and endurance are tested in this story of football, forgiveness, and faith.

Setup: Several conflicts have already occurred between Coach Will Martin and Lon Deckard. The main conflict has to do with the fact that Lon is the Booster club president and local big shot cattle rancher. Lon has been used to getting his way and his son being the star of the football team. Will is one of the only people to stand up to Lon and that antagonizes Lon. To make matters worse, Lon is an alcoholic, abusive father, with hints of racism in his behavior. This doesn't make things easy for the new coach and his wife. Lon is not a fan of Will and Jane or their mixed marriage. As the scene opens, Lon's son had been removed from his starting position on the team by Will. Lon accosts Will's wife Jane at the grocery store. Lon thinks Jane is alone only to find out Will is closer than he thinks.

Characters:
> *Will Martin*
> *Jane Martin*
> *Lon Deckard*

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The First Saga

by Quiency Brannan

Premise: During a far flung future, an inter-dimensional traveler encounters his nemesis (his double) and learns of a plot to destroy him. He battles the perils of inter-dimensional threats, has bouts with alien psychosis and eventually makes amends for past sins.

Setup: Selected are scenes depicting the protagonist and supporting characters escaping from the location of the inciting incident as it is overrun with an invading force of insect-monsters.

Characters:
  Arago (male) – Protagonist
  Saffron (female) – Foil Character
  Kelama (female) – Supporting Character

Small Town Don

by Daniel Taylor

Premise: Danny, a senior in high school, has recently learned a little more about the "family" business. After his grandfather and uncle die, Danny's father becomes the "head of the family." The major change comes when his father dies and Danny is left to the running of the business. This is a story about a kid forced to make a decision about who he will become. Will he give it all up for a life of legitimacy or will he become the man he fears to be?

Setup: Danny is home studying for an English class with his friends. At the same time his English teacher, Tom Disconti, is on his way to kill Danny's uncle Eddie who is the boss of the family. In this scene, we see who Tom really is and what he really does for a living.

Characters:
  Danny
  Russell
  Bryce
  City Council Member 1
  Eddie.
  Soldier
  Tom

Contradiction

by B. Sides

Premise: Wayne is a kid with stunted ambitions. Embittered into a creative funk, he finds little solace in the things that once gave his life purpose... The day Mystery arrived changes all that. A mute girl wielding one of Wayne's long-lost notebooks, Mystery comes from nowhere bearing what Wayne lost during his emotional doldrums. Taking advantage of her company only lands the two of them in serious small-town trouble. Along the way, fleeing from sudden danger, Wayne must search for identity; not only of the men pursuing him, or the girl who volunteered to accompany him – but his own as well. What he finds out will change his world and contradict all you think you know about love...

Setup: Enter Wayne's world, a place of doodles and dufuses: high-school. The basic dance that is introductions...

Characters:
Wayne
Mr. Faulkenberry
Student #0
Student #1
Student #2
Mystery
Narrator

Because of Harry Winston

by Rachel Fagan

Premise: Valerie Davis, a 30-something magazine editor in New York City, tires of the lack of decent men she finds to date in her life. She confides in her dog, Harry Winston, and decides that if more men had the qualities of dogs, they would not be such scum bags. Through dating, experiences at work and talking with her friends, Valerie finds that when she stops looking for the perfect man, she'll realize that he was right next door all along.

Setup: Valerie has just learned that her arch enemy, Tracy, has become engaged to her recent ex-boyfriend, Grant. This adds to the disappointment from a date gone horribly wrong the evening before. To add to this personal stress, the magazine isn't doing well in the selling department and Valerie's boss, Paula, is on Valerie's back to find a fresh idea for the magazine. Valerie goes home to Harry Winston for some therapy.

Characters:
Valerie
Harry Winston
Roxy (v.o.)

Dream Talker

by Stan Alluisi

Premise: Michael Markland is a twenty-two year old National Guardsman who recently returned home to rural Oklahoma after being wounded during his second tour in Iraq. His wife has left him partly due to his mood swings and repeated disturbing dreams. Michael uses these dreams in his creative writing class to exorcise his daemons as well as improve his craft. What comes out of those dreams gets Michael into hot water as his "fiction" turns out to be fact and he becomes the prime suspect in a series of heinous child rape/murders. His English teacher, a Viet Nam era Vet, Doctor Jim Madsen, becomes a private eye in order to uncover the truth, save Michael and possibly save his buddies still in Iraq.

Setup: Immediately after receiving the first place prize at the Red State Writing Competition Michael is arrested for kidnapping, rape and murder. The next day Michael's teacher, Jim Madsen, and his new attorney, Joseph Kellner, meet to discuss the case and what to do next.

Characters:
   Dr. Jim Madsen
   Mr. Joseph Kellner, Esq.

Defiance

by Misti Silvers

Premise: Two teenage boys, one a delinquent, yearn to have a thrilling adventure. After stealing money, a car and lying to their parents, among a few other illegal things, the boys get their adventure. They begin to release their tensions onto each other. They begin telling each other that they resent their friendship and they blame each other for the mess they have gotten themselves into.

Setup: The scene begins when Tyler goes into the convenience store to pay for the gasoline they had just pumped into the car. Tyler walks out just in time to see the car speed off. Michael emerges from the men's room and hears Tyler cussing out loud. Michael walks around to the front of the building to see the car gone. Michael and Tyler begin to blame each other.

Characters:
   Michael
   Tyler

Runnin' with Casey

by Jake Foster

Premise: Chris Conway, an intelligent 4.0 college senior on his way to law school gets dumped by his high school sweetheart of seven years. Then enters Casey Reed, a know-it-all hick who thinks of himself as quiet a ladies' man who plans to save Chris's life. Casey tries to get Chris to forget about his "ex" by having sex with other girls. Chris begins an epic semester of bar hopping, a one night stand, and horrible grades trying to find his true self. In the end Chris must choose the true life he wants to lead; however, he will have to cut his ties with Casey to do this.

Setup: Chris is down in the dumps from losing Ashley. Casey comes over and gets him to go out with the guys tonight. Chris is reluctant, but gives in. Before they go out, Casey gets Chris to buy some cowboy boots.

Characters:
- *Chris*
- *Casey*
- *Pawn Broker*
- *Narrator*

Full Circle

by Rachel Sill

Premise: Set in the backdrop of the Vietnam War, two best friends, Maddie and Stella, go to college. They begin their journey only to find bumps along the way. Stella's brother, CT, is drafted and Maddie becomes pregnant. After Maddie refuses to reveal the father's identity, Maddie's and Stella's friendship is tested.

Setup: The girls are at Stella's home with their families celebrating Christmas when they receive news that CT, Stella's brother and Maddie's lover, has died in Vietnam.

Characters:
- *Maddie*
- *Stella*
- *Angeline*
- *John*
- *Ronald*
- *Soldiers #1*
- *Soldiers #2*

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A Thousand Words

by Jeremy Naranjo

Premise: Sam is an ex-Marine turned photo-journalist based in Washington, D.C. She has become jaded by all of the visions of pain and suffering she sees daily and realizes the futility of her job. She fears that she has profited personally from all this misrey but has done nothing to help those in pain. Realizing that she needs to make changes in her life, she sets out on a cross-country tour of the country searching for purpose and healing.

Setup: Sam meets her best friend, Lisa, at the annual Cherry Blossom Festival in Washington D.C. Lisa reveals her concern for Sam's emotional health. This forces Sam to face herself and question where she is in life.

Characters:
> *Sam*
> *Lisa*

Snake in the Grass

by Jessica Richardson

Premise: Steven was prescribed marijuana for his glaucoma. Unable to continue teaching, he became a pot supplier to his former students. He tutored during the summertime as a cover. The students being "tutored" were really his hired dealers. Nancy, his wife, had no idea any of this was going on in the backyard green house.

Setup: Nancy returns home from work to find her husband, Steven, and three "students" amidst a drug deal in their open garage. A light bulb goes off in her head. She realizes what he's been up to this whole time and she isn't the least bit happy.

Characters:
> *Nancy*
> *Steven*
> *The three boys*
> *(Seth, Garrett, Bryan—nonspeaking roles)*

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Associate Professor & Chair
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Fellow Traveller & Life-Long Learner

For his assistance with the
production of this program.

A
READERS'
THEATRE

EXECUTIVE PRODUCER:
DR. VIRGINIA PARRISH

PRODUCERS:
MATT TOWNSEND & STAN ALLUISI

DIRECTOR:
DR. VIRGINIA PARRISH

THE
READERS'
THEATRE
PLAYERS

Emily Cooper	Rachel Fagan
Jeremiah Hoster	Stan Alluisi
Mason Parham	Misti Silvers
Dahlia Killian	Jake Foster
Matt Townsend	Rachel Sill
Quiency Brannan	Jeremy Naranjo
Daniel Taylor	Jessica Richardson
B. Sides	

ENGLISH 4983 & ENGLISH 5113

FINAL EXAM SCRIPT

ACT 1

Selected Scenes & Writers

Sasquatch by Emily Cooper

Love Too Must Die by Jeremiah Hoster

????? by Mason Parham

The Clockwork Doll by Dahlia Killian

The Salmondo Warriors by Matt Townsend

Readers

Dr. Stan Alluisi

Rachel Fagan

Jeremy Naranjo

Rachel Sill

Misti Silvers

Daniel Taylor

Dr. Virginia Parrish

Sasquatch **by Emily Cooper**

Readers: Dr. Stan Alluisi, Rachel Fagan, Daniel Taylor, Dr. Virginia Parrish

EXT. HONOBIA WILDERNESS- LATE AFTERNOON

Bates and January follow Floyd and his men through the woods. January stares at the gun Bates is carrying.

> **JANUARY**
> (to Bates)
> That T-Bone guy keeps looking at me.

> **BATES**
> Just ignore him.

> **JANUARY**
> I can't!

> **BATES**
> (hollers to Floyd)
> Hey, man, we're gonna rest for a bit.

> **FLOYD**
> (yells back)
> O.K., just remember to stay east.
> There's a creek bed a couple miles up.
> We'll wait for y'all there.

January leads Bates deeper into the woods. She kisses him softly under an old oak tree. January takes a look around her.

> **JANUARY**
> I'm starting to like it here.

Bates kisses January. They are interrupted by the sound of a rock hitting the oak tree. Bates and January both look startled.

> **BATES**
> (looking around)
> That's not funny, Floyd!

Another rock flies from out of nowhere, nearly hitting January.
January loses her balance, and falls to her knees. Bates helps
her up. Bates and January look around. They don't see anyone.

                         BATES
             You're bleeding!

                        JANUARY
                   (wincing with pain)
             Yeah, I scraped my knees when I fell.

                         BATES
             I can help. Hold on.

Bates looks around, then pulls a plant from out of the ground.
He breaks open a piece of the rut, and rubs the liquid on
January's knees.

                        JANUARY
             What are you doing?

                         BATES
             It's a trick my grandmother taught me.

                        JANUARY
                   (relieved)
             That feels better. Who threw the rocks,
             Bates? Did you see anybody?

                         BATES
                   (smiles teasingly)
             I don't know, babe, I think it was
             Bigfoot.

                        JANUARY
                   (rolls her eyes)
             You're hilarious.

                         BATES
             Let's see if we can get back on the
             trail.

Bates looks around him. He has lost his bearings. It has been
too long since he has roamed this part of the woods.

BATES
                       (confused)
              Where'd you take us January? We are
              way off track.

                         JANUARY
              Are you telling me that you, Mr.
              Wilderness, are lost in the woods
              you grew up in?

                         BATES
              I'm not lost. I'm just re-directed!

Bates takes January by the hand, as he searches for the trail.

                         BATES
              Floyd said to stay east, but damn it
              January, you've gotten me all turned
              around.

Bates looks to the sky, to see which direction the sun is in.
Dark storm clouds cover the sky. A crack of thunder booms
through the treetops. A raindrop hits Bates on the forehead.

                    BATES (CONT'D)
                  (wipes away the raindrop)
              Great.
                  (He looks at January)
              Let's set up the tent

                         JANUARY
              I brought ponchos!

Bates and January scramble around in the rain, trying to get the
tent set up.

INT. TENT - NIGHT

Bates and January are shivering inside their tent. They are
wrapped in sleeping bags, but even those are damp.

                         BATES
              This crazy Oklahoma weather! You
              never know what it's gonna do!

                         JANUARY
              Maybe we should try and get some sleep.

Both are startled by rustling sounds in the wood. A rock is
thrown toward the tent, and just misses it, smashing to the
ground beside them. Bates grabs the gun.

                         BATES
                      (strongly)
               Who's out there?

Bates uses the tip of the tranquilizer gun to move the door of
the tent in an effort to see outside. It's raining hard.

                        JANUARY
                  (excited, but unafraid)
               Do you see anything?

                         BATES
               No.
                      (looking at her)
               Were you hoping I would?

Bates, holding the tranquilizer gun, steps outside into the
darkness. The rain stops and in the moonlight he notices a
shadow by a tree. The shadow takes shape and steps away from the
tree. A creature stands upright like a man, but its body is
hairy and apelike. Their eyes meet. Bates shoots and the
creature falls to the ground. January moves toward him.

                         BATES
               Did you see it?

                        JANUARY
                 (surprisingly calm)
               Yeah. Are you alright?

                         BATES
               Fine.

Bates approaches the unconscious creature. Its body is enormous,
probably close to seven feet.

                         BATES
               I don't believe this! How
               can it be?

                    o

JANUARY
                   This is the find of a lifetime,
                   Bates!

                              BATES
                   Bigfoot? Real? He's huge!

                              JANUARY
                   I'll take care of everything.
                   You need to sit down.

                              BATES
                   Sit down? Are you kidding m-

Bates is interrupted by the sound of a vehicle approaching.
Suddenly the woods are crawling with people. A 4x4 truck pulls
up and Floyd jumps out and walks to January. Men jump out from
all sides of the truck, and start scurrying about.

                              FLOYD
                        (to January)
                   Good job, darlin'.

                              JANUARY
                   Thanks, Dad.

                              BATES
                        (startled)
                   Dad?!!! What's going on?

                              JANUARY
                        (to Bates)
                   I wanted to tell you. I just
                   couldn't, it would've compromised
                   everything.

                              FLOYD
                        (interrupts)
                   You see, boy, we used January to lure
                   you into the woods. We knew Bigfoot
                   would be drawn to you.

Bigfoot groans. The men surround it and shoot it again with
another dose of tranquilizer.

                              BATES
                   Why would it be drawn to me?

FLOYD
          Because of your people, Bates.

                                  BATES
          What?

                                    FLOYD
          You'll figure it out. Come on,
          kid, let's get out of here.

                                  BATES
                    (to January)
          Why should I trust you?

                                  JANUARY
          Because they already have what
          they want.

The men load the creature onto the back of the truck, tie it
down, and cover it with a tarp. They all jump in the truck
beside the creature. Floyd drives them back to town. The
creature is so large that the tarp cannot completely cover it.
The creature's head is exposed. Bates can't stop looking at it.
He feels sorry for it. January tries to comfort Bates by holding
his hand. Bates pulls his hand away from hers.

                                  BATES
                    (to January)
          So, it was all a lie?

                                  JANUARY
          No, not all of it Bates. I do love
          you. It all got way out of hand.

                                  BATES
          I feel like a fool. You betrayed me.
          I should've seen it.

                                  JANUARY
          I never meant to hurt you. You have
          to believe me.

Love Too Must Die by Jeremiah Hoster

Readers: Rachel Fagan, Jeremy Naranjo, Rachel Sill, Dr. Parrish

INT. SPRING HOUSE – NATALIE'S ROOM – MOMENTS LATER

Jack, Natalie's brother, watches her through the keyhole of the
bedroom door as she attempts to do her homework, then gives up.

SOUND---JACK KNOCKS ON NATALIE'S DOOR

> **NATALIE**
> Jackie? Is that you?

> **JACK** (O.S.)
> Yeah, Nat, it's me.

Natalie pulls herself up and walks over to the door. She opens
it and then instantly hugs Jack.

> **JACK** (CON'T.)
> You doin' O.K., kiddo?

> **NATALIE**
> Yeah, I'm fine.

> **JACK**
> (not really believing her)
> You get your homework done?

> **NATALIE**
> Yep. All done.

> **JACK**
> Nat?

> **NATALIE**
> (sighs)
> I don't feel like doing homework,
> Jackie. I don't feel like doing
> anything.

> **JACK**
> Nat, you can't just stop everything
> like this. We have to go on doin'
> everything, like before.

NATALIE
          I can't, Jackie, I just can't.
          I just . . . I just don't care
          anymore.

                          JACK
          Natalie, please! Don't be like this.
          You heard the judge. If Dad behaves
          in jail, he will get out early.
          And then . . .

                         NATALIE
              (interrupts)
          Then nothing! We will be grown by
          the time he gets out! All we
          have is Mom now.

                          JACK
          Mom? We might as well be on
          our own.

                         NATALIE
          We ARE on our own, Jackie.

Natalie's stomach growls and she tries to ignore it, to fool
Jack.

                      NATALIE (CONT'D)
          Speaking of her, where is she going?

                          JACK
          Who knows? She's getting all fancied
          up though.
              (BEAT)
          C'mon, kiddo, I'll make you some
          noodles.

                                              CUT TO:

INT. SPRINGER HOUSE - KITCHEN - LATER

Jack watches the water boil on the stove. Two packets of
noodles are opened on the counter. Jack picks up a small packet
of seasoning. He shakes it till its contents are packed at the
bottom. He does the same with another.

Natalie is sitting at a table. Joy walks into the kitchen, with
effort, wearing a tight red dress and heels.

                         JOY
                What are you kids doing?
                Eating again? Is that all you
                ever do? Why don't you take a
                break from stuffing your mouths
                long enough to clean this pig
                sty of a house.

Joy lights a cigarette.

                         JOY (CONT'D)
                Why don't you ever cook me anything,
                huh, Jackie? I'm beginning to think
                you kids don't care about your
                poor mother.

                       NATALIE
                Only I can call him that.

Jill stomps over to Natalie and SLAPS Natalie across the face.
Cinders of lit tobacco and paper fly about Natalie's head.
Angered, Jack moves toward his mother, then checks himself. Joy
turns toward her son.

                         JOY
                You better watch out, Jackie.
                It looks like you may have picked
                up a bit of that bad temper your
                father had. If you're not careful,
                you may turn into a real killer,
                just like him.

                       NATALIE
                Has. He has a bad temper.
                Dad's not dead just yet, Joy.

Joy moves to slap Natalie, but the water on the stove boils over
creating a sizzling sound. Joy stops, laughs, then walks to the
door. She turns to Jack and Natalie.

JOY
        Yep, I'm starting to feel real
        unappreciated around here. It'd
        be a shame to see you kids have
        to get split up and sent to an
        orphanage or somethin'.
               (lights another cigarette)
        So, you two better get your shit
        together real quick. Start showing
        me some respect real soon. Otherwise,
        I promise . . . you two will get to
        see just how bad things can really get.

??????? by Mason Parham

Readers: Jeremy Naranjo, Misti Silvers, Daniel Taylor, Dr.
Virginia Parrish

INT. FREEMAN UNIVERSITY LIBRARY—DAY

Tony sits at a table studying with a stack of papers and an open
book. Kevin Harding comes in and sits next to him.

                KEVIN HARDING
        How you doin'?

                TONY OWENS
        Didn't expect to see you in here.

                KEVIN HARDING
        Yeah, few and far between. I need a book.

                TONY OWENS
               (laughing)
        Any one in particular?

                KEVIN HARDING
        Yeah, a cook book.

                TONY OWENS
        Why do you need a cook book?

KEVIN HARDING
          So I can make my mom a nice
          dinner—why the hell do you think,
          for class. Why are you here?
          School just started.

                     TONY OWENS
          I gotta get better grades this
          semester. Never too early to start
          working.

Halle Myers walks through the glass double doors. She catches
Tony's eye immediately. Kevin Harding continues speaking, Tony
is oblivious.

                    KEVIN HARDING
          ...something about rice lo-mien, or
          something, with a ginger sauce, or
          maybe it was orange, then we started
          pouring bourbon in the mix. I think
          I might have used a little too much
          of that...Tony...Tony...

Kevin Harding swivels around and sees Halle. An understanding
look broadens across his face.

                    KEVIN HARDING (CONT'D)
          Oh, I get it.

Tony breaks his reverie with slight embarrassment at being so
obvious.

                     TONY OWENS
          Get what . . . what?

                    KEVIN HARDING
                    (smiling)
          Oh, no, you don't. I get it.
          Don't blame ya neither.
          She's a fox.

                     TONY OWENS
          Who, I—what?

                    KEVIN HARDING
          What's her name?

TONY OWENS
              (shaking his head with a smile)
          Halle.

                    KEVIN HARDING
          Go talk to her.

                    TONY OWENS
          She isn't having any part of it.
          I squashed her tree last semester.

                    KEVIN HARDING
          That's a good thing.

It takes Tony a moment to catch on, but he laughs when he does.

                    TONY OWENS
          No, I mean I literally trampled on
          a tree she planted. And then I had
          another embarrassing episode in the
          hallway. She's just not in to me.

                    KEVIN HARDING
          Lesson number one, women don't know shit.
          Lesson number two, women don't know shit.
          Lesson number three, men are made of shit.
          Get it?

Their eyes skate to the bookshelf where Halle Myers is scanning
the collection.

                    TONY OWENS
          Not exactly.

                    KEVIN HARDING
          Listen, it just requires the right
          type of swingin'. Just gotta swing
          it your way.

                    TONY OWENS
          Swing it?

KEVIN HARDING
          Yeah… tell her what she wants to hear.
          Say the right things, and you'll be
          wiping your palm clear of her spit.
          All women are the same. Go talk
          to her. Say something nice.
          Persistence.

                    TONY OWENS
          No, no, no.

                    KEVIN HARDING
          Come on…

                    TONY OWENS
          No, she's just not that type.

                    KEVIN HARDING
          Bull shit, what's she in to?

                    TONY OWENS
                      (airy)
          Literature, poetry, books . . .
          She's an English major.

                    KEVIN HARDING
          Not exactly my arena. She
          doesn't play any sports?

                    TONY OWENS
          Not that I know about.

                    KEVIN HARDING
          Well shit, here's what I'll do,
          give me a book and whoever wrote
          it, a good one with a fancy name.
          And give me a poetry guy's name too.
          No, no, no . . . a poetry woman.

                    TONY OWENS
                      (skeptical)
          Okay, umm, let me think.

Halle Myers grabs a book, checks her list, and looks ready to
leave the shelf.

KEVIN HARDING
          Hurry up!

                          TONY OWENS
          As I Lay Dying by William Faulkner
          and Emily Dickenson.

Kevin repeats the names to himself, pounds the table in
acceptance, smiles, and walks toward Halle.

                          TONY OWENS
          What in the world?

Kevin Harding approaches the book shelf to the side of Halle
Myers. She checks her list one more time, and turns to walk
away.

                         KEVIN HARDING
          Excuse me, miss?

Halle turns, somewhat confused.

                          HALLE MYERS
          Yes?

                         KEVIN HARDING
          Can you help me find something?

                          HALLE MYERS
          Umm...yeah...sure.

                         KEVIN HARDING
          I'm looking for...*As I Lay Dying*.

                          HALLE MYERS
                    (smiling)
          A fantastic novel.

                         KEVIN HARDING
          Yeah, I love William Fuckner.

                          HALLE MYERS
                    (confused laugh)
          Yeahhh...he's a great writer.
          Anyway, that would be on the
          second floor.

Halle Myers turns to walk away.

                    KEVIN HARDING
          Where would I find Dickenson's poetry?

                    HALLE MYERS
                     (turning)
          You're reading Emily Dickenson?
          Are you an English major?

                    KEVIN HARDING
          No, no, just a fan. Me and my friend
          are in a reading club.

Tony Owens is in awe of the way Kevin Harding has sparked a
conversation with Halle.

                    HALLE MYERS
          Oh, who's your friend?

                    KEVIN HARDING
          His name's Tony. He's right over there,
          actually.

Halle and Kevin turn and look at Tony. Tony, startled, takes
his eyes off the two and goes back to his books nervously.

                    TONY OWENS
          What the hell is he doing?

                    HALLE MYERS
          Oh…Why doesn't your friend help you
          find the books?

                    KEVIN HARDING
          As smart as he is, he wouldn't have any
          problem. Truth is, he's already read
          Bill's book a few times and Dickenson
          more than that, and I'm embarrassed to
          tell him how far behind I am.

                    HALLE MYERS
                     (laughing)
          Oh, I see.

                    KEVIN HARDING
          Would you like to meet him?

HALLE MYERS
                          (startled)
              No, no, I have a lot of things to…

                        KEVIN HARDING
              Oh, come on. He'd love to meet someone
              who shares the same interests. Tony!
              Tony! Come here.

                         LIBRARIAN
              SHHHHHH!

                        KEVIN HARDING
              Sorry, miss.
                          (quietly)
              Tony, get over here.

                         TONY OWENS
              Oh, God.

Tony closes his book, and walks toward Kevin and Halle.

                        KEVIN HARDING
              We was just talkin' about the books
              we were gonna discuss, and I thought
              that we should set a date to meet up
              and discuss 'em. The three of us.
              I know I could use the help.

                         TONY OWENS
              Yeah, okay.

                        KEVIN HARDING
              Well, what do you say, Halle?

                         HALLE MYERS
                          (confused)
              How do you know my name?

Tony's eyes go wide at the mistake. Kevin keeps smiling,
silently.

                        KEVIN HARDING
              You got me.

HALLE MYERS

What?

KEVIN HARDING

You got me. I asked the librarian
who in the world could help me. She
told me your name and pointed me in
the right direction. Apparently she
was right.

HALLE MYERS
          (smiling)
Was it Meredith?

KEVIN HARDING

Yes.

HALLE MYERS

Sure, why not. I enjoy a good discussion.
When should we meet?

KEVIN HARDING

How about after the baseball game next
week? Say, you should come and watch
us play.

HALLE MYERS

Oh, you're baseball players.

KEVIN HARDING

You say it like it's a bad thing.

HALLE MYERS

No, no, just not what I typically
picture . . . reading classic
literature.

KEVIN HARDING

Well, we respect the arts is all.

HALLE MYERS

Okay, I'll be there.

KEVIN HARDING

Looking forward to it. Say bye, Tony.

TONY OWENS
          Bye.

                         HALLE MYERS
                         (laughing)
          Okay, bye.   Good luck.

          _____

The Clockwork Doll by Dahlia Killian

Readers: Jeremy Naranjo, Dr. Virginia Parrish   *Allust*

                                                  Namuren

EXT. IAN'S CABIN - EASING NIGHT STORM

An angel, unbothered by the rain, stands solemnly outside of the
doll-maker's shop. He seems as though he's waiting for
instructions. However, he is not alone.

EXT. IAN'S CABIN - CONTINUOUS

                         OREN
          I understand that these things are
          necessary, but the least they could have
          done was teach me how to use them.

                         KAIDA
          I could teach you how to use something, Fly-
          boy.

                         OREN
                    (a bit disappointed)
          ...I was hoping to be sent here to grant the
          wish of a magnanimous creator and his
          beloved creation only to find that you are
          here allegedly to fulfill some demonic
          delectation?

                              �

KAIDA

You hit the nail on the head, Angel-boy. Now
we just have to figure out which one of us
is going to grant this little wooden
princess her life. I already know it's going
to be me, so I suggest you return to the
pearly whites and kiss up to your god.

OREN
(smug)

Well, if it suits you any to stand in this
wretched rain—so be it because Ian of
Woodarch is -NOT- here.

KAIDA

I can't even fathom another moment in this
rain! What am I to do?

OREN

Leave, perhaps. I wish to give this good man
the only heartfelt request he has ever made
in his entire existence.

KAIDA
(less interested in the angel now)

No. No, no, no...Why, I think I'll just go
wait inside the shop. It's dry in there.

OREN

You can not just go in there! We have not
been invited!

KAIDA

Oh, hush, you feathered menace! Go home and
cry to your god about uninvited guests—
meanwhile I plan to take this opportunity to
surprise the old bloke for when he returns
knee-deep in his ale, his little doll
waiting to greet him with a dance of devious
demise!

OREN

No, you can't—you just—Kaida, do not go in--
!

INT. IAN'S CABIN – EASING NIGHT STORM

The demoness enters the doll-maker's cabin, which is in great
disorder. The angel follows her.

> KAIDA
> (scoffs)
> Not a clean one, are we?

> OREN
> We shouldn't be in here.

> KAIDA
> THEN LEAVE! I will give this doll the life
> he wished for—what more do you want?

> OREN
> (righteous)
> I will grant this wish! He asked in all
> earnestness. His heart, his soul, every
> effort placed into making this being was
> sincere. It is only right that I should be
> the one to give her life!

INT. IAN'S CABIN - CONTINUOUS

An argument ensues with light and dark magically moving about.
Both the divine being and the demoness claim their rights to the
wood doll.

> KAIDA
> Your right to her is claiming that Ian's
> right is forfeited you pompous, over
> glorified winged beast!

> OREN
> You arrogant spawn, I claim her only in the
> name of Ian of Woodarch! I only wish to give
> him what he solely desires!

> KAIDA
> I make a living off of feeding people's
> desires, you twiddling little canary!

OREN
You wicked troll! How dare you compare our
works! I only speak of deeds in the name of—

                              KAIDA
BAH! Your god is using you as a pawn, and
you know it, Toy! And how dare you refer to
me as a troll!
          (more controlled tone)
I am magnificent!

                              OREN
We are not here to discuss our purposes!
Hush, you devious creation! I will grant the
wooden maiden life and you will observe the
life and love she will bestow to those of
whom she meets.

                              KAIDA
Like hell you will! I will grant the old
man's wish to show him what an idiot he was
for making such a silly wish in the first
place! She will walk this earth with nothing
but loathing in her wooden heart and dance
herself into flames of sorrow and remorse;
eternally wishing for an end!

Suddenly, a burst of light and dark combine in a twisting mass
of righteous fury. Sparks fly and yet we are drawn to the
little wood doll as she seems to stir with life. Her eyes
blink. The two beings oblivious to the doll continue their
argument. The doll's fingers move, then she brings her arm
before her, and examines it. The doll's joints and parts jingle
and make other noises. The two beings finally notice.

                              OREN
               (realizing suddenly and pointing
               disbelievingly)
Look, look, you blabbering seed of evil!
Look what has happened!

                              KAIDA
               (appears equally stunned)
What have you done, you self-righteous
puppet?

OREN
            I have done? You have not done this?

                                KAIDA
            ME? I had nothing to do with it!

                                OREN
            It had to be one of us! Look at her! She is
            living! She is moving and her key sits
            beside her unused...

                                KAIDA
            I see this. I am not blind! But who—who?

They watch the doll as she fiddles with the fabric of dress.
Then tilting her head a bit, the doll realizes she isn't alone
and smiles. Oren and Kaida study the doll as they reach an
uncomfortable agreement.
                                OREN
            Then it is decided. We cannot leave her side
            until we have figured which of us has
            bestowed her life.

                                KAIDA
            For once, I agree with you. If it were me, I
            would have liked to see it unravel into the
            treacherous design I had planned for it to
            be.

The Salmondo Warriors by Matt Townsend

Readers: Dr. Stan Alluisi, Rachel Fagan, Jeremy Naranjo, Dr.
Virginia Parrish

INT- Grocery Store-

Jane is pushing a cart down the isle. She is looking for
something and can't find it. Lon Deckard comes in behind her and
sees her. He is pushing a basket as well.

Lon blocks her path with his cart.

                                LON
            You're Martin's wife aren't you?

Jane stops her cart. She looks at him and smiles.

                    JANE
          Yes sir. I am. I'm afraid you
          have me at a loss. You are?

Lon pushes his cart closer. He leans in.

                    LON
          You know who I am. Just like I
          knew who you were.

Jane is still smiling.

                    JANE
          Mr. Deckard?

Lon nods.

                    LON
          That's right.

                    JANE
          I work with your wife.

                    LON
          Yeah I know. Stephanie told me
          She's actually my second wife.
          Did you know that?

                    JANE
          No, I didn't.

                    LON
          Yeah. My first wife left me.

                    JANE
          I'm so sorry.

                    LON
          Yeah, she left me for a nigger.

                    JANE
          Excuse me?

LON
          Oh I'm sorry. Was that rude?
               (fake sympathy)
          I meant she left me for a colored
          man.

Jane shakes her head.

                    JANE
          Excuse me.

She tries to leave. He blocks her.

                    LON
          Can I help you find something
          on the shelf?

They both scan the shelves.

                    JANE
          No I think I can handle it
          Mr. Deckard. Thanks anyway though.

She tries to go around him. He won't budge

                    LON
          I insist Mrs. Martin. How else
          are you gonna find what you're
          lookin' for if you don't let me
          point you in the right direction?

Jane backs up. Lon moves forward toward her.

                    JANE
          I said, no thanks.

Lon's pleasant smile dissolves into a sinister glare. He moves
much closer now. Closer than is appropriate.

LON
                Maybe you and your husband should
                try looking for what you need
                in another grocery store...
                              (BEAT)
                ...in another town.
                              (BEAT)
                And then when you find it, don't
                come back.

                              JANE
                I'm not sure I have anything left
                to say to you Mr. Deckard. If
                you'll just let me by, I'll get
                out of here.

Lon grabs her basket.

                              LON
                Now you listen to me, woman...

Someone is moving behind Lon.

                              WILL
                Hello, Mr. Deckard.

Lon turns around. Will is standing there.

                              LON
                              (smiles)
                Well, hello there, Coach. Your
                lovely wife and I were just
                trying to find... What was it
                Mrs. Martin?

                              JANE
                Brown rice.

                              LON
                Oh, yeah, brown rice.

Will moves between Lon and Jane. He keeps his eyes on Lon.

                              WILL
                Any luck?

JANE
          No.

                    LON
          No. I told her ya'll might have
          better luck finding that stuff
          if ya'll drove down the road.
          Maybe look in another store?
                    (grins slyly)
          In another town. You might find
          what you're lookin' for there.

Will steps up to Lon.
                    WILL
          Thanks for the advice, Mr. Deckard.
          Brown rice or not I think we'll hang
          around Salmondo for a while.

                    LON
          I think that's not a very smart
          choice.

                    WILL
          If you've got somethin' to say
          say it to me. Not my wife. You
          know where my office is. Come
          on, Jane.

Will and Jane leave. Lon stares after them.

End of Act 1

ENGLISH 4983 & ENGLISH 5113

FINAL EXAM SCRIPT

ACT 2

Selected Scenes & Writers

The First Saga by Quiency Brannan

Small Town Don by Daniel Taylor

Contradiction by B. Sides

Because of Harry Winston by Rachel Fagan

Dream Talker by Dr. Stan Alluisi

Readers

Emily Cooper

Jake Foster

Jeremiah Hoster

Dahlia Killian

Jeremy Naranjo

Mason Parham

Rachel Sill

Misti Silvers

Matt Townsend

Dr. Virginia Parrish

The First Saga by Quiency Brannan

Readers: Emily Cooper, Jake Foster, Dahlia Killian

EXT. City of the Prophets - Twilight

Arago, Saffron, and much improved Kelama scurry across the fiery
rubble of a damaged part of the city.

SOUNDS: Snarls and growls of the Reji can be heard.

> ARAGO
>> (turns to Kelama)
> How much further?

Kelama points across the expanse to a building just on the
horizon.

> SAFFRON
> We will not be able to make it.
> Fifteen Reji closing on our
> position. From their search
> pattern, I would say they are
> hunting us.
>> (laughs and holds up the staff)
> Are you sure we cannot just leave?

> ARAGO
>> (ignores Saffron)
> Saffron, turn weapons to max.
>> (very tired, begins
>> stuttering)
> Keep scanning and, and begin
> sensor probe of potential vessel,
> vessels in the region.

Saffron approaches Arago, grabs his arms and looks him in the
eye.

> SAFFRON
> No, no, this is not the time to be
> doing this. How long has it been?

Arago falls to the ground and Saffron carries him.

SOUND: Snarls and growls of Reji are much louder and very close.

Kelama attempts to escape, but she is too late.

A Reji leaps over the rubble and lands between Kelama and the group.

Kelama freezes and stares at the beast. Saffron switches her weapon over to "kill."

SOUND: Click of the weapon.

The "click" alerts the Reji. Arago staggers to his feet and Saffron tries to push him back down. But he stands and stares at the Reji beast.

                                ARAGO
                    (whispers)
              Kelama, please do not move.
              It can only hear, it cannot see.
              Just relax and stay calm.

Saffron takes aim and fires.

SOUND: Weapon fire, once.

Swiftly the Reji jumps out of the way. The shot bounces off the ground.

                                KELAMA
                    (crying)
              I thought you said they were
              blind?

                                ARAGO
              Different universe, different
              Reji.

He jumps in front of Kelama, looking to Saffron then to the slow approaching Reji.

                                ARAGO
              Do it!

Saffron opens fire.

SOUND: Weapon fire, random and continuous.

The Reji ducks and dodges the blasts.

Arago draws his weapon.

The Reji skips the potential prey of Saffron, and leaps toward Kelama. Teeth bared, the Reji flies in the face of several laser blasts, making its way past them.

As the Reji nearly lands on Arago and the princess, Arago aims his weapon and fires.

SOUND: Weapon fire, close range, hitting flesh and bone of the Reji.

A bolt of yellow light enters the Reji's face, exits it's skull base, and cauterizes everything in between.

                              ARAGO
          Run!

_____

Small Town Don by Daniel Taylor

Readers: Jake Foster, Jeremiah Hoster, Mason Parham, Matt Townsend, Rachel Sill, Misti Silvers, Dr. Parrish

DANNY, BRYCE, and RUSSELL are at DANNY'S playing Halo on their X-Box.

SOUND: Electronic game, hits and misses.

                         DANNY
          How would you know what a hit
          man plays like? Do you know any?

                         RUSSELL
          I know one.

                         DANNY
          Who?

RUSSELL
          ME!

                          DANNY
          You're a hit man? You're more likely
          to get hit.

                          RUSSELL
               (Singing)
          I shot the Sherriff…

                          BRYCE
               (Singing)
          But you got shot by the deputy…

                          RUSSELL
          That's not how it goes.

                          BRYCE
          That's how it would go.

                          DANNY
          You better stick to Halo,
          Russ. Is your guy online?

                          RUSSELL
          No, I can't find him anywhere.
          That's funny. He's usually on here
          by now.

EXT. Wilburton City Hall. Night.

EDDIE is walking into City Hall. He is followed by a couple of
soldiers. JOE has pulled up across the street. He is alone.

INT. City Council Chamber.

EDDIE is sitting next to the Mayor. The meeting begins as usual
and seems to be going O.K., especially for an emergency meeting.

EXT. JOE'S Truck.

JOE has his window rolled down. He is listening to country
music.

SOUND: Country western music.

Behind his truck is a man dressed in all BLACK and he is wearing a ski mask. He moves close to the truck, pulls out his pistol with a silencer and approaches the window. He shoots JOE in the head.

SOUND: Thump of silencer, slight moan from JOE.

INT. Council Chamber

                    COUNCIL MEMBER 1
          Mr. Dimeo, this is a private meeting.
          Could you please ask your friends to
          wait outside?

                         EDDIE
          Outside boys. It'll just be a few.

                        SOLDIER
          Sure thing, boss. Holler if you need us.

The soldiers exit the room as the meeting continues.

EXT. EDDIE'S Escalade

The two soldiers are listening to music with their windows rolled down.

SOUND: Music.

The men are half asleep when the same assassin figure shoots them from the back seat. He disposes of the driver in the back hatch. He cleans up the passenger and the vehicle. He then takes his place in the driver's seat and waits for EDDIE.

Upset, EDDIE exits the Council Chamber.
                         EDDIE
                       (To driver)
          Can you believe they want to shut
          down my operations? Do you know
          how much money the Dimeo family
          has made all of them? Do you?

At this time the driver turns around. He is no longer wearing a ski mask and the assassin is Tom Disconti, the English Teacher.

                         TOM
          I have a good idea.

EDDIE
Who are you? Where is my driver?

                          TOM
Both of your guys are dead.

                         EDDIE
Am I next? Whatever they're
paying you, I'll double it.

                          TOM
I have ethics, Mr. Dimeo. The City
Council hired me. It seems that they
don't want your family in control
anymore.

                         EDDIE
Who are you?

                          TOM
My name is Tom Disconti. I am your
nephew Danny's English teacher.
Nice kid.

                         EDDIE
Nothing had better happen to him.

                          TOM
Don't worry. He's not on the contract.
Besides, I don't kill kids. Bad Karma.

                         EDDIE
Please don't kill me.

                          TOM
Even if I wasn't hired to kill you,
you would still deserve to die.
I know that it was you who put a
hit put on your own father. That's
just sick! That heart attack was a
nice cover-up, though. You poisoned
him. You would have made a good
contract killer.

SOUNDS: Eddie's sobs and the thump of the silencer.

Contradiction by B. Sides

Readers: Jake Foster, Jeremiah Hoster, Jeremy Naranjo, Mason Parham, Misti Silvers, Matt Townsend

FADE IN:
INT. - ATOKA HIGH SCHOOL CLASSROOM - DAY

Typical high school classroom, in the middle of a lesson. Kids are bored over the monologue of one MR. FAULKENBERRY, Some are even staring outside through a window at the back of the room, WHERE A STORM IS BUILDING.

> **FAULKENBERRY**
> It doesn't change the fact that art is dead and religion's been proven a pile of
> - Wayne!

A messy-haired nerd, WAYNE, looks up from the doodle he's been working on.

> **WAYNE**
> Yes?

> **FAULKENBERRY**
> Have you been listening at all?

> **WAYNE**
> ...yes.

> **FAULKENBERRY**
> What was I talking about?

> **WAYNE**
> Social ineptitude.

> **FAULKENBERRY**
> (pause)
> No, I wasn't.

> **WAYNE**
> That's what this class is about, isn't it?

Some students turn around to look at WAYNE, not certain what to make of this.

                    STUDENT #0
                 (to another student)
          Is that what this class is about?

                    FAULKENBERRY
          What do you have there?

                    WAYNE
                 (looks at doodle)
          The assignment.

                    FAULKENBERRY
          I'll bet. Would you mind sharing it with
          the rest of the class?

                    WAYNE
                 (to himself)
          Someday. For a reasonable price, with all
          copyrights firmly in place.

                    STUDENT #0
                 (to WAYNE)
          Who the hell are you talking to?

                    FAULKENBERRY
          Let me see it.

WAYNE tentatively holds it above him. Everyone squints to see it.

                    FAULKENBERRY (CONT'D)
                 (motions)
          Let *me* see it.

WAYNE sighs. A flash of the hands, and he's folded the paper into a PAPER AIRPLANE.

CUT TO - FAULKENBERRY watches the plane flutter onto his desk. He snatches it and makes quick work getting it open.

CUT TO - FAULKENBERRY'S P.O.V.

Sure enough, it's a standard out-of-the-book written assignment, but in the bottom right-hand corner there is also a picture... an accurate caricature, for all its wrinkles, of FAULKENBERRY. Innocent, in no way demeaning...

CUT TO - FAULKENBERRY
...but from the look on FAULKENBERRY'S face, not to his liking.

> **FAULKENBERRY**
> Just what is it do you think you're doing
> in my classroom?

> **WAYNE**
> Honing a career.

> **FAULKENBERRY**
> You're drawing.

> **WAYNE**
> That's what I said.

> **FAULKENBERRY**
> You think you're funny, do you?

> **WAYNE**
> What're you getting mad at me for? I'm
> not the one whose drawing you sucking -

> **STUDENT #1**
> (jumps up)
> You friggin' narc!

> **STUDENT #2**
> (whispers)
> He didn't even say your name, moron!

> **STUDENT #1**
> (stamps foot)
> Ah, *dang* it!

> **WAYNE**
> I mean, look, the proof's right there on
> his desk!

STUDENT #1 plants his entire upper body onto the desk.

<div align="center">**STUDENT #2**</div>
<div align="center">(to STUDENT #1)</div>
See, *now* he's a friggin' narc.

<div align="center">**FAULKENBERRY**</div>
Everyone shut up!

<div align="center">**WAYNE**</div>
I worked ahead. I've had it done since
class-time yesterday.

<div align="center">**FAULKENBERRY**</div>
You're a liar.

<div align="center">**WAYNE**</div>
I am *not*. It's right there in your hand.

FAULKENBERRY CRUSHES THE PAPER. Throws, misses the trash can.

<div align="center">**FAULKENBERRY**</div>
Now, it's in the trash.

WAYNE stares at the paper-wad on the floor.

<div align="center">**FAULKENBERRY**</div>
Redo the assignment. Have it to me by the
end of the day. Without doodles, Da
Vinci.

SOUND: Class Bell Rings.

Everyone else stands while FAULKENBERRY and WAYNE have a stare-
down. People make past, others linger, waiting to see who wins.

WAYNE sighs. He looks away, stands up. He eyes STUDENT #1 and
STUDENT #2, packing their own stuff.

<div align="center">**STUDENT #1**</div>
You retard.

<div align="center">**STUDENT #2**</div>
You shouldn't let him get away with that.
That's how he gets his kicks, you know –

WAYNE
                         (ignores them)
              Where did we start today?

                           STUDENT #2
              Huh?

                              WAYNE
              At the beginning of class. What were we
              talking about in the book? You guys
              remember?

                           STUDENT #2
              How should I know? I've never listened to
              his B.S.

                           STUDENT #1
                         (aside)
              I've been doodling.

                              WAYNE
              Auschwitz.

                           STUDENT #1
              Bless you.

                              WAYNE
                         (ignores him)
              Tell me how we got from Nazi Germany to
              American pop culture. We talked about
              celebrities and tabloids for thirty
              minutes.

                           STUDENT #1
              And?

WAYNE eyes the wad again on the floor.

                              WAYNE
                         (to himself)
              Art may be dead - but faith isn't.

                           STUDENT #2
                         (snickers)
              Lot of good it did you, huh?

STUDENT #1 and STUDENT #2 make for the door. WAYNE slings his pencil ACROBATICALLY behind his ear, like sheathing a blade.

> **WAYNE**
> (to himself)
> Lots of maxims and axioms in the air…

SOUND: THUNDER BOOMS OUTSIDE.

As more students leave, a MYSTERY GIRL pushes past them into the room. A looker, this one. STUDENT #1 and #2 stop in their tracks just for a double-take. As she makes past they see a NOTEBOOK clutched to her chest.

WAYNE, of course, is oblivious. He doesn't see her at all, too busy positioning his bag comfortably on his back.

> **WAYNE** (CONT'D)
> …can feel it in my ego-

THE GIRL SLAMS THE NOTEBOOK DOWN ON THE DESK, GETTING WAYNE'S ATTENTION. She leans forward on the desk - on the notebook - AND KISSES WAYNE MID-WORD.

Silence. No one moves. ESPECIALLY WAYNE.

Not a passionate kiss, not a simple one either. She pulls away, and without a word, makes back out the door. There is, however, a cute little SMIRK over the shoulder as she disappears around the corner.

WAYNE GAPES.

> **STUDENT #2**
> (snorts)
> Feel *that* in your ego?

WAYNE doesn't answer. He looks down at his desk, at THE NOTEBOOK she left behind. On the front is a note, written in rather pretty handwriting:

CUT TO: **NOTE**

> "You're on the right track."

Because of Harry Winston **by Rachel Fagan**

Readers: Emily Cooper, Dahlia Killian, Rachel Sill, Matt Townsend

INT. VALERIE'S APPARTMENT- EVENING

SOUND: Loud music, song about dating troubles

HARRY WINSTON watches as VALERIE begins her day-from-hell routine. She is pacing her apartment with the facial mask on, crunching on pork rinds and venting to HARRY.

She flops down on the oversized leather couch next to the dog. She uses the remote to turn down the music.

SOUND: Music volume softens.

HARRY WINSTON plops his head down next to hers.

> **VALERIE**
> At least I will always have you, Hare Bear.
> > (BEAT)
> You would never leave me high and dry for some pathetic trainnie with fake . . . everything!

She gives the dog a kiss and walks out of the living room into the...

INT. VALERIE'S BATHROOM

She steps onto the scale.

> **VALERIE**
>
> Geez, Harry, I thought people were supposed to *lose* weight when they are depressed.

HARRY WINSTON sighs.

LATER THAT NIGHT

INT. VALERIE'S HUGE CLOSET

VALERIE and HARRY WINSTON are sitting on the floor in the forest
of designer shoes and couture. Scattered on the floor are the
contents of Valerie's MEMORY BOX. Pictures, movie ticket stubs,
concert bracelets, and old notes. She picks up a folded piece of
pink paper.

                    VALERIE (CONT'D)
          Wow, I totally forgot about this.
          I wrote this before you were even
          born, Hare. I was 14 and I had
          just watched Casablanca about
          5 times in a row. I decided to
          create my own dream guy:

She is reading the words off of the PINK PAPER.

                    VALERIE (CONT'D)
          1.Loyal. 2.Friendly. 3.Open. 4. Warm
               (BEAT)
          Oh, to be young and hopeful again.
               (BEAT)
          This man doesn't exist.

DISSOLVE

EXT. BALCONY OF THE APARTMENT

HARRY WINSTON follows.

                    VALERIE
          Harry, we live in NYC, there are
          millions of men who live here,
          right outside my window.

HARRY WINSTON sticks his head between the bars of the balcony
and looks out at the city.

                    VALERIE
          But I can't even find one who
          knows what monogamy is!

HARRY WINSTON looks up at VALERIE with his tongue hanging out.

                    VALERIE
               (as they walk back inside)
          Why can't men be more like dogs?

After all, you are best friends. What's
the deal?

SOUND: Cell phone rings a wild hip-hop tone.

The screen shows ***ROXY***. VALERIE picks it up,

                         VALERIE
              Hey girl, what's goin' on?

                           ROXY
                          (v.o.)
              VAL! You've got to get over here.
              I'm at that new club, Rain, there
              are a ton of HOTTIES out here!

VALERIE looks at herself in the mirror, its 8 PM and she's
already in her pajamas, she takes a moment to think,

                         VALERIE
              I don't know, I've got some work
              to do.

On the other end of the line,

SOUND: Shouts of laughter and clinking of glasses can be
heard.

                           ROXY
                          (v.o.)
              Come on! Its Monday night, everyone
              goes out on Monday.

                         VALERIE
              Well, I guess I could come for
              a little while. But don't try
              to set me up with anyone this
              time!

                           ROXY
                          (v.o.)
              See ya in a few! Ciao!

VALERIE hangs up the phone. She looks at Harry for advice.
Harry stares back.

> VALERIE
> What do you think? Should I go?
>   (BEAT)
> I think so too!

Valerie dashes back to the closet and starts throwing clothes everywhere while HARRY WINSTON watches.

> VALERIE
> I'll be back by 12, I promise.
> Then you have to help me
> with this layout.

INT. VALERIE'S APARTMENT ENTRYWAY

VALERIE gets ready, grabs her keys, kisses Harry and heads out the door.

Dream Talker by Dr. Stan Alluisi

Readers: Jake Foster, Jeremy Naranjo or Matt Townsend

FADE IN - LAW OFFICE OF JOSEPH KELLNER - DAY

Kellner's law office has seen better days and it is obvious that he does not handle many high roller clients. He mostly works public defender cases, pro bono cases and has a few paying customers to keep the office doors open and the lights on. Madsen seems comforted by Kellner's cluttered office since it reminds him of his own back at Small Grungy State College.

> KELLNER
> As best as I can determine, it was
> Jack Ridely of the Gazette that
> fingered Michael to the police.

> MADSEN
> How the hell could he possibly know?

> KELLNER
> He was one of the judges for the
> writing competition. He read Michael's
> stories and thought there was something
> odd about them.

> MADSEN

Hell! So did I!

Madsen suddenly has Kellner's full attention.

                    KELLNER
          Oh? In what way?

                    MADSEN
          Well, to be honest, at first I
          thought that Michael had plagiarized
          all or parts of both of the stories.

                    KELLNER
          Really?
                    (BEAT)
          Why so...?

                    MADSEN
          Well... While Michael's writing is
          solid, it was never particularly poetic,
          or insightful, or dramatic. It was
          always... Well, technical.
                    (BEAT)
          He'd make a great technical writer.

                    KELLNER
          Well, these stories were certainly
          NOT technical, were they, Doctor?

                    MADSEN
          No! They were very dark and very
          graphic. That's what made me think
          something was up.

                    KELLNER
          And...?

                    MADSEN
          And so I used some plagiarism
          detection software and sleuthing
          skills to try and figure out
          where he stole them from.

                    KELLNER
          And you found nothing?

                    MADSEN
          Zero.

KELLNER
          Didn't you search the web for rapes
          or murders in Laverne, Oklahoma
          or Ginger Blue, Missouri...?

Madsen acts incredulous - as if he is now a suspect.

                    MADSEN
          No! Why would I? This was fiction,
          after all. And remember, I was looking
          for a plagiarizer, not a serial murderer!

                    KELLNER
          Obviously, Ridley did make the
          connection. Or he somehow came across
          the connection. Apparently he was more
          fruitful with his research. He found
          the connections, and then he notified
          the police.

                    MADSEN
          And here we are...

                    KELLNER
          Indeed.
                    (BEAT)
          Doctor, do you believe that Michael
          Markland is capable of the rapes and
          the murders of these two little girls?

                    MADSEN
          No and no! You think he killed them,
          don't you.?

                    KELLNER
          First, Dr. Madsen, it matters not what
          I think. I have plenty of guilty clients
          and I do my best for all of them.

                    MADSEN
          Sorry. I didn't mean to imply otherwise...

                    KELLNER
          Don't worry about it. What matters for
          Michael is what the prosecutor can prove
          and what the jury believes. And you must
          admit that the evidence, in Michael's own
          hand, mind you, is quite damning indeed.

                    MADSEN
          I see your point.

```
                    (BEAT)
So·what do we do now?

                  KELLNER
First, I need the facts. You are
a professor of English, correct?

                  MADSEN
Correct.

                  KELLNER
And do you teach anything about
news writing?

                  MADSEN
I have in the past. Why...?

                  KELLNER
Like a good reporter, I need the facts
before I can begin my analysis.

                  MADSEN
Ah! You want the who, what, where, why,
when and how of the story.

                  KELLNER
Precisely. We already have some of the
details. We know who was killed, when
they were killed, where they were killed
and how they were killed.

                  MADSEN
But assuming Michael is innocent, we
still don't know who killed them or why.


                  KELLNER
There are a variety of how and why
questions which remain unanswered.
For example, if you are correct about
Michael's whereabouts on one of the
nights in question, how could he have
travelled several·hundred miles in each
direction to commit these crimes and yet
still have been at work and school?

                  MADSEN
But the biggest question to me is why.
Why would he do it?
```

KELLNER

For the time being let's stick to facts
we can actually discover. And, more
importantly, facts we can corroborate
and document in court.

MADSEN

Right. I see your point.

KELLNER

Every fact we can develop that places
Mr. Markland at work or in class when
the murders took place casts doubt on
the prosecution's case. And if we can
place him at work with eye witnesses,
or document his presence with pay stubs
or video surveillance, well, so much the
better.
          (BEAT)
So, go back home and bring me facts,
Dr. Madsen.

MADSEN

Roger that! I'll see what I can dig up.

KELLNER

I'll go over what little evidence the
prosecutor has provided. So far I think
they have based everything on Michael's
so-called confession in his stories.
I'll see if there any eye-witnesses to
the crimes or if the police have any hard evidence
tying Michael to either crime.

MADSEN

I'll see what I can find at home.

KELLNER

Good. I'll contact the DA later today
and then I will meet with Michael this
afternoon.

Madsen seems energized with his new mission as he leaves
Kellner's office. They shake hands and Madsen leaves the office.

KELLNER

I'll be in touch as soon as I learn
anything.

MADSEN

Me, too. And thank you, Mr. Kellner.

KELLNER
You're welcome. And good luck.

END OF ACT 2

ENGLISH 4983 & ENGLISH 5113

FINAL EXAM SCRIPT

ACT 3

Selected Scenes & Writers

Defiance by Misti Silvers

Runnin' with Casey by Jake Foster

Full Circle by Rachel Sill
A THOUSAND WORDS
~~???????~~ by Jeremy Naranjo

Snake in the Grass by Jessica Richardson

Readers

Dr. Stan Alluisi

Quiency Brannan

Emily Cooper

Rachel Fagan

Mason Parham

B. Sides

Misti Silvers

Daniel Taylor

Matt Townsend

Dr. Virginia Parrish

Defiance by Misti Silvers

Readers: Quiency Brannan, B. Sides,

A MAN STEALS THE CAR MICHAEL AND TYLER HAD BEEN
DRIVING. TYLER WALKS OUTSIDE IN TIME TO SEE THE CAR
TURNING A CORNER. TYLER CURSES OUT LOUD. MICHAEL
EMERGES FROM THE MEN'S ROOM. HEARS TYLER CURSING, SEES
THE CAR GONE. THE TENSION OF THE EVENTS OF THE PAST
FEW DAYS BEGINS TO GET TO THE BOYS. THEY BEGIN TO TAKE
IT OUT ON EACH OTHER. THE TENSION ABOUT THEIR
FRIENDSHIP BEGINS TO SHOW.

<div align="center">

TYLER
(to Michael)
This is all your fault.

MICHAEL

</div>

How is this my fault?

<div align="center">

TYLER

</div>

You left the car.

<div align="center">

MICHAEL

</div>

You left the keys in the ignition.

<div align="center">

TYLER

</div>

You insisted on taking a road
trip.

<div align="center">

MICHAEL

</div>

You didn't have to agree to come
with me.

<div align="center">

TYLER

</div>

I felt like it was my duty.

<div align="center">

MICHAEL

</div>

Your duty?

<div align="center">

TYLER

</div>

You wouldn't have been able to go
without me. You wouldn't know what
to do.

MICHAEL
What is that supposed to mean?

                    TYLER
What do you think it means?

                    MICHAEL
I would too. I would have rather
gone by myself than with someone
like you.

                    TYLER
Someone like me?

                    MICHAEL
A hoodlum.

                    TYLER
I'm not a hoodlum.

                    MICHAEL
How did you get the money that got
us here? You stole it.

                    TYLER
If I was a hoodlum I wouldn't be
friends with you.

                    MICHAEL
Then why are you friends with me?

                    TYLER
'Cause you needed a friend.

                    MICHAEL
I could have picked anyone to be
friends with.

                    TYLER
Then why did you pick me?

                    MICHAEL
I didn't exactly pick you. You
looked desperate for help.

<div style="text-align: center;">**TYLER**</div>

Desperate? You needed social
skills. That's where I came in.

<div style="text-align: center;">**MICHAEL**</div>

You needed help staying out of
trouble.

<div style="text-align: center;">**TYLER**</div>

You haven't done a very good job
have you?

<div style="text-align: center;">**MICHAEL**</div>

I can't watch everything you do. I
have to sleep. If I could we might
not be getting hunted down by the
police.

<div style="text-align: center;">**TYLER**</div>

If you feel so badly about our
friendship then maybe we shouldn't
be friends.

<div style="text-align: center;">**MICHAEL**</div>

Then maybe I won't.

<div style="text-align: center;">**TYLER**</div>

Good.

THE BOYS WALK OFF IN DIFFERENT DIRECTIONS TO GET AWAY
FROM EACH OTHER.

Runnin' with Casey by Jake Foster

Readers: Dr. Stan Alluisi, Matt Townsend, B. Sides,

INT. CHRIS'S HOME. DAY.

> **CHRIS**
> Uh, OK, I'll go just once though.

> **CASEY**
> Sounds good. Wear your boots.

> **CHRIS**
> I don't have any boots.

> **CASEY**
> Are you shitting me? You work at a
> steakhouse and don't own a pair of
> cowboy boots? No wonder you can't get
> any ass. Let's go. We're getting you
> some boots.

> **CHRIS**
> They're expensive. I'm short on money.

> **CASEY**
> You still have that fancy ring?

> **CHRIS**
> Yeah?

CUT TO:

EXT PAWN SHOP DAY

Chris and Casey get out of Casey's truck and walk up to the
front door of the pawn shop. They keep on arguing back and forth
about not wanting to go. Chris stops right in front of the door.

> **CHRIS**
> I can't do this. This was for her.

> **CASEY**
> Hell, "her" got another gift that
> night, but it was bigger round than
> that ring. Get in there stupid shit so
> we can get some boots.

INT PAWN SHOP CONTINOUS

Casey grabs the ring box and goes straight to the pawn broker.

CASEY

Howdy, partner, you reckon we can
get some greenbacks for this?

BROKER

Let me take a look.
        (looks closely at the ring)
It looks brand new.

CASEY

Sure as hell is. I bought it for my
boyfriend over there and he didn't
like it. Said it didn't fit his sense
of style.

BROKER

Oh.

CASEY

We gave $3,000 for it. How much can
we get for it.

BROKER

I'll give you $750.

CASEY

Listen, we need some money, it's
hard being a couple in this stupid
hick town and we need some cash to get
the hell out of here fast. Try $1,500.

BROKER

You're crazy! $900 tops.

CASEY

Crazy? What is crazy about me and
my sexy partner here? You got a
problem with us?

BROKER

No, no, no. I was saying fifteen
hundred is crazy.

CASEY
          Twelve hundred. No lower.

                    BROKER
          One thousand.

                    CASEY
          Eleven-fifty.

                    BROKER
          DEAL.

                    CASEY
          Deal!
               (to Chris)
          Hey, sweetie, you hear that? We're
          getting our money so we can get out of
          this god forsaken town.

Chris ignores Casey and walks out of the pawn shop.

                    CASEY
          He gets all shy sometimes.
          I appreciate your business, sir.

Full Circle by **Rachel Sill**

Readers: Emily Cooper, Rachel Fagan, Dahlia Killian, Mason
Parham, B. Sides, Daniel Taylor

EXT. STELLA'S PARENTS HOME. CHRISTMAS BREAK-DECEMBER

Camera pans to the street and people are walking around with
large coats. It is cold outside and everyone's homes are
decorated with garland and lights.

CUT TO:
INT. STELLA'S HOME. DINING ROOM. SAME TIME

MADDIE and STELLA'S families are gathered around the table for
Christmas dinner. Everyone is smiling and passing food around
the table. MADDIE is staring out the front window.

STELLA
          This looks good.

                      ANGELINE
          Watch your portion size.

STELLA rolls her eyes
                    ANGELINE (CON'T)
          I wish CT was here.

                        JOHN
                   (to Maddie)
          Could you pass the peas?

                       RONALD
          Maddie, did you hear John?

MADDIE, pregnant, still doesn't respond as she pats her bulging
tummy and looks out the window.
                       RONALD
             Madeline!

                       MADDIE
          Oh, sorry. What?

                       RONALD
          John wants the peas, what's wrong
          with you?

                      ANGELINE
          Probably gas. You know pregnant women
          have gas.

                      MADELINE
          I don't have gas, thank you.

                      ANGELINE
          Well, honey, I know you don't know
          what's going on with your body.
          I am just trying to help. Why won't
          you let anyone help you?

                       MADDIE
                   (angrily)
          By help do you mean you want to know
          who the father is?

STELLA
          Can we just eat?

                              RONALD
          I think that's a good idea.

CUT TO:

EXT. STELLA'S HOUSE

A car pulls up and two men get out. We can't tell what they are
wearing, but MADDIE starts fidgeting. No one else really notices
that anyone has pulled up in the street.

SOUND: Doorbell rings.

CUT TO:

INT. STELLA'S HOUSE
                              ANGELINE
          Who could that be? It's Christmas.

                              JOHN
          I'll get it.

JOHN walks into the hallway and opens the door. Two men step
into the entryway. They're wearing military uniforms and the man
on the left has a folded flag in his hand.

                           SOLDIER #1
          Mr. Hasting?

                              JOHN
          That's me.
                (BEAT)
          Just a moment.
                (BEAT)
          Angie, could you come here for a sec?

ANGELINE gets up from the table and walks to the hallway. She
sees the two men in uniform and begins to sob.

                            ANGELINE
          Where is he? What's happened to him?

                                                                ℗

Everyone in the dining room can hear the conversation that is taking place. STELLA stands up and walks to the hallway. She sees her mother crying and the men in uniforms.

> **SOLDIER #1**
> Ma'am, I am Colonel Johnson. You're son served in my Lieutenant's battalion. We have some bad news.

> **ANGELINE**
> Is he hurt?

> **SOLDIER #1**
> Well, ma'am. We'd lost contact with the battalion a few days ago and it turns out they were attacked. The unit suffered a heavy losses.
> One of them was your son.

> **ANGELINE**
> What? What do you mean my son?

> **SOLDIER #1**
> Ma'am, your son died. Two days ago.

ANGELINE falls into JOHNS arms and is screaming out of control. STELLA'S stare is blank. SOLDIER #2 hands STELLA the flag and some dog tags. MADDIE is listening and quietly gets up from the table.

> **RONALD**
> (to Maddie)
> Hon, you okay? Where you going?

MADDIE does not answer. She walks very slowly out of the dining room and down the hall. When she is out of sight, she grabs her belly and slides down the wall. She sobs very quietly and puts her head in her knees.

> **MADDIE**
> (holds her tummy as if cradling
> the unborn child)
> I'm sorry, baby.

?????? by Jeremy Naranjo

Readers: Emily Cooper, Rachel Fagan, Dr. Stan Alluisi

Snake in the Grass by Jessica Richardson

Readers: Dr. Stan Alluisi, Dr. Virginia Parrish, Matt Townsend

EXT. GARAGE

Nancy unexpectedly arrives home early from work. As she pulls
into the driveway, she sees something out of the ordinary. The
three boys being tutored and Steven make what looks like a drug
deal. The boys are startled and dart out of the garage. Nancy
realizes Steven has been supplying marijuana to his "students"
for some time now. She's outraged.

SOUND: Car door opening and slamming shut.

Nancy gets out of the car and rushes at Steven in the garage.

<div align="center">

NANCY

</div>

What the hell is going on?!

Tense, Steven slowly reaches for a nearby garden hoe

<div align="center">

STEVEN

</div>

What do you mean?

<div align="center">

NANCY

</div>

Don't do that to me you bastard!
I'm not blind! I saw what just
happened.

<div align="center">

STEVEN

</div>

Nothing happened. They paid me for
tutoring lessons.

<div align="center">

NANCY

</div>

I know what you did...what you've been
doing this whole time right under my
nose. You must think I'm soooo stupid!

Seeing he has a hoe, she grabs a spade and raises it to Steven in a dueling fashion. They slowly move out of the garage to the front yard and begin to steadily circle one another with garden tools raised in a threatening manner.

                    STEVEN
          I didn't do anything, Nancy.
          You gotta believe me.

                    NANCY
          I'm not stupid. You may have everyone
          else fooled around here, but not me.
          You just sold those kids pot. You
          made a drug deal in our home.

                    STEVEN
          You're wrong.

                    NANCY
          I knew this was going to happen.
          I knew it all along. You were
          spending way too much time in that
          damn green house.

                    STEVEN
          Calm down. Go inside.

                    NANCY
          Don't tell me to calm down.
          Where the hell do you think you
          get off?

                    STEVEN
          Nancy, go in the house.
          You're causing a scene.

                    NANCY
          I'm not going anywhere until you
          admit it. Tell me I'm right, Steven.
          Tell me you've been selling pot to
          those kids all along. I want to hear
          you say it.

> STEVEN
> (looking around)
> Okay. I sold pot, but they were
> potheads long before I ever came
> along. Now can we go inside?

> NANCY
> You asshole. You arrogant, twisted
> asshole.

> STEVEN
> Let's just go inside before somebody
> gets hurt.

> NANCY
> Too late.

Nancy takes a swing at Steven with the spade. He instinctively
counters with the hoe and hits Nancy on her head. She's knocked
on the ground, hurt but conscious. Steven falls on his back
beside her. They're both staring at the sky, completely
defeated.

> STEVEN
> I'm sorry. For everything.

> NANCY
> (rubbing her head)
> Where do we go from here?

> STEVEN
> (sighing)
> Anywhere?

> NANCY
> Tell me it'll never happen again.

> STEVEN
> I'll never do it again.
> (BEAT)
> I'm not even quite sure how it all
> began.

They hold hands. Fade out.

END OF ACT 3 & The Reader's Theatre

CERTIFICATE OF COMPLIANCE

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/s/ *Zach West*

CERTIFICATE OF SERVICE

I certify that on March 4, 2019, I filed the foregoing with this Court and served a copy on all parties via the Court's CM/ECF filing system. A single hard copy of the foregoing, which is an exact copy of the document filed electronically, will be dispatched via commercial carrier to the Clerk of the Court for receipt within 2 business days.

/s/ *Zach West*

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