



**UW/EvCC Coursebook
Judy Baker**


Read ME First

How do you take this class remotely? There are 3 parts:

 **PODCAST** I podcast each A/B day—listen to it by clicking on ASSIGNMENTS (left list on your screen) and finding the *Week ___ Podcast 1 or 2* assignment. A **transcript** will be posted there as well.

 **ASSIGNMENTS** **If you can get credit for doing it, it's HERE.** Click on ASSIGNMENTS (left list on your screen) to see each one.

 **CONFERENCE** During your class period, you can talk with me (audio) or chat (text) online by clicking on CONFERENCES (left list on your screen) and pushing **JOIN**. I take emails anytime at jbaker@everettsd.org.

 I **also** assemble the podcasts and assignments into one, continually updated **Coursebook**—you can access the latest version of this by clicking on SYLLABUS (left list on your screen).

I **also** post that **Coursebook** on my website: <https://www.everettsd.org/jhs-jbaker>. **If you ever have trouble with Canvas—** just go there instead.

How do you get marked "**PRESENT**"?

Every teacher is required to mark attendance each day you have their class. What counts:

- logging in to your Canvas course **OR**
- emailing/contacting your teacher **OR**
- doing a course assignment/activity.

You have **24 hours** to do one of the above for that day's attendance. You do **NOT** have to be present during the class period, for a live lesson, etc to be counted as PRESENT.

Week 1

The goal for this week is: REDUCE THE STRESS.

This week is for checking in—making sure the tech is working *for you*, fixing all the stuff *I do wrong*.

You'll see on the CALENDAR that during the "meet/greet" times there will be **OPTIONAL** live conferences--

Wednesday I'll be sending out a family email from LMS with the Read ME First info. I'll live conference with **2nd period** families 1:00-1:50 and **3rd period** families 2:00-2:50.

Thursday I'll be connecting with students who have accommodations/ modifications to be sure we've got you covered. I'll live conference with **1st period** families 2:00-2:50.

Friday I'll live conference with **4th period** families 1:00-1:50 and **6th period** families 2:00-2:50.

ASSIGNMENT: If/when you can, [tech] check in. Here's how:

1. Open up a GoogleDoc in your student GoogleDrive.
2. Go to the website linked here: <https://emojipedia.org/> [didn't work for many—you can skip this step]
3. Select the emoji that BEST captures "me doing remote school right now."
4. Copy-and-paste it into the doc.
5. Upload that file as your SUBMIT for this assignment.

You do not have to explain your emoji in the file (but you can if you want).

If you'd like to, come talk with me/each other in CONFERENCES during the period; email me if you need something.

The **Workforce Education Investment Act** created a new financial aid program to tear down financial barriers for today's students.

Starting in fall 2020, a family of four making \$50,500 or less will receive a full financial aid award — enough to fully cover the cost of tuition at any Washington public college or university. The financial aid extends to families who earn all the way up to the state's median family income, which is now about \$92,000; as family incomes go up, award levels go down.

The grant program will be fully funded, which means no more wait lists. Eligible students are guaranteed financial aid even if they wait until later in the year to fill out their financial aid applications.

Another benefit: The Washington College grant is "first in." Students can still get other types of financial aid, like the federal Pell Grant, without a reduction in their state financial aid award. This creates a higher combined amount, allowing students to cover other living expenses — like child care, transportation, utilities and rent — which is just as important to their success as paying the tuition bill.

Yoshiwara, Jan. "Washington state's new financial aid program serves today's students those who hire them." 13 Feb 2020. <https://higherlearningadvocates.org/2020/02/13/washington-states-new-financial-aid-program-serves-todays-students-those-who-hire-them/>

See also:

http://www.dailyuw.com/news/article_c7a717d6-6335-11ea-a93c-93ce699c5ca2.html

<https://seattlemedium.com/free-college-tuition-high-demand-degrees-become-reality-hundred-thousand-washington-students/>

<https://www.seattletimes.com/seattle-news/politics/washington-lawmakers-approve-change-to-business-tax-to-fund-college-affordability/>

Week 2 Day 1

Podcast

Welcome to your P-17 Podcast The Doc of the Bae. I am your Dr. Bae. And before we do anything else, I want you to sit back, relax your shoulders and sit with Mr. Otis Redding for 2 minutes and 40 seconds. [*The Dock of the Bay* plays]. Alright. Now we're ready to begin:

Today's topic is *Why*.

Why are you listening to a podcast?

I know you have a lot of classes with a lot of zoom lectures you have to attend. My class will not be like that.

Why?

This class is for learning to *language*. Yes, I'm using that as a verb. To language.

Languaging is not taught; it's practiced. Like any performance—music, dance, athletics. All of these have playbooks and plans, but performing isn't going through the plan—it's doing—by YOU, with and for your co-performers and audience. To *audience*, by the way, is also languaging.

Learning to play, sing, move, aim isn't memorization (although you use recall) and it's not fill-in-the-blanks (although you use templates) and it's not mimicking (although you match what you see someone else do). It's *doing*—and then deciding if you like how you did, seeing if there's an easier way, figuring out what you want to work on and what's fine AS IS. It's practicing.

That's why it is so hard to learn a *new* language. It takes so much practice before you like how you did, before you can do it fine AS IS. Before your audience reacts the way you want them to.

Why a podcast?

Because podcasts are performances that *the audience*—not the performer—gets to judge. *Is this worth listening to? Am I getting something out of this?* The podcast is a template—and to be good, it should match what enjoyable podcasts do. One of those things is NOT BE A LECTURE. Another is BE INTERESTING.

The people who invented the TED talk knew this. This is why they're called TALKS. And it is why they are called TED, "technology, entertainment and design." The TED talk design is based on neuroscience research—on *languaging*. It's planned (but not scripted) personal communication—with a limit: 18 minutes max.

Why? Because scientists found this was the length best for listening and processing something new that YOU'RE interested in.

That is, podcasts are **languaging** for the AUDIENCE to get something worthwhile out of. When they are good, I quote [Fidelman](#), *they give you an intellectual adrenaline rush, like the feeling that rips through you after a significant accomplishment. Except this time, the thrill is triggered by the imagination and not the act.*

The TED philosophy, according to [Lara Stein, the Founder and Director of TEDx](#), consists of one sentence, "it's about simplified, authentic storytelling" to fit with its mission of "ideas worth spreading".

I will never talk longer than 18 minutes in my podcast. It will be a personal talk. There will be no "test" or assignment to force you to listen. It's on me to be *worth* listening to.

Why?

Because if that's not "teaching" practicing languaging, I do not know what is. And, um, not to be egotistical, but—I know A LOT about teaching languaging. That's why I got all those letters after my name. To force myself to know what I am talking about.

So, welcome. To me, practicing languaging—*new* languaging that I am *working on*.

Why? To give you an intellectual adrenaline rush—or maybe just get you to crack an intellectual smile—so that you'll enjoy learning languaging in my class more.

Why? Because I know you don't have a choice about being in my class. And I hate that.

Why? Because I know my class—any class—will have boring parts, frustrating parts, parts that aren't useful to you. And I cannot be there in person to work that out with you. And I hate that, too.

Why? Because remote learning cannot help but be impersonal. And, even in-person, neither you nor I have the freedom to focus **only** on what's valuable and meaningful to you.

BUT...I have more *flexibility* than you might think, and I am willing and able to *use* it.

Why? Because the purpose of school isn't that you, personally, learn and grow, it's that you as a group get trained and do what you're told.

Hmmm...was that too harsh? I don't think so.

We adults—the ones with power—already decided what you should know and what you should do to be called "educated." What we decided *counts*, and what you want *doesn't*—for grades, credit, discipline referrals, a diploma. **You know this.**

However, we adults—the ones who care—are in this system **for** you learning and growing. So, we work to "count" what you want to know and do while we "educate" you in what is required. My personal belief is the more **we ourselves** *learn and do* what we teach, the better we are at **counting** your learning and doing. Again—that's why I got all those letters, and that's why a podcast.

So a recap:

- Learning languaging is practicing languaging. Performing, collaborating, audiencing.
- I commit to making being in this class as valuable and meaningful to you, personally, as I can. Or, in the simplest phrase I can think of:

my goal every day in every part of class is that it at least not suck.

Like all languagers, I need feedback—how else can I figure out if I'm doing well? Feel free to leave comments as the "assignment" for this podcast. OPTIONAL. BECAUSE YOU WANT.

And like all teachers *should*, I want feedback on what you would prefer I NOT do, do BETTER, or WISH I would do instead. Email, comment here or come into conference and let me know.

If you have not already done so, check the info below on the free college tuition+fees program that is in effect NOW for Washington residents. Please spread the word on this program—ANYONE (my student or not) can contact me to talk through what it means for them: give ‘em my email!

The gist: there’s no application, your FAFSA form tells colleges your family income. When you enroll in any public Washington college (UW, WSU, WWU, EWU, CWU, Evergreen State, Bellevue College, Seattle College, any of the community colleges in the state) it automatically gets awarded to you. Tuition + fees means YOU will pay only for books, room and board. You’re allowed to go full or part time—the program will cover your tuition+fees for 4 *full time* years (until you get your Bachelor’s degree). You can do that *part time* over 8 years, say—or take a break in between years, etc. Even if your family does not qualify—the fact that the state will be paying for this means schools will have more money to offer other students—it’s a win-win-win!

It’s the BEST PROGRAM IN THE COUNTRY!

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<https://seattlemedium.com/free-college-tuition-high-demand-degrees-become-reality-hundred-thousand-washington-students/>

<https://www.seattletimes.com/seattle-news/politics/washington-lawmakers-approve-change-to-business-tax-to-fund-college-affordability/>

...

ASSIGNMENT: 5 minutes. Think back to last September. Try to remember what you were thinking THEN about going back to school.



Photo credit: Lauren M. <http://www.bylaurenm.com/2019/07/back-to-school-outfit/>

- What did you think you were going to “get” out of school? What was school going to make you be/have as a person? In the area(s) you were most interested in learning...what were you hoping to gain?

...

5 minutes. Take a deep breath. Think back to last semester’s closure.



...

- What did the experience reveal about high school that you hadn't suspected before? About college? About careers?
- What are you looking to "get" out of school NOW? What are you hoping to gain? As a person? In interest areas?
- What are you worried might stand in the way/be problems?

Read Barnard and then read Bruni.

15 minutes. Think about what the Pandemic revealed, what you want and what you're worried about. Compare these to what Barnard and Bruni said—at the end of last school year and the beginning of this one. Then:

If you, personally, could demand ANYTHING from me/this class what would you tell me it HAS TO DO FOR YOU? Your demands can be about...

- Your survival/well-being/stress control
- Preparation for/info about college/career/non-school goals
- What I/classmates do/don't do in class situations
- Skills/practice around writing, reading, researching, thinking, discussing, planning, collaborating
- Whatever else you think of!

ADD your demands to a shared Google doc I set up to collect demands from ALL my UW/EvCC English students (and review what others have added there). The link is:

https://docs.google.com/document/d/1yjpnBB3aqhWrpj70KKcC7FA_p3734UXMOs3tmlPD-3I/edit?usp=sharing

...

Next class meeting we'll deal with those demands and begin the process of drafting your college admissions essays. Wanna peek ahead?...look at the Course Book by clicking on the Syllabus link in the list on the left or going to my website on Jackson's webpage, <https://www.everettsd.org/jhs-jbaker>

Week 2 Day 2

Podcast

Today's topic is PUPILING

That's right—another noun that I am making into a verb. *To pupil*.

Well, actually *I* didn't invent that verb. Mary Louise Pratt did. She was researching **who** has the power to speak and decide what to do and **who** only gets to listen and behave in US American classrooms.

Side note—I say *US American* because it's more precise and more respectful than *American* as a term for people in the USA. After all, there ARE other nations in North, South, Central, Latin, Caribbean, Pacific America. So, Canadians are American, Ecuadorians are American, Cubanos are American.

Pratt said, I quote:

Teacher-pupil language tends to be described almost entirely from the point of view of the *teacher* and *teaching*, not from the point of view of *pupils* and *pupiling* (the word doesn't even exist, though the thing certainly does).

<https://www.jstor-org.offcampus.lib.washington.edu/stable/pdf/25595469.pdf>

I've been thinking about that quote ever since I first read it, in 1999. As you already have figured out, I'm a language nerd. So, it's kind of a given that I would end up obsessing about how English doesn't really have a word for what students do.

We—meaning *teachers*—SAY students are "**learning**." But that is—here comes some language jargon—a **euphemism**, and like all euphemisms it attempts to smooth over an uncomfortable topic with neutral wording.

Teachers know, parents know, principals know—everyone who has ever gone to any school knows: *pupiling* ain't the same as *learning*. In fact, often it is the opposite. You actually may lose knowledge and skill when you "pupil." Why? 'Cuz you're focused on other goals, like:

- Don't get yelled at by the teacher
- Don't get made fun of by other students
- Get rewarded for being "good"
- ...which probably means: Don't say what you are thinking—say and do *what you're being told to*.

If learning is changing what you know or adding new knowledge, then doing and saying what you're told isn't learning. It's *playing* student. **Periodt.**

And....more language nerdiness. *Pupil* the word is from Latin. The synonym for student, I mean. Also *pupil*, the part of your eye is from Latin—but it is from [pupilla, the word for a doll](#), which got used for the eye because of the tiny reflection of yourself that appears in your eye when you look in a mirror.

Pupil the word we use for student does not mean *student* in Latin. Any guesses what it *does* mean?

...

BZZ. The answer is: *orphan*. *Ward* is the technical term—a child who you are assigned to provide for even though they are not your child.

Think about that.

When we think about *pupils* in English, we're actually imagining *wards*—kids who need the help of someone who is not their family to survive and become independent adults.

I suspect we are also thinking of those wards a little like dolls—we sure *act* like students are dolls: sit where I tell you to, don't move or talk without permission, raise your hand...we even tell you how you can and cannot dress.

Using the Latin *etymology* for *pupil* (see how I slipped in more language jargon there?) is, I think, revealing about what *pupiling* really is:

- Acting grateful that you're being helped out by a stranger, your teacher
- Accepting the teacher's lessons *because you'll need them to survive on your own*.
- Trying not to mess up so you don't lose *what you're supposed to feel lucky* school is offering you.
- Worrying about how other kids see you—since they're pupils, too.

Yikes.

Am I *wrong*, though?

The idea of my students as wards fits my teaching philosophy—to a point. Except when I know someone doesn't—and I always have some student who don't, I imagine my students have other adults in their lives who care about them, who take the responsibility to help them survive and that those adults are as authoritative and knowledgeable as me—even if their expertise is in different areas than the Almighty Academic English. And, ouch this hurts my ego: that they are probably more important than me, too. This keeps me in my place. I am here to teach—I don't own you and you don't OWE me. I mean, literally, YOU pay ME.

I wish YOU can re-imagine *pupiling* like that: you have numerous supporters who want to help you—you don't OWE them anything for helping you. You're worth our time and energy—even when you think you're being annoying!

Or, at least, STOP thinking of being a student in the other way Latin gives us to think of it. Ready?

[Disciplinus, disciplina.](#)

This is the word used for *student* in Latin. *Scip* is the word for the stick or baton that teachers used for...

...I think you can fill in the rest of that definition.

Discipline is the act of using that stick. You are disciplined or undisciplined in Latin because you have experienced being "ordered" by someone, or your behavior shows you haven't been ordered enough.

Pretty much still the same in English, huh?

Donald Rumsfeld, U.S. Secretary of Defense for President George W. Bush, facing the problem of winning the Iraq War, said to Congress...

There are *known knowns*; there are things we know that we know. There are *known unknowns*; that is to say, there are things that we now know we don't know. But there are also *unknown unknowns*—there are things we do not know we don't know.

I say...

To paraphrase him: to see a problem, you break the terms of the task down—figure out what you know and what you need to know, and keep a lookout for the things you didn't know you needed to know...yet.

Or, another way of saying it: Establish **operational definitions**.

Majors and careers in science, design, math, business, law...you name it...value **being explicit and precise about how a term is being USED for the task at hand**. In every discipline—yep, even English—**OD'ing**—*operationally defining*—is key to seeing the problem clearly. I'll carve out time for you to OD as often as possible in my class. I hope OD'ing will become a habit not *only* for writing, but *especially* for writing.

How do you **OD**?

I use this term so it will stick in your mind. **BUT—let me take the time to say OverDosing is no joke. Washington state has a Good Samaritan law: if you EVER even *think* someone may be overdosing—even if you're wrong, even if something illegal is going on, even if YOU'RE doing something illegal: call 911 and YOU and the person possibly ODing will not face charges/punishment. Save a life.**

Now, about operational definition...

OD by **FIRST** taking the time to examine your task in minute detail—like a forensics analyst doing an **inquiry**. What you *know* you don't know, investigate. To uncover your *unknown unknowns*, ask the questions of your colleagues, supervisor, client, etc that **double-check what is MEANT by EVERY term** *explicit*—said outright—AND *implicit*—assumed or tacit—in the task. I think of this step as “testing” your understanding—so the steps are OD-IT:

OD-IT

Operationally Define—peruse* the task for what terms you know and don't know;

Investigate terms you don't know;

Test to double-check your understanding of **every** term in the task

so you're ready to DO IT.

*PERUSE is a word that had two opposite meanings. Have you heard someone use it? Like a salesperson saying, “please peruse our selection of...” whatever? The salesperson meant the first definition: **“examine closely, in detail.”** BUT {this is my theory} so many people react to being asked to “peruse” by just quickly looking around (maybe because they aren't really that interested in buying...they're just wasting time waiting for their friend to come back from the bathroom or whatever) that it created a new meaning for the word. Now it **also means: “skim quickly, scan without close attention.”** Take that, salesperson!! **Here I intend the first definition.**

...

OD-IT brings us to The. Most. Important. Task. Of. Your. Life. (or—for seniors—so it might feel for, oh, about the next 7 months)...

Preassessment: Your College Admissions Essay

You have dreaded and probably actively avoided it, but I am going to set up for you space and a process to tackle the “application” essay. Me making this a preassessment means I can guide you to clarify the operational definitions *known* and *unknown*, based on what I have learned from my own inquiries and seen firsthand in admissions. Trust me when I say, you *want* to **OD** this.

Now, brace yourself. It's time for some straight talk [not the cell phone program!]:



It's really, really, ReALLY best to work with other people on this. Your classmates are an obvious choice, but friends/relatives that are/have been involved with applying to college are also good choices. I know, I know...

Want to connect with a classmate? USE THE INBOX IN CANVAS to send them a message. Too impersonal? Come into the live conference and meet up/chat there.

First, just READ to “get a sense” of [this college admissions prompt](#):

Tell a story from your life, describing an experience that either demonstrates your character or helped to shape it. **Maximum length:** 650 words

Format for the essay

Content is important, but spelling, grammar and punctuation are also considered.

We recommend composing in advance, then copying and pasting into the application. Double-spacing, italics and other formatting will be lost, but this will not affect the evaluation of your application.

Give every part of the writing responses your best effort, presenting yourself in standard, formal English.

Proofread, proofread, proofread!

Tip: Write like it matters, not like you're texting. This is an application for college, not a message to your friend.

Now, listen and offer suggestions to others about **what terms** (these can be phrases, not just single words) in the prompt you are *certain you know* (that is, your definition and UW's **match up perfectly**).

Next, listen and offer suggestions about those **you don't know/aren't sure** what UW means precisely (that is, you think you might "take it" differently than they intend, talk about the wrong kind of thing or "miss the point"). **These terms are what to write down to follow up with research.**

Did you come up with a scarily long list? *Good*—that means you're **ODing**. I promise you'll feel much better when you're done ODing.

Didn't come up with much?

...so you're sure you know what UW means by *story, experience, demonstrate, character, content, standard formal English?* Even "you" (and how that different than say, your hard-working parents, your team/club, etc?)

[*ominous music plays*]

...

Since I think it is safe to assume that, in writing your college personal statement, you would like to avoid repeating Secretary Rumsfeld's experience with finding Weapons of Mass Destruction in Iraq...

Consider this most significant **unknown unknown** I personally have gleaned from working with admissions, hiring and scholarship-granting organizations:

No matter what your college, organization or program prompt/advice *SAYS* to write, what the admissions/hiring committee reads your essay **to JUDGE about you** is...

How likely is this applicant to succeed at handling OUR academic/skill/maturity requirements, based on what evidence?

Thus, to make your best case for acceptance, no matter what the prompt *SAYS* to write about, make what you write about it **PROVE...**

I am a good FIT for the college/organization with the skills, knowledge and experience I have NOW.

This means that you must not make the mistake that the US made in Iraq: you must be well-informed about THE PROGRAM you are applying to! Yes, this means you have to figure out what you know and don't know *and* make the effort to learn what you don't even know you don't know—**ACTUAL** specifics about the school or organization's **people** (directors, teachers, advisors), **programs** (departments, majors, specialties), **profile** (requirements, averages, recruitment).

Yes, that's *work*. But, that's ok 'cuz you're a hard worker, right?—I mean, that's what you're going to try to prove to the college at least. <*snark*>

Research your top school(s)—collegeconfidential.com is a great place to get the "insider" info from people who got in/are going there, collegescorecard.ed.gov is fantastic (and *HONEST*—no spin here like the commercial rankings by US News and World Report, etc) for figuring out what colleges to look at and what majors/programs they specialize in. The websites for the departments (English, Psychology) and the schools (Engineering, Art) within the college are great resources for doing some detective work about how the college **OPERATIONALLY DEFINES** what it does and what it expects from students.

Your goal is to come to class on Friday knowing something you didn't know today, finding one thing you didn't know you didn't know, and corroborating one thing you knew was accurate.

...

Now, about your demands. They were:

Understand that learning circumstances are different this year but we are trying our best :)

Be flexible and casual with us in this busy time, keep our nerves as low as they can be while still being knowledgeable.

Help and support when needed, and just good communication in this class!!

ME: BEST. DEMANDS. EVER.

Help/prepare us for college /career applications, including early decision

Help us understand ourselves more as people and our potential career goals.

Steps for a gap year and possibly study abroad, other options beside just entering college

ME: YES!!! And—sorry in advance that my advice may conflict with what you are told in CCRS.

Learn the writing expectations for all college classes

Grow in my writing and research skills

Help us write in ways that are more professional and how to apply them in our adult lives so that we are understood and accustomed to what is expected from us

ME: You NAILED my goals—I won't turn you into writing robots, yet I will still show you what the structures/templates that pros expect look like.

More student discussions so that everyone can get to know one another to form a bond

Assignments/projects that involve my classmates since the social part of school is also important to me.

ME: Heard you LOUD and CLEAR. Not everyone feels like this, so I'll keep options open for each individual as much as possible. Look forward to a survey soon on what works/doesn't for you to collaborate.

Explain what this class will be like/require for the whole year.

ME: Look forward to an overview once I've got you guys started on the admission essays—I'll be sure not only to talk about class work, grading, etc but also whether it's worth buying college credit, options for EvCC versus UW credit, where credits transfer and don't...It'll be a long one. Soon.

Clear requirements for what is supposed to be submitted for assignments

ME: Heard you LOUD and CLEAR. PLEASE, PLEASE tell me in the SUBMIT, live chat or INBOX message in Canvas/email when I've confused you or you have follow up questions. I WILL NEVER BE MAD OR FEEL LIKE YOU'RE WHINING!

Wanna peek/work ahead...?

Week 2 LIF

Please come into the CONFERENCE during this period and **ADD to the SHARED NOTES** there ONE of the following.

- something you *knew* you didn't know--but have now found out--about a school/program you're interested in **OR**
- something you *didn't know* you didn't know--but found out you don't know--about a school/program you're interested in **OR**
- something you *corroborated/verified* you were right about by checking with others/sources--about a school/program.

Also--Please fill out this survey to give me info about what's working/not so good about my class set up.

2nd period: <https://forms.gle/8mxR1N8J9xhinYgq5>

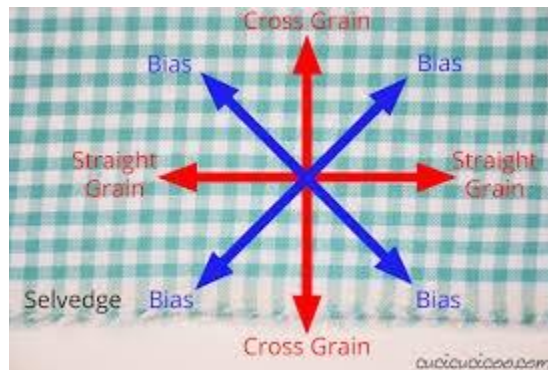
3rd period: <https://forms.gle/SsXGbZUQDAmSotQD9>

"See" you in conference!

TIP: When you're using shared notes/GoogleDocs—write your contribution **FIRST somewhere else** and then PASTE it in. That way, you're not dealing with the simultaneous editing glitches that come up when lots of people are typing at once!

Week 3 Day 1

Podcast



Today's topic is BIAS.

The first thing I want to say about *bias* is about the usage of the word. A person **has** a bias or the person is **biased**. To name the bias is, you say: "Baker *is biased* against motorcycles" or "Baker has a *bias toward* four-wheeled vehicles" or "Baker *has a bias against* motorcycles." Because English makes no sense, we do not say someone is *biased for* something; we say *biased in favor of* something. Baker is biased in favor of having doors in moving vehicles. The wording difference matters. It sounds less dogmatic or intense than *biased against*. Baker is in favor of, Baker is against. See what I mean? Baker is *for* Baker is *against* is much better balanced. Linguaging, no matter what linguists wish, is biased.

Now, let's talk about the word, itself. *Bias actually means diagonal*—the bias of fabric is its diagonal stretch (if you've ever had a piece of clothing that just didn't sit the way it should, the seamstress or tailor probably didn't cut and sew on the bias like they should have).

For those fitness fanatics out there—your oblique abdominal muscles are diagonal. So, if your shirt rides up, watch out!... you might be showing your biases!

The word came to also mean *being non-neutral* through sports. [Lawn bowling balls that were unevenly weighted](#) were said to have a bias—because they always curve to one side. Like loaded dice, a ball with bias made the game unfair. That situation of unfairness was transferred into law as prejudice: to have a preset tilt, is to have a *bias*. Note that legally in the US, judges and juries are required to be *impartial*—not *unbiased*. That is, they can't have already picked one side or the other to "win." But, you can see that this is a lot more narrow a definition than they cannot already lean to one side or the other. Judges and juries can get in trouble if they have or exercise *unfair* prejudice—but not just prejudice. Good luck figuring out where a prejudice crosses the line.

The nuances of *bias, partiality, prejudice* are worth thinking about—not just in legal matters, sports or strengthening your abs. They also affect areas you might think are objective—like math. DATA MINING—finding patterns in the [exabytes](#) of data from our clicks online, social media posts, page views, etc—is getting a lot of attention right now in debates about media bias, neutrality and fairness.

That's because our billions of clicks and posts and page views as well as the words and images we use/view online reflect our personal and cultural biases—racial, gender, ethnic, political, age, ability, attractiveness, body weight, acoustic, aesthetic...and on and on. Data science would like to gather data and determine what it means "objectively." But, our data aren't neutral—they are *biased, partial, prejudiced*.

Do you know the phrase **Garbage In, Garbage Out?** It means if you have flawed data input, your output will also be flawed.

Have you thought about how a search engine works? In the old days (I'm thinking 1993, before the World Wide Web...when the internet was really just file transfers and message boards), the person who made and uploaded a file or message assigned **keywords** to it—kinda like tagging today. Anyone could run a search for those keywords—then filter through the results. There were limited numbers of keywords (for technical reasons), and SEARCH couldn't look for anything but these. Can you imagine how limited that would be? What if I had 5 keywords for this podcast and using those to create a list of files with those keywords and then opening up THIS file in the list were the only way anyone could access it? Library Dewey Decimal systems work like this. This is why all of us Gen X and older are still grumpy about how easy the Internet made everything.

Google revolutionized this by inventing **bots**—in layman's terms, "reading" programs that would cruise the Internet, open every file and message uploaded, scan the content (words, images, numbers, etc) and then report back what they found to the "indexer"—a "collecting" program that combined all the bots' results together in one place.

The indexer is the "engine" of the search—you type something in the search box, and the indexer shows you all the bot results that include your search term.

Well, that fixed the biggest problem with searching: being limited to just keywords. You could look for phrases and sentences and... Ah, those were the days!

Internet use was exploding, though, so the next SEARCH problem to tackle became **filtering**. Aaaaand that's where bias comes back in.

Google—back when its corporate motto was, and I quote: "*Don't be evil.*" and before it even thought about having things like...*ha ha ha*...internet ADS—invented what it thought would be a neutral formula for picking which results should be ranked first, second, etc. For any term that had been searched before, it would look at the history of people's clicks—the more people clicked on a result when they searched for that term, the higher THAT result would get ranked. The idea may seem obvious now, but back then it was revolutionary: people's searches would DRIVE the engine, not some test of the content for accurate fit.

This is a nearly-perfect democracy for ranking results. And it reminds us of an uncomfortable truth: democracies aren't neutral, unbiased, unprejudiced or fair. They are just numerically transparent in their rule: *the option with the most votes wins*. Whatever result was the most popular **quote** "answer" **unquote** people had chosen before, got ranked the most likely "answer" people would choose now—and it was moved to the top of the results list, pushing everything else down. Even if that answer was irrelevant, wrong, stupid, hateful. Like democracy, the will of the people was supreme.

More on this in the next podcast. Check out the Dewey Decimal and Google Basic Search Operators I've pasted into this assignment—the latter can save you hours and hours of time filtering results.

Dewey Decimal System Chart

Summary Table Illustrating the Sub-divisions of the Ten Main Classes

000	Generalities	500	Natural Sciences/Mathematics
010	Bibliography	510	Mathematics
020	Literary Information Sciences	520	Astronomy & Allied Sciences
030	General Encyclopedic Works	530	Physics
040	General Serial Publications	540	Chemistry & Allied Sciences
050	General Organizations & Missions	550	Earth Sciences
060	General Collections	560	Paleontology & Paleozoology
070	News Media, Journalism & Publishing	570	Life Sciences: Biology
080	General Manuscripts	580	Plants
090	Manuscripts & Rare Books	590	Animals
100	Philosophy: Psychology	600	Technology (Applied Sciences)
110	Metaphysics	610	Medical Sciences
120	Epistemology, Causation, Humankind	620	Engineering
130	Personal Phenomena	630	Agriculture
140	Specific Philosophical Viewpoints	640	Home Economics
150	Psychology	650	Managerial Services
160	Logic	660	Chemical Engineering
170	Ethics (Moral philosophy)	670	Manufacturing
180	Ancient Medieval Oriental	680	Manufacture-specific uses
190	Modern Western Philosophy	690	Buildings
200	Religion	700	The Arts
210	Philosophy & Theory of Religion	710	Clasic & Landscape Art
220	Bible	720	Architecture
230	Christianity: Christian Theology	730	Plastic Arts: Sculpture
240	Christian Moral & Devotional	740	Drawing, Decorative Arts
250	Christian Orders & Local Church	750	Paintings & Printings
260	Social & Ecclesiastical Theology	760	Graphic Arts: Printmaking
270	History & Geography of Church	770	Photography
280	Christian Denominations & Sects	780	Music
290	Other Religions & Comparative Religion	790	Extraneous & Performing Arts

Dewey Decimal Classification 21st Edition

300	The Social Sciences	800	Literature & Rhetoric
310	Collections of General Statistics	810	American Literature in English
320	Political Science	820	English & Old English Literature
330	Economics	830	Literature of Germanic Languages
340	Law	840	Literature of Romance Languages
350	Public Administration & Military	850	Italian, Romanian, Rhaeto-Romanic
360	Social Problems & Services, Assoc.	860	Spanish & Portuguese Literature
370	Education	870	Italic Literature: Latin
380	Commerce, Communications	880	Hellenic Literature: Classical Greek
390	Commerce, Communications	890	Literature of Other Languages
400	Language	900	Geography & History
410	Linguistics	910	Geography & Travel
420	English & Old English	920	Biography, Genealogy, Insigins
430	Germanic Languages: German	930	History of Ancient World to ca. 400
440	Romance Languages: French	940	General History of Europe
450	Indian, Rhaeto-Romanic, Rhaeto-Romanic	950	General History of Asia Far East
460	Spanish & Portuguese Languages	960	General History of Africa
470	Italic Languages: Latin	970	General History of North America
480	Hellenic: Classical Greek	980	General History of South America
490	Other Languages	990	General History of Other Areas

Google Basic Search Operators

-	Exclude a word or phrase. Birds <i>not</i> in Toronto, including <i>not</i> the baseball team with blue jays -toronto
*	Acts as a wildcard and tells Google to "fill in the blank," returning results for any word. You'll get ANYthing with Leia, no matter what comes <i>before</i> with * Leia You'll get ANYthing with Leia, no matter what comes <i>after</i> with Leia * Not sure of the spelling? Try the * in the middle of the word: Le*a or L*ia
#..#	Search for a range of numbers, like between two dates. Like this: names of us presidents 1790..1850
" "	Force the search to look for <i>your exact phrase</i> rather than adding synonyms or other factors you aren't interested in. Like this: "Princess Leia President"
	Identical to using OR, which tells Google that the words can be used interchangeably, giving you results for X or Y or both. Like this: bagels new york los angeles
()	Group words or operators together to control the search results . Like this: marketing agency (new york OR los angeles)

Let's get down to the nitty gritty...

Today, now, **THIS PERIOD**: Think about, research, discuss, outline, word vomit, draw—whatever steps have WORKED for you in the past—to begin to **DRAFT** your best attempt at answering this prompt in 650 words or less:

Why am I a good fit for this SPECIFIC college/organization with the skills, knowledge and experience I will have when I start?

I, admissions insider, will give you feedback on your college admissions essay **THIS WAY, WITH THIS PROMPT—once**.

This has been the most popular assignment in my class, and many students have completely rethought their college essays based on what they got as feedback on it.

My sincere, no B*S* suggestion?

Spend twice the time you WANT to researching yourself, the terms of the prompt and the college and twice the time you want crafting your response; act as if your acceptance to the program actually depends on it. Then—when Friday comes around, stop and SUBMIT it by the end of the class period (even if you think it sucks!). The more effort you put into researching and crafting your essay, the more useful my feedback will be. This is why I push you to dive in to it *now* before the tsunami of *other* schoolwork comes ashore.

...

Some **known unknowns** about crafting a college admissions essay that I can offer concrete help with...

Donald Murray, Composition Researcher, says...

Amateurs try to write with words; professionals write with information. They collect warehouses full of information, far more than they need, so much information that its sheer abundance makes the need for meaning and order insistent. ("The Essential Delay" 716).

I do not adhere to Murray's categorical assertion about amateurs versus professionals, but I will say that writing with information (offering *things* to readers to consider) is rare in **student** (college *and* high school) writers, while clichés and general statements (without *things* to "show" them to readers) are prevalent.

Exs: I am a hard working student who likes to be challenged. (**cliché/general statements**)

I find it easy to remember what I read. But, in my history class I go beyond studying the textbook to watch documentaries and research articles that question the common view of events we are discussing—especially when I think I know "the truth" of the matter. My teachers have supported me by asking me to contribute in discussions—which makes me feel even more motivated to learn. (**informational "proof"**)

Since in The. Most. Important. Essay. Of. Your. Life. you want your *writing* to show your skills/ knowledge/ experience, **my advice** is to focus

your **preplanning/prewriting** on:

- **what evidence you elect to offer about yourself (is it specific? is it proof of what you are/do?)**
a hard-worker who once spent a *whole night* on a paper? GASP! a leader who thinks out of the box, by joining a well-established organization in a well-established role and doing the same things it always does? a self-directed learner who spend hours working on a skill/topic for no reward or grade? a listener who honors what others have to offer?...

and your **drafting** on:

- **what words you select to explain yourself (OD: what they mean to your audience, NOT you)**
passion? That's gross! *leader, proactive, open-minded, dedicated, successful?* Yawn. How about *patient, pause to think before I act, ethical, resourceful, sensitive,...implacable?*

your **editing** comes AT THE END:

- when you've got your ideas into words, **then hustle**: offer **someone good with grammar/ writing** a coffee/ice cream/help with making a meme/*something* to sit with you for an hour MAX and refine 1) your conventions, *then* 2) your sequencing, and **ONLY then** 3) the sophistication/level of your wording. Doing it alone? Do it in the same order—*trust me* on this.

Are YOU good at that stuff? Make a contract with someone to **help edit theirs if you can talk through yours for an hour MAX** to test out if what you decided to talk about comes across the way you wanted to a reader.

Their help "listening" is likely to be more valuable than yours "editing!"

...

Trinh T. Minh-ha, Artist, says...

I am so much that nothing can enter me or pass through me. I struggle, I resist, and I am filled with my own self. The 'personal' may liberate as it may enslave ... **How do you describe difference without bursting into a series of euphoric narcissistic accounts of yourself?** (*Woman, Native, Other* 28 and 35, qtd in Jarratt "Beside Ourselves" 1389—my emphasis)

Keep her description in mind as you partake of **some down and dirty advice about unknown unknowns of the application essay...**

Most college and job applications solicit evidence about you in two categories

You In Action (You As An Individual)—e.g., discussing a **pivotal** point in your life, describing how you learned/ decided/ accomplished something, answering a values/character question, etc

And

You in Context (You Vis á Vis The Pool of Applicants)—your scores, GPA, resume, goals, special circumstances, etc

—so that they can determine **how “safe” an investment you are**. Never forget you represent dedicated resources—time and money—to them.

Just Cold, Hard FAX:

If you accept their offer, get through the program they are trying to fill, on time, without using extra resources and then make them look good as a graduate—they’ve “won.” They “lose” if you reject their offer, drop out, if the spots they are trying to fill go empty, if they have to provide extra resources, if you don’t make them look good as a graduate.

Like any investor, they judge you based on broad characteristics that they think equal a “win:”

- **What drives you to succeed** at the kind of work you’ll be doing? (use constant feedback?... are hyper-competitive?...only interested in the end result?...want to pay-it-backward/forward?...only feel satisfied if you can do it well?...))
- **How do you handle challenges** like you will face in their program? (are you collaborative?... self-reliant?...addicted to risk?...careful?...a “gut feeling” type?...got a system that works?...))
- **How have you already met expectations** like those of their program? (got analogous experience?...a long track record of similar tasks?...some lower level preparation?...insider experience/ knowledge?...solid fundamentals to apply?...))

Remember my prompt?—the admissions scorers will be reading your answer to see how what you say/prove about yourself FITS what they think means a win/loss with their students.

So—you may think *liking constant feedback* sounds like a weakness: BUT, not for a program that focuses (like Google’s corporate policy) on teams where members evaluate and complement each other. In a program like that *being competitive, focused on the goal*, etc would be a BAD FIT. Vice-versa if the program is all about the end product.

Similarly, having *worked out your own system to deal with challenges* might sound great (after all, it means that you won’t be learning how to do it for the first time as their student); BUT if a program is dedicated to pushing students to their limits/expanding their flexibility—you might be a mismatch.

Applicants often overlook experience they have that is relevant to schools. We did a study while I was at the UW’s School of Dentistry and found that applicants who had family members in health care (no matter the job) did better than other students once they got in. It seems they had better ideas of what the reality of clinics, hospitals and offices were like and that helped them learn and do what was required. *So did kids who had volunteered at clinics/hospitals for a substantial period of time.* Med schools found that applicants who had built models (like miniature cars, etc) growing up, ended up better med students. *They thought it might be in part, hand-eye coordination, but also the attention to detail, patience and planning step-by-step that models “taught” applicants.* Often experiences that got you interested in the field (helping friends through crises made you consider psychology; having to translate for your family made you interested in public service, etc) are ALSO experiences that prepare you for the kind of work/thinking it does. So, offer them as specific PROOF—evidence that you’re a good fit for the program’s expectations.

BUT

Be honest about who you are—in action and in context—and **how who you are and what you want to accomplish fits their program—no fudging!** Don’t try to impersonate the person you think they want. Have a little pride! (Or at least accept that they might smell a rat, having been trained to do pest control.) Give them YOUR best shot. If YOU aren’t what they want, then...remember...

You’re also making a HUGE investment of YOUR time and money; *your* reading of their admissions materials, performance data and evidence in course catalogs, department websites, press releases, etc should be focused on **getting satisfactory answers to the same questions from them**. Why would you interview for a job *you* don’t want to do? (...unless you’re desperate and will take *anything*, right?...) A mismatch doesn’t help *you* win. (Sure, it’s impressive that you got in/hired, but you may not stay and almost surely won’t get what YOU wanted out of it—your investment *and* theirs failed).

So, GET STARTED on that draft.

Get stuck? Need nitty-gritty specifics? Check out my supplemental ***If...Then Guide to Writing the Personal Essay*** on my website, which is at <https://www.everettsd.org/jhs-jbaker>

Next I’ll talk IN DEPTH about “The Diversity Question.”

Week 3 Day 2

Podcast

Today’s topic is a continuation on BIAS.

Last podcast, I, a Gen Xer, talked through the Google revolution—the invention of a people-powered algorithm for ranking search results. An algorithm is a formula computers use to sort data.

Flashforward from Google's early days and look at how data mining tries to use the same principle in new algorithms to answer these burning questions:

- What will this user be buying/viewing/reading next, based on theirs and others' history of buying/viewing/reading?
- What is the most important/popular/correct/useful item to this user on this topic right now, based on the history of theirs and others' selected options?

You've probably experienced the "huh?" moment when a service recommends a product, show or site for you "based on your interests"...which you think is not AT ALL something you would want. *Netflix—I'm looking at you*. And you might also have had the scary movie creeps when ads for something you just mentioned in an email or read on a post start stalking you on every site you visit.

BIAS might be annoying in those cases. But, consider an algorithm where bias is actually *illegal*:

- Who is the best applicant for this job, based on their resume?

To evaluate this the algorithm compares the resume items with preset criteria and rank the matches highest to lowest. Sounds objective.

Where's the bias? First—in the criteria... Where do they come from? Not surprisingly, just like the ads and suggestions you get, the criteria are based—in most cases—mostly on previous profiles. Algorithms use the criteria and rank job applicants according to who has gotten the same job *before*. The word for this is *trends*. I won't get real mathy or statistical here, but it works like this:

If most of the time in the past, someone hired for the job went to Harvard Business School, *Harvard Business School graduation* will be a criterion for ranking an applicant. So will 10 years of Java experience, internship with Bank of America, member of Girl Scouts, Pacific Northwest background, etc.

Where past hiring was biased, partial, prejudiced or non-neutral for, say, race, gender, ethnicity, age, ability, culture, area of the country, height—whatever; the algorithm will **replicate** the bias. The same **inherent** bias is what makes standardized tests unfair—they are designed and scored according to past trends. If people in the past knew the word "regatta" and got a high SAT score, then the algorithm thinks you should, too.

Researchers have documented such bias. [One study](#) looked just at the name on a resume—if it *sounded* African-American, that had a significant negative impact on the applicant's chances of getting an invite to interview. [Other studies](#) have switched the names, genders, clubs/organizations, area of the country and other data on the same resume and tested if it made a difference when they applied. Spoiler: *oooo, boy did it*. I linked a review of these studies in this podcast ASSIGNMENT.

Just because the algorithm doesn't *intend* to discriminate, doesn't mean it isn't discriminating. And discrimination based on the following—intentional or not—is illegal:

Applicants, employees and former employees are protected from employment discrimination based on [race](#), [color](#), [religion](#), [sex](#) (including [pregnancy](#), [sexual orientation](#), or [gender identity](#)), [national origin](#), [age](#) (40 or older), [disability](#) and [genetic information](#) (including family medical history).

That's the [Equal Employment Opportunity Commission](#)—the federal watchdog organization's—definition. That means it's the one a company can be sued for violating.

Ranking some people higher and some lower based on, say, having "Black Student Union" as an organization, naming Chinese schools or Ghanaian companies they have worked with, listing "family leave" as a reason for gaps in their employment history, having a college degree from the 80s or later, being a member of Special Olympics—these are all discriminatory acts. Data science is searching for a way to "clean up" algorithms so that they do not replicate the bias that human hiring has historically had (did you hear that alliteration...chef's kiss**). I say to programmers: Good luck with that.

The fact that there's bias in data mining is not transparent. There's no "smoking gun" like FIND <all> WHITE, MALE, 50ish, TALL, Javascript Masters; IGNORE <all> OTHERS in an algorithm. This is important. Because it means it's up to researchers to question their own biases to think to look for it, to find it and to figure out ways to counteract it.

Unfortunately, researchers looking for problems in data mining don't get paid or supported as well as people who build algorithms for data mining do. It doesn't profit a company the same way. This is, of course, another bias with a big impact. If writing code attracts the best and brightest away from researching code, fewer and less qualified people are working on the problems while more and better qualified people are creating them—unintentionally or not.

That sounds pretty bleak. But, let us remember that we aren't totally at the mercy of the borg. The algorithms used for data mining can be FOOLED. Kpop fans know this waaaaaay too well.

I leave you today with My Current FAVORITE case of people-driven manipulation of people-driven data mining algorithms:

When Covid-19 first hit Wuhan, China and everyone got locked down in their homes (do you remember how crazy that sounded back in January...of THIS year?). Students spammed the schools' online learning app with 1 star reviews. Why? Cuz they hated it, yes. But

also because they knew that an app with a low average rating would get taken down by the App Store. It worked! Schools had to scramble to figure out what to do when the apps disappeared. *Take that, Boomers! And take that, data miners!*

<https://www.theverge.com/2020/3/9/21171495/wuhan-students-dingtalk-hooky-nyc-columbia-princeton-app-store-reviews>

For the record:



I am **not** trying to turn you into hackers.

Myths and Truths about “The Diversity Question”

AKA—*So, my race/ethnicity/heritage/color is going to mean I might/might not get in, right?*

Short answer: No—even private colleges, if they get federal funding (including students’ loans) are bound by a set of legal decisions from before you started kindergarten which ended affirmative action in college admissions.

Longer answer

The University of Michigan Supreme Court cases—

<https://caselaw.findlaw.com/us-supreme-court/539/306.html>

<https://caselaw.findlaw.com/us-supreme-court/539/244.html>

considered THIS scenario, which is how affirmative action in admissions worked **prior to 2006** at the Univ of Michigan and its law school (similar to most other public colleges then):

Admissions made two “piles” of applications—“minority” and “regular.” Each year a certain number of spots were committed to the “minority” pile; the rest were for “regular.” Say it was 10—Admissions would rank and fill the 10 slots from the minority pile ONLY. Then the rest of the slots, say 90, were ranked and filled from the regular pile and any “minority” applicants that didn’t get one of the 10, if there were still slots left open.

The Supreme Court found this to be **unfair preferential treatment** for “minority” applicants **because it was based solely on a demographic trait**. The justices agreed that **diversity** was a legitimate goal for colleges, but they pointed out that assigning slots based only on the checkboxes for race/ethnicity wasn’t “diversity,” it was a racial/ethnic quota. {Quotas had been *required* by earlier affirmative action laws, but the Supreme Court now argued that those laws and quotas were unconstitutional.}

What COULD be done, they found was THIS:

Admissions could ask ALL applicants to make a case that they...*see if this sounds familiar...would contribute to/support diversity in the college’s community if admitted*. Then ALL applicants would be eligible to be rated higher as an applicant if they brought something to the school that enhanced its programs. And that boost in rating would be based on evidence they had given rather than on a checkbox.

I often hear from students who say, “I am White, grew up in a suburb, middle-class...so I don’t add anything to a school’s diversity.” And I’ve overheard students say that someone “got in because they are...fill in the blank...Black, Hispanic, poor, ...whatever.”

Those statements are false. What’s true is this:

Showing (not just *saying*) that

YOUR experiences, knowledge, outlook, interests or approach to the subject for YOUR field(s) of study

add SOMETHING

the school does NOT already have/ isn’t likely to get much

in its classes and activities

means

YOU are a higher ranked applicant

than those who replicate what is already there.

THIS IS WHAT THE “DIVERSITY” QUESTION IS *REALLY* ASKING—

If you know investors, you know that they *really* hope you’ll pay dividends, so they want to hear:

- **What contribution do you bring to their program** (what value to OTHER STUDENTS is there in your skills, resources, experience, viewpoint, knowledge?)...that they can’t get easily or don’t already have? *NOT* what category you fill, but what **outlier** knowledge/ skills/ experience/ involvement/ access you bring to the programs THEY are investing in.
- **How well do your longer-term plans match their longer-term goals** (how are you a means to an end of *theirs*?)? Most schools aren’t just in the business of granting degrees (sadly)—they are BRANDS (even if they are publicly funded). How do you add to the value their alumni, donors, advocates “get” from being associated with the school? (what kind of bragging rights do you give them?) **THIS IS WHAT MOST PRIVATE SCHOLARSHIPS ARE BASED ON!!!!**

The Bottom Line:

The college admissions essay is like a job application: the people reading your application are thinking, “we are looking to expand; what can you do **for us**?” You’ve got one shot to make them think—*we NEED to get this one!*

What applicants do **WRONG**:

- Write the essay like a **love letter**: “How do I love thee, school? Let me count the ways”—if you have a line like “I have dreamed of being a [school mascot] since I was a child” you are guilty! Start OVER—why should they love YOU?!? They *know* you love them—why should they text you after this date?
- **Hype their family** instead of themselves. MODEST PEOPLE ARE PRONE TO THIS! I’m going to give it to you straight: Schools do not care about the sacrifices your family made, the hard work your parents do or tough times in the past. Prove that YOU do something different, better, more than other applicants because of their influence. Otherwise, just let Mom apply!
- Restate their **resume**. You only get one application read, so use every spot in it to say something MORE, rather than repeat what they can find out about you in the other spots. Plus—restating makes them wonder if that’s ALL you’ve got to talk about.
- Sound like a **future obituary**—people often list off the “headlines” of their life (won best X award, volunteered at Y) instead of offering a glimpse of you LIVING. Talking about what a typical day corraling your siblings, helping keep the house together, keeping in touch with friends, getting your work done, etc tells them more about who you are and what you care about than titles!
- Perform a **tragedy**: Your “compelling story” isn’t the trauma/pain you’ve suffered. It’s what you can do NOW, know NOW, focus on NOW that they care about. They don’t offer admission to someone because they feel bad about what the person suffered—they offer admission because they think the person was made strong, aware, wise, skilled, focused...from suffering or from NOT suffering, but still learning.

There are loads of tips, good and bad, online about what to say in your application essay. From my ongoing and past experience with selection committees, as unsexy as it might sound, I say...

Talk to someone who knows you about what THEY would point out about you if they got a phone call from admissions asking, “why should we want this person?” What is different about us isn’t different to us. We think it’s normal to be like that. Those around us, though—they see it.

Are you the Mom Friend of your group? The Listener? The person that pushes everybody else to try something new? Do your friends know they can always ask you if they need to know deadlines, requirements and due dates? Are you someone people like to have in a group because you make it ok to have to do grunt work?...cuz you find ways to explain things so they don’t feel stupid?...cuz you’re willing to say “I don’t get it” when no one else wants to admit it? Are you really good at setting and respecting boundaries? Do you do the stuff that no one says thank you for? Do you back off so other people get space, recognition, attention, a chance to lead?

...aren’t these valuable to colleges?

Say it with me: I AM WORTHY. Write your essay so that even someone tired and far away and a stranger can “see” it.

Week 3 LIF

I updated the Canvas ASSIGNMENTS page—if you select **SORT BY TYPE** in the right corner, you will see the current posted lesson at the top, and then previous work, previous lessons (without work to submit) and previous podcasts. If you stick with **SORT BY DATE**, Canvas creates “outstanding work” “previous” etc.

A new resource on the Washington tuition+fee grant program: <https://wsac.wa.gov/wcg>

Submit the Preassessment HERE:

<https://drive.google.com/drive/folders/190QNKKSHIVPZ156UT86ipkMlrgyeYdu?usp=sharing>

Week 4 Day 1

Podcast

Today’s topic is college.

I know—you’ve been talked at A LOT about college. I remember my own kid’s second day of kindergarten. They got in the car with their two teacher parents and burst out crying. When we asked what was wrong, here’s what we heard:

I’m never going to get into college! There’s this test you have to pass to graduate from high school and it’s hard and Mom, Dad...I don’t even know what’s on the test! I’m going to fail!

Day 2 of kindergarten. (For the record we skipped dinner and went out for ice cream—the only response I think educator parents can have to dealing with what school does to their kids and what they realize they are doing to other people’s kids.)

Here’s my personal “ideas worth sharing” on college: it’s complicated, and people with insider info (because they have family who went/are going, etc) know ins and outs that others don’t. Today, I’d like to be your insider.

I once had a senior ask me—embarrassed—if, when you got to college, they gave you a set schedule of courses like in Harry Potter. So, forgive me for perhaps repeating something you already know—but I want to lay out the basics just in case:

FIRST—college means different things. It can mean a set of classes that, if you pass, give you a certificate to do technical jobs like auto mechanics, plumbing, medical or dental assistant, welding, etc. Certificate programs are offered by most community colleges. You sign up for the courses you want in order (maybe auto mechanics 1, then 2, then 3), pay for each of them you take, pass—and when you've got all of them done, then you submit your transcript (or transcripts if you take courses at more than one college) to a state agency, pay a fee, and get your certificate. Teachers have certificates, as do doctors and other professionals.

You do not need a high school diploma, an SAT score or anything else to enroll in community college courses. That's what the "community" in community college stands for.

There is another program you start and finish entirely at a community college: An Associate's Degree. (an AA or AS) This is a college degree that takes full time school for two years to finish. And there are lots of careers that look for it as the "degree" to be hired. I put a link to a site that looks at the jobs that use Associates on this assignment. Lots of associate degree courses are the same as university classes.

<https://www.geteducated.com/careers/highest-paying-associate-degree-jobs/>

In fact, most of the courses students take in the first two years at a 4 year university or college—ones like Chemistry, Math, English, etc—are also offered at community colleges and count toward Associates degrees.

Let's call these *100 and 200 level prereq* courses. 100 refers to Freshman level; 200 is Sophomore level. *Prereq* means that these courses have to be passed—sometimes you even have to get a high grade in them—in order to be allowed to enroll in more advanced classes in the same department.

To give you a real life example: business programs at nearly every college usually have more students than they can handle. So, they set rules like "only the top 10% of students in Accounting 101 can enroll in Accounting 201—and only students who get a B or higher in Accounting 201 are allowed to go on to Account 301, etc." To get a four-year business degree, one of the requirements a student has to meet is to have, say, 3 years of accounting courses. Students who can't enroll in Acct 201 because they are not the top 10% *can't get their degree in business*. They need to pursue a degree in something else—maybe something they weren't as interested in.

When you hear someone say they are going to "start at community college and transfer to a university" they mean they are going to take as many 100 and 200 level prereq courses as possible and then apply to enter a university as a JUNIOR (3rd year) student, bringing the credits for those courses "with them" —called *transferring credits*—to "count" as their FRESHMAN and SOPHOMORE year credits at the university. Then, all they have left is 2 years of 300 and 400 level courses and any missing prereqs to pass so they can earn their Bachelor's degree—a BA or BS...BS is for sciences, BA is for everything else.

Why take this route to a degree? Well—first, you don't have to go through the stress of admissions to start taking courses that "count." That's a plus my seniors can probably relate to right now. Second, community college is much, much, much, much cheaper than most colleges—even though the courses are the same. Third, community colleges' scheduling of their courses is often much more convenient for someone who isn't doing full time school, isn't living in a dorm on campus or who works during the daytime. Also, community college teachers are professors and not graduate students who are assigned to teach a class while they are studying, like public 4 year university instructors often are.

Wait, what?

Who teaches—and that also means who GRADES you—in a college course is something lots of students don't think about. But you know how much it matters in middle and high school. Imagine now that you're *paying* for school and you *have* to do well in the course to go on in that degree—who teaches and grades it really, REALLY matters.

So—it can be really wise to take especially the hardest prereq courses at community college, where the class will likely be smaller than on a university campus and will be taught by a professor. Like instead of 600 in a big lecture hall with study and quiz sections dividing students into small groups, the class will be 25 and meet together with the same teacher every session.

This is the real world case for the NUMBER ONE most IMPORTANT class for students who are interested in anything having to do with medicine: Chem 101. All over the country and at every level of college—community, public 4 year, private and elite, Ivy league schools, HALF of all students who set out to do a science degree drop out of sciences because of Chem 101. It is designed that way: to "weed" out students—just like the rules for Acct 101. You need a 4.0 in Chem if you want to go on to med school—what do you do when you barely pass or even fail it? HALF switch to a different degree.

PRIVATE 4 year colleges **rarely** use graduate students as instructors—but they may still have **huge class sizes** and quiz sections for some prereqs. Some PUBLIC 4 year colleges (ahem...WSU, UW Bothell, Western) RARELY use grad students as teachers; others (ahem...UW Seattle) ALMOST ALWAYS use grad students to teach prereq courses. When you're considering a college—check who teaches and how big class sizes are.

Don't get me wrong. Some grad student instructors are fantastic—after all, they're students, too; so they can be better in-touch with what it's like for you. But, it's hard to know in advance if your class will have a good one—since they usually only teach a course once or twice. Professors have ratemyprofessor.com and other history you can look at to judge before you enroll.

That's ALREADY a lot—looks like this topic will need to be continued.

Proposal

Your survey feedback was clear: most want to be able to discuss class stuff with each other—some of you with video enabled; some not. While almost everyone is willing to put up with me choosing discussion partners, there are only a few who are not okay with such discussions if they choose partners themselves.

I'd like to focus on that area of near consensus.

I'd like to try this out **for DAY 2 this week**:

- have a short overview lesson on ASSIGNMENTS
- schedule **an hour-long** live conference (last hour of class period)
- set up 8 “select your own” break out rooms in Canvas conference
- make the **even** ones video-ok; the **odd** ones text-chat only.
- present (or link to) model college admission responses
- ask that you use the discussion with peers to play the part of a table of “admissions scorers”
- also create an **alternate** DISCUSSION thread in Canvas for those who cannot attend, want to extend their conversation, etc.
- set up a short survey for anonymized feedback on what to tweak/keep/drop/try (*not a tik tok dance!) about this format for discussion

Trust me on this: CHOOSE to work with people who are DIFFERENT FROM YOU in a group—the less well you know each other, the better (not sure? **Consider this a test of that “diversity adds value” argument made by the Supreme Court in the UMich cases**).

Please leave your concerns/suggestions/comments as the **OPTIONAL SUBMIT** for this assignment today.

ASSIGNMENT: **Read #1 first** if you were born on or before July 2; **Listen to #2 first** if you were born on July 3-Dec 31. **Do the steps below** and **then** return to the other text and repeat the steps.

1. Hoover, Eric. “What colleges want in an applicant (everything).” *New York Times*. 1 Nov 2017.
<https://www.nytimes.com/2017/11/01/education/edlife/what-college-admissions-wants.html?hpw&rref=education&action=click&pgtype=Homepage&module=well-region®ion=bottom-well&WT.nav=bottom-well> Accessed 1 Nov 2017.
2. James, Rollye. “Who Gets In To Top Colleges and Why? [Radio Interview with Jeffrey Selingo]” 21 Sept 2020.
<https://wgnradio.com/rollye-james/who-gets-in-to-top-colleges-and-why/>

IF THAT DOESN'T WORK: <https://www.youtube.com/watch?v=LLveGvDbyBE>

Everyone reads both, but in opposite order because *the order you read influences your interpretation*. Since these articles are about a topic that matters, we want as useful a body of interpretations as possible.

Step One:

What do people/institutions included in the text think these things ARE in detail:

applicant (good, bad, etc)	education	higher education's mission
application/applicant info	learning	college student's mission

What are the **operational definitions** of **these terms** AS USED in this text **explicitly** or **implicitly**?

For example: The text might imply/state that a “good” applicant knows a lot about the college program, its majors, requirements, styles of teaching, goals for its graduates, etc. Or imply/state that a “bad” applicant picks a school based on “brand-recognition.”

...

Think about how fundamental the complex criteria and assumptions that each school, counselor, applicant, donor, employer use to define the concepts of **applicant, education, learning, mission** are. If your understanding of any of these is even the slightest bit “off,” there are likely big consequences for you in real life. Right?

Academics have a name for such concepts: **ontology, the defining concept(s) of a field**. Without these concepts the field wouldn't **logically** exist—the field was created, in fact, to use, apply, examine, develop, fix,...these concepts.

Admissions cannot exist without the concept of *applicant* (don't discount the importance of this—where access to college is guaranteed, the concepts of *applicant* and *application* do not exist, only *registration* and *documentation*). The whole meaning of education's mission is thus different, too.)

By answering the Step One question, you **OD**'ed the *expressed* ontology of **college entrance** held by some people in the field. It should have brought up some *known unknowns* and made you worry about what *unknown unknowns* you might be missing about how college entrance works—what assumptions or definitions might be used against you as an applicant.

Step Two

Follow up question for the **ontological concepts** you identified in the text:

What **criteria** for measuring/examining *applicant, application, learning, student's mission* are contained in this text **explicitly** or **implicitly**?

How do people/institutions in the text think these can be tested/identified?

For example: The text may quote someone who says an applicant's knowledge of the program can be identified in the essays' inclusion or lack of details of corporate career goals, independent learning style, commitment to risk-taking and hands-on application of knowledge.

...

Academics have a name for how the concepts within an **ontology** get treated, too: **epistemology, the way to find/document how good a fit something is to the ontology's operational definition.**

By answering Step Two's question, you highlighted how some in the field expressed their method of "testing" applicants. It, too, should have brought up some *known unknowns* and made you worry about what *unknown unknowns* you might be missing about how college entrance works—what criteria or methodologies might be used against you as an applicant.

I suggest you **RECORD** the insights you come up with in examining each text—and investigate the KNOWN UNKNOWN and talk with others—on B day in discussion and outside of class—to see if you can find some UNKNOWN UNKNOWN for your VIP (very important paper)...the REAL college admissions essay.

After you analyze the ontologies and epistemologies of the remaining text—consider where there are agreements and disagreements, overlaps and gaps THAT MATTER to you.

BTW—the reading, thinking, writing, discussing, researching, re-thinking, pulling your hair out...all that you're doing now regarding college admissions is the SAME as what you will be doing for the class' texts. This isn't a detour or diversion: you're ON TRACK and MAKING PROGRESS!

Week 4 Day 2

Podcast

Before you play the part of an Admissions Scorer today, review a sample of published scoring guides for this, and select 2 different "rubrics" used for scoring from the search results in this link:

https://www.google.com/search?rlz=1C1CHBF_enUS875US875&sxsrf=ALeKk00Ihr76ScGwg4De_hnjEdhGfXmfnQ%3A1601320637318&ei=vTZyX6r8EpPV9AOWtJyoCQ&q=rubric+for+scoring+college+applications&oc=rubric+for+scoring+college+applications&gs_lcp=CgZwc3ktYWIQAzIICCEQFhAdEB46BAgjECc6CwgAELEDEIMBEJECogUIABCRAjoICC4QsQMqgwE6CwguELEDEMcbEKMCOgIIADoCC46CAguELEDEJECogQIABBDQgQILhBDQgUIABCxAzoHCAAQsQMqQzoFCC4QsQM6CAgAELEDEJECogQIABAKOgYIABAWEB46BAghEApQmWpYnZUBYPqWAWgAcAB4AIABcIgbXxaSAQQzOC4xmAEAoAEBqgEHZ3dzLXdpesABAQ&sclient=psy-ab&ved=0ahUKEwjzoiyIzsAhWTKn0KHYaB5UQ4dUDCA0&uact=5

This will hurt—but review your Preassessment against the 2 rubrics you selected. Do you see things worth rethinking, rewriting, redoing? Did it give you a confidence boost? Wanna make changes before I read your draft?—EMAIL me!

Your options to get credit for today's discussion:

1. Post to the DISCUSSION on Canvas (left list), respond to others' posts there.
2. Join CONFERENCES by 8:45/10:45 and choose an EVEN break out room; then click on the webcam icon if you'd like to be seen while you audio/text discuss.
3. Join CONFERENCES by 8:45/10:45 and choose an ODD break out room; then use text chat to discuss.

DISCUSSION:

In your discussion group today, review 3 real life submissions to college admissions below AS IF YOU WERE THE ADMISSIONS SCORERS. Here are the steps to take:

1. Read *Submission A* through WITHOUT DISCUSSING—use one of your selected rubrics as a baseline to "take notes" on the submission for yourself.
2. Each member of the group begin by ONLY discussing the POSITIVES. To do so, take turns filling in these blanks for one submission at a time:

___ makes them a good fit for this school (what do they "bring" that we value?)

___ evidence in the submission shows “this is true” (data, not just claims)

Because they are able to/have already practiced doing _____, they are likely to handle our requirements because... _____ (the assets they bring)

The choice of topic, wording and organization accomplish _____ for their argument. (how it “sounds” as writing)

3. NOW point out gaps, questions, issues, concerns. To do so, point out what you think might not be enough/right/fitting about

What academic/skill/maturity assets this applicant is demonstrating, based on the submission’s evidence.

We’ll talk in depth about this first example later, I promise. But, now that you’ve got it “down,” repeat the same steps above with *Submission B* and with *Submission C*.

Record the questions you realize you have for ME and for other people applying to colleges from this discussion.

Submission A

ESSAY: IN ORDER FOR THE ADMISSIONS STAFF OF NYU TO GET TO KNOW YOU, THE APPLICANT, BETTER, WE ASK THAT YOU ANSWER THE FOLLOWING QUESTION:

ARE THERE ANY SIGNIFICANT EXPERIENCES YOU HAVE HAD, OR ACCOMPLISHMENTS YOU HAVE REALIZED, THAT HAVE HELPED TO DEFINE YOU AS A PERSON?

I am a dynamic figure, often seen scaling walls and crushing ice. I have been known to remodel train stations on my lunch breaks, making them more efficient in the area of heat retention. I translate ethnic slurs for Cuban refugees, I write award-winning operas, I manage time efficiently. Occasionally, I tread water for three days in a row.

I woo women with my sensuous and godlike trombone playing, I can pilot bicycles up severe inclines with unflagging speed, and I cook Thirty-Minute Brownies in twenty minutes. I am an expert in stucco, a veteran in love, and an outlaw in Peru.

Using only a hoe and a large glass of water, I once single-handedly defended a small village in the Amazon Basin from a horde of ferocious army ants. I play bluegrass cello, I was scouted by the Mets, I am the subject of numerous documentaries. When I’m bored, I build large suspension bridges in my yard. I enjoy urban hang gliding. On Wednesdays, after school, I repair electrical appliances free of charge.

I am an abstract artist, a concrete analyst, and a ruthless bookie. Critics worldwide swoon over my original line of corduroy evening wear. I don’t perspire. I am a private citizen, yet I receive fan mail. I have been caller number nine and have won the weekend passes. Last summer I toured New Jersey with a traveling centrifugal-force demonstration. I bat 400. My deft floral arrangements have earned me fame in international botany circles. Children trust me.

I can hurl tennis rackets at small moving objects with deadly accuracy. I once read *Paradise Lost*, *Moby Dick*, and *David Copperfield* in one day and still had time to refurbish an entire dining room that evening. I know the exact location of every food item in the supermarket. I have performed several covert operations for the CIA. I sleep once a week; when I do sleep, I sleep in a chair. While on vacation in Canada, I successfully negotiated with a group of terrorists who had seized a small bakery. The laws of physics do not apply to me.

I balance, I weave, I dodge, I frolic, and my bills are all paid. On weekends, to let off steam, I participate in full-contact origami. Years ago I discovered the meaning of life but forgot to write it down. I have made extraordinary four course meals using only a mouli and a toaster oven. I breed prizewinning clams. I have won bullfights in San Juan, cliff-diving competitions in Sri Lanka, and spelling bees at the Kremlin. I have played Hamlet, I have performed open-heart surgery, and I have spoken with Elvis.

But I have not yet gone to college.

Submission B

I am writing to communicate my recommendation for **Candidate X** as a candidate for admission to STANFORD. As you can see from her/his transcript, test scores and resume, s/he has found opportunities to prepare her/himself for the future that reach beyond a typical student. In school, s/he challenged her/himself academically with AP (Calculus, History, Chemistry, Biology, Physics, Economics, English Literature) and college (Composition) courses in addition to maintaining long-term commitments to our Technology Student Association (TSA), Student Body Congress, environmental and humanitarian service organizations and both working and volunteering in the surrounding community.

As a student X stood out early and throughout my AP English Literature course for her/his willingness to challenge me, her/himself and others, to articulate our reasoning and analyze—not just present—evidence to support an argument or point of view. I do not doubt that her/his combination of confidence and humility as a learner gave her/him the ability to perform at the college level in high stakes scenarios then, and that it is the reason s/he is one of the strongest students in my University of Washington Freshman Composition course currently and in TSA’s most competitive events. It will serve her/him well, too, in her/his pursuit of a degree in biological sciences.

X’s capacity to engage with even the most complex material we teachers could throw at her/him, collaborate on long term projects with diverse groups of peers and community members and take risks in her/his academic work was severely tested by events, including a local school shooting, that involved her/his family, personally. No one would have blamed her/him for scaling back. But X took a brief hiatus to support her/his loved ones, then returned with a clear purpose, deliberately immersing and recommitting her/himself to not only his own success, but to applying her/his talents, knowledge and efforts to serving those in need of support. As you finalize your decisions about admissions, I hope you will consider X’s accomplishments and mature approach to scholarship. It would be an honor for Jackson High School to have X represent us in your program.

Submission C

I am writing to communicate my *strongest possible* recommendation of **Candidate Y** as a candidate for admission to PRINCETON. Her/his transcript and resume alone speak volumes, detailing her/his truly outstanding intellectual, leadership and athletic accomplishments. Not revealed by these data is something even rarer for a high schooler. Y is *not* foremost the star athlete or top-of-the-class student—although s/he certainly could claim these accolades if s/he wished. To those who have worked with Y, s/he is a larger-than-life icon of grit, ethical integrity and enthusiasm for any physical, problem-solving or intellectual challenge (preferably, s/he would say, a combination of all three!). Y as a person is far greater than even Y's impressive record can capture.

I say "to those who have worked with Y" because getting attention or credit for achievements is anathema to Y; teachers, teammates, coaches—we all discovered Y's true identity by witnessing her/him in action, firsthand. Ask anyone who has been lucky enough to be involved with Y's activities. They will say: s/he is a force to be reckoned with when it comes to independently learning and improving skills in any discipline, facing down injury, setbacks and opponents no matter the effort or time necessary to do so, following through on training, practice and performance at crunch times and collaborating and mentoring peers to lift everyone up as one.

In my AP English Literature and English Language courses, Y proved early and often that s/he had the capacity to analyze, articulate and reason, no matter what the subject matter, at an "A" level for a college student. Not protective of her/his GPA or little free time, Y sought out every opportunity in class to take intellectual risks, select deeper research topics and push her/himself to more rigorous standards of achievement. At the same time, s/he was day in and day out a reliable resource and supporter to peers who struggled, lacked self-confidence or needed a role model to be able to succeed themselves. It is no surprise to me that as a senior, Y again leads my class in terms of grades. I never doubted, either, that s/he would willingly step up to partner with an at-risk male/female peer, lead small group discussions and promote classmates with comments and help.

Having enjoyed having Y as an asset for my own college curriculum and instruction, I am confident that should you just give her/him the chance, you too will find that s/he not only impresses by how s/he grows but also by how much s/he contributes to others' growth in classes, study groups and projects. As you finalize your decisions about admissions, I hope you will consider Y's public accomplishments as well as her/his secret identity. It would be an honor for Jackson High School to have Y represent us on your campus.

Week 4 LIF

If you **didn't** love the format/way discussion worked this week, please give me feedback by taking this survey:

<https://forms.gle/HTCQTLPqsyMrk3766>

I'd love to hear your questions about college admissions, admissions essay writing, etc during today's class period—come on into conference and text-chat or audio chat me!

*Questions give me topics for podcasts; so, hit me up!!!

Week 5 Day 1

Podcast

Today's topic is more about college transfers!

I've talked about transferring community and other colleges' credit and exam scores into a college. And my cliffhanger was that it's not always the BEST decision to take college credit or exams—or to actually transfer your credits or scores.

There are two strands to my answer to the question Why not? The first is logistical. As I hinted at last time, logistically adding transfer credits to your college transcript may end up being **moot** (that means meaningless)—because even though you can get "credit" for it, you need to take the equivalent course anyway. This is the case for med school, which comes after your Bachelor's degree. Med schools—all grad schools—have prereqs for admission. Med schools won't count an exam equivalent as meeting the requirement.

Example: say you got that 4 on AP Bio and you transferred it into a Pass/Credit for Bio 101 and 102—like the college said you could. Then you go to apply to med school. It says you have to have, say, **one year of Bio**. If your school operates on quarters, that's 3 quarter courses—Bio 101, 102 and 103 for 15 credits total. For schools that use terms or semesters, it's probably Bio 101 and 102 as 6 credit courses, so 12 semester credits total.

In either case, using the AP exam score to replace 101 and 102 means, to the med school, that you are MISSING 101 and 102.

People who plan to go on to med school take the Bio classes at the college and don't transfer the credit. The same mismatch of "it counts at *this* college" but doesn't count somewhere *else* you enroll can happen if you move from school to school as an undergrad (that is, Bachelor's) student. Watch how this works:

Say you go from Everett Community College, which gives credit for a 3 on the AP Bio course for Bio &100, to UCLA. UCLA counts AP Bio exam scores 3, 4 and 5 as life science ELECTIVE credit, but not a required course for science majors like Bio 101. You need to take Bio 101 at UCLA to graduate with a science degree.

The other logistical problem you face if you transfer credit or an exam score is having to go into **a more advanced** course to fulfill one of the category requirements. The most common example of this is Calculus. Calc is HARD in high school. It's even harder in college. So, if your college gives you credit for an AP Calc or AP Calc AB score and you still have more Calc classes you need to take for your major/degree (which is generally true for Engineering, Computer Science and most science degrees), you're putting yourself into a more advanced level of a harder course than you took in high school.

Even my calc genius kids—and I've had them, believe me—opted to start at their colleges' first Calc course instead of "skip" ahead by using their exam credit or community college credit. If they had transferred the credit in, they would not be allowed to take the first Calc course, since they already "had" it on their transcript.

This drawback can be hard to recognize—sometimes transfer/exam credits can be used to "*waive a requirement*"...which sounds like a no-brainer. BUT—with that requirement "waived" on your record, you may not be allowed to take the courses that meet the

requirement and be forced instead to take more advanced courses. So, you waived the Writing requirement—now you can't take ENGL 100-level writing courses. You have to move on to the 200 level.

ADVISING, again, is a great place to sort all this out—you don't automatically transfer credits or exam scores, it's a form and process you go through once you're enrolled at the college. Going to advising to see what courses/exams would count for what and what that would do for you—as well as what the drawbacks are is a smart move!

So the bottom line for logistics:

If you're given the chance to take an exam or buy college credit for a course—it's worth it to look at the *trans-fer e-qui-va-len-cy* of colleges you might apply to. At least you'll know if it's likely to be accepted and for what. Later, when you have actually enrolled in that college, you can decide if it makes sense to actually transfer the credit or not.

What's the other strand that might make you want to skip taking or transferring credit? It's **your sanity**. Being forced to take an advanced class might not just hurt your GPA in college, it might really destroy your confidence and love for your subject. Or—to state it in the positive way: imagine starting at a college knowing that you've already done some or all of the learning and work that an important class requires—because you took AP or a college-in-the-high-school course for it. You sign up for the class and...feel the confidence? The break you'd be giving yourself so you can handle your other classes better?

I have had *hundreds* of kids do this for the writing requirement course I teach. They take it from me as a Jackson class, no college credit. Then they go on to—

I'm about to use words that are often referred to as "explicit language"...but, as a linguist I can say: because I care, I swear—

Kids who took my class—learned what colleges expect for writing, practiced it, got credit for senior English—kick ass in Writing classes in college. In fact, they often email me or stop by and tell me, *you won't believe it, Baker—the other kids in my classes don't know anything about how to write for college, how to research, how to cite sources. But I'm an A student.* Some of them would say they barely passed my class—often because it took everything they had to keep their sanity in high school, let alone deal with me!—but it paid off when they needed it to.

So, rather than only focus on the bang for the buck in terms of transfer credits of AP exams and college credits: and I know, we are always hyping how these will help you in the future—consider putting that buck in your personal sanity bank and earning some interest. Future you is going to be really grateful.

On that note: yes, college admissions likes college and AP on your record—but this does not mean you had to take the exam or take the course FOR COLLEGE CREDIT. You challenged yourself with college-level work, which is what they wanted to see. You stayed sane at the same time? Score!



Image from <https://www.franksarrislibrary.org/story-time-returns/>

So...some backstory on the submissions you "scored" last week...

Submission A elicits polar opposite reactions from people: Some LOVE this man and want to grant him the world for having the chutzpah and the writing chops to pull this response off. Others see a bullshitter showing off—they are two thumbs down, vote him off the island, give him kick in the pants on the way out.

Submission A went viral way before the World Wide Web was even imagined—it was forwarded as emails and copied to university discussion boards all over the country (wanna see a modernized version of what a pre-WWW screens looked like? Check out [this 1997 webpage](#)). (So, sorry—yes, EVERY admissions person knows about it and NO you shouldn't try to use it as a model.) It was actually written in 1989 (yeah, Gen X!)—and submitted to Brown University, who rejected the writer, Hugh Gallagher. It also got sent to NYU—where **The Most Interesting Applicant in the World** actually got in, and eventually graduated from. Gallagher also submitted it to a satire contest and won. So—he's not entirely full of it!

I use this example because it's funny. I mean, the man has talent. No doubt. I also use it because it proves my argument about colleges looking for fit.

Brown University values talent and originality and confidence, of course. BUT—its program is pretty traditional "academics:" seminars, lots of paper writing, that sort of thing. Risks? Total intellectual independence? Mmmmm...not so much. I totally understand why they rejected Hugh Gallagher. They thought what I thought: you're gifted...BUT...can you channel that into class assignments and projects?... or are you a chaos agent who won't do the reading but dominate discussions anyway? In my most nurturing moments I would ask: Would traditional academics stifle you?

Brown and I agree: We can't tell from this submission whether Gallagher would thrive or wilt. That makes him too big a risk.

NYU, however, seeks out risk-takers, likes to throw its students into chaotic situations and let them run with it. They believe that talent is as talent does. They judged Gallagher a risk worth taking. He graduated in 1994—which would suggest he got through his

courses and requirements on time. Maybe he would have done so at Brown; or maybe he ONLY succeeded because he was in an environment that matched him well.

Back to the present: What DOES the submission “show” about Gallagher? NOT that he is superhuman. Please, people, NO ONE can make 30 minute brownies in 20 minutes.

That he is willing and ABLE to take a BIG RISK, trusting his audience will recognize his mastery of not only *language* (so much so that he can break the rules) but his understanding of the situation and their *purpose* (judging his “worth” as a person) and the *validity* of his harsh challenge of it through satire (which is, by definition, criticizing something through *exaggeration of it*).

My analysis: What this essay ACTUALLY argues is, “your question is insulting. I—students—deserve to be respected for who we are, not ‘what we have accomplished.’” His wide range of examples of “worthy” acts (some ridiculous, others actually impressive—but improbable for him to have achieved) SHOWS—not just *claims*—Gallagher is mature, independent, confident as a thinker and colleague. It SHOWS he can compose in a way that *performs* (I mean the punctuation makes this a song...you can transcribe its rhythm, pauses, etc!)—and that he ALREADY is able to experiment, design and invent means to address college-level audiences at their level. No question—this is exceptional for an applicant.

It provokes the question: what does Gallagher want from college? Do you see that he has turned the tables on them? He’s getting them to question what they have that’s WORTH his time/effort. NYU was egotistical enough to say—*bring it on!* Brown said, *you’re out of our league.*

...
Before I talk about the two letters of recommendation you read, I want to ask you a serious question: *what gender do you think B is? C is?*...I ask because I’m always looking for help locating biases in my own writing/thinking about people. Does something I say/not say (or the way I avoid or emphasize saying something) give away that an applicant identifies as female or male without me ever explicitly naming that? *Please let me know if you think it does!*

...
Submission B has a backstory, too. She was recruited big time by all the ivy league schools—flew her out to campuses, the works. She had been planning for this for years and was sending out game stats, updates, etc. We met just about every day to talk about what coaches were offering and saying.

Then she tore a tendon.

The coaches who she had been on the phone with, texting, visiting for months on the daily wouldn’t even take calls from her. It was as if she had never existed to them. **I have never gotten over this:** she was suddenly NOTHING. You can probably guess what that did to her. (Don’t worry, this story has a happy #*\$%* ending—that’s why I didn’t need to commit acts of violence against these people.)

She had promised her mom’s friend that she would visit Whitman in Spokane—and after everything fell apart, the tour was there on her calendar. She went—I was actually worried about her, and made her check in by phone to be sure she was holding together ok.

She walked on campus and out of nowhere a former opponent in the state tournament came up and said, “B...? Is that you? NO WAY—are you considering going here? OMG...it would be so amazing if you could come to practices and help us out—I so admire you!...and on and on. She texted me.

B was like, *what? Other teams’ players respect me? I have a reputation for being there for other players?*

Then she did the tour and sat down with the admissions counselor—they looked at her transcript and talked about pre-med, gushed about the courses she had taken and her scores on exams and how knowledgeable she was about medicine and what she wanted to do. At the end, the counselor asked her offhandedly if she liked basketball, “since in Spokane it’s really big.”

THAT’s when she realized this counselor knew nothing about her as an athlete—just as a person, a student who wanted to be a surgeon. Someone who worked hard to really understand science and how it could be used to help real people. And they still thought she was amazing and wanted her to enroll.

Kids—*B had never considered that anyone would want her for herself.* She was so caught up in the Div 1 athlete rigamarole! She called me crying (can you imagine how scared I was?—)but it was happy crying. She had found the place she wanted to be. A month later she told me, “you know, I don’t miss basketball at all. I never thought I could live without it. Now, I’ve got so much more I love to do.”

Fast forward: a new med school opened in Spokane while she was an undergrad—guess where she’s going next?

So—what do you see in my letter that Whitman, too, thought showed she would be a good fit? Not just resume facts, right? The person, her values—how she treated others (which she didn’t even realize was special).

She would LOVE to know that maybe one high school senior, hearing her story, learned its lesson without having to go through the pain she endured. Are you that senior?

...
Submission C is almost as impossible a story as Hugh Gallagher’s fictional applicant violating the laws of physics. C would tell you that he struggled as a student—in high school and in college. His friends...they are the brilliant ones; they can just “get” something

the first time. For C, it's never that easy. He has to try it backward and forward, ask a lot of questions—he was sure his teachers all thought he was annoying and dumb.

He thought I was being “nice” in my letter of recommendation. I think he meant that I was lying about him.

—here's the thing. I write effectively; I don't lie or cover up. If I don't have observations or data that give me something to say that's positive, I don't write a letter for the person. When a student cheated—*twice!*—in my class and thus got an F; I wrote him a letter. It talked about how the F didn't match what I saw him able to do, but that the F was deserved and that it had changed him as a person. He got in. The hardest letters for me to write have been for students who do “pupiling” well—they do the work, they show up—but I don't have anything else to say. I don't have data beyond the grades and scores. I once found myself struggling to figure out what to say about a valedictorian with a 4.0 and “perfect attendance.” I had never seen her do anything or heard her explain anything beyond exactly what she was told to do. The experience taught me I needed to change my class. I wasn't giving students the chance to do anything meaningful.

Back to C. He got waitlisted at Stanford. He came and told me. He didn't want his friends—who had all been rejected—to know. It didn't seem fair to him; they all were “better” than him. He thought maybe he should just cross it off his list. I told him it couldn't hurt if he submitted a response, updating what he'd done since he applied and stating that he was still interested in being considered. *What could it hurt?* I said. *If you've got the mental space and the time to do it, why not?*

This is where the story becomes something I would NEVER have believed if I hadn't witnessed it firsthand. So, C submits the response to the waitlist notification on a Friday. SATURDAY he gets a phone call from Stanford. There had been a terrible mistake—he was supposed to receive an acceptance. They are so sorry—they wanted to contact him as soon as they realized a mistaken notification had been sent.

It was quite a Monday morning before school—he now really, REALLY wanted to keep it from his friends. But he didn't want to lie. He also didn't know what he should do. He hadn't ever imagined that he would get in. Now he could go there.

I'll cut to the end scene: he came in after talking it over with his family. He told me they wanted him to go, that it would be an amazing opportunity and he shouldn't pass it up. He looked me in the eye and said, they need me, though. It'll be hard on them if I'm not there. But, they said they'd be mad if I didn't go. I asked him straight out: *how much of your reluctance is about not thinking you deserve this and how much is that you think it would be selfish to go?*

He needed all day to think about that. He came back and said it was half and half.

I told him to promise me he would take my advice if I suggested ONE thing he do before he make his final decision. No matter how much he didn't like it.

Kids—he was foolish, so he promised.

I told him he had to tell his best friend, who wanted nothing more in the world than to get into Stanford, what had happened. (Can you imagine C's “betrayal” face?...I can still see it in my mind.) That was it.

You can probably guess that C kept his word. He told his friend and waited for him to be mad or jealous. I'm sure there was some: *I'm gonna kill you*—but his friend was ecstatic for him and told him, *it makes sense that they want you—you care so much about really learning than any of the rest of us.*

C told me this the next day and said he had made his decision. He even said it had ended up being easy to make after he confessed to his BFF. UW would be a better choice—he could help out his family, stay close to his friends and maybe not suffer quite as much from how hard every class would be.

He starts med school this Fall—and yes, they're still BFFs. Life got hard and also was sometimes easier while he was in school; he never regretted his choice (in fact, he often talked about how right he was to do it). He was so excited to hear that I would share his letter and story with students, because, true to form, he wanted to be a contact if anyone needed to talk to someone about how to make their decision.

...

I hope you see the complex mixture of reasons I choose these 3 texts for you to score—as examples of writing, yes; and as evidence for my argument about “you fitting the college and the college fitting you,” sure. But also to prove something to you about you—that you are not a college acceptance. That applying for admission is a crapshoot—that's a game of chance you play with dice. Getting into the right college isn't a thing that happens to you because of skill or merit. It's the last step in a long series of decisions you make—and then maybe change your mind about.

Learn the lesson from C—do what you think is right as a student, as an applicant, as a friend, as a member of your family. Don't let the hype, or insecurity, get to you. Learn the lesson from B—make sure you're valued for YOU and not just for your money, your stats or whatever. If things suddenly change, you'll still be ok. And, finally Hugh Gallagher—his lesson is *ironically* exactly what he said in his description of fictitious accomplishments. You can be superhuman, mega-talented—but what matters is whether you can thrive. Focus on that.

ASSIGNMENT: Re-read your preassessment with the above in mind. Research more about the college and/or YOURSELF (read my *If...Then Guide* on my Jackson website!) if you need to, in order to be sure that you have

1. Understood what the college values in an applicant
2. Gathered enough info to be able to “picture” what being in a class would be like

3. Picked the BEST examples of you in action to show your readiness to handle/use college (if it's "the only thing I could think of"...read that guide!)

By Tuesday at 3, email me a new/revised draft of your "why am I a good fit" draft if you make changes.

ALSO: by then, **SUBMIT to this assignment** your answer to this question:

Will you please allow me to anonymize your draft so that other students can read and give feedback on it?

In your SUBMIT, you can tell me to take part out or hide info (like the name of your church, what sport you play, etc) if you are afraid it is too revealing. Anyone who reads your draft will first agree that they do not think they know whose it is. Even if they're wrong—if they think they know, they don't read it.

Week 5 Day 2

Podcast

Today's topic—wrap up transferring!

A recap:

1. Your well-being should be considered alongside the benefits you might get from taking a course for college credit or buying the AP exam.
2. Trans-fer e-qui-val-en-cy can mean you're done with requirements you don't enjoy, but proceed carefully: you might have to take a more advanced course instead or actually retake the course if you switch schools, programs or go on to grad school.
3. Community colleges offer lots of benefits that you may not have considered as part of or as your whole college plan—like Associates degree classes that are the same as 4 year schools, with professors not TAs as teachers, convenient schedules and small class sizes.

I want to bring your attention back to community colleges and transferring now. We learned that important phrase *transfer equivalency*. There is a related term that you should know about: **direct transfer agreement**.

A direct transfer agreement is a contract that guarantees a student who finishes certain courses through a community college will be admitted to a particular major/program at another college—which, in some cases, is even in a different state (see Everett Comm College's list link, you Oregon people). UW has ended its direct transfer to majors with all schools, but, UW Bothell's incredibly hard to get into Nursing program still has one with Everett. The **direct** is key here: it's a specific plan with a promised reward at the end. Googling your school's name and direct transfer agreement is a smart move—you might find out that there is a guaranteed path to the exact major you want at a lower cost than just entering as a freshman.

My California dreamers may not be aware of this, but UC schools have what they call the Transfer Agreement Guarantee with all California community colleges (they also consider transfer students without it—but they don't have the promised major). If you wish you could go to California, but out of state tuition makes it too hard to do—consider going the California community college then UC route. (See the link of programs). Having spent the time to finish the community college courses in-state, you'll be qualified for in-state tuition at UC. Bada-boom, bada-bang!

<https://www.everettcc.edu/files/enrollment/transfer/2019ArticulationListREVISED.pdf>

<https://admission.universityofcalifornia.edu/assets/files/transfer-requirements/tag-matrix.pdf>

Remember that senior I had who didn't know that you had to register and plan out your classes in college? I hope you didn't laugh at their story, because YOU might not know some things about registering for college courses that are absolutely crucial.

Ready?

I want to tell you the story of two universities, both located in the same big state. One was in the West and one was in the East. Really, really REALLY bad economic effects hit the state after the financial crisis in 2008, and the universities' budgets were cut. How *ever* would they manage?

The decision-makers at the school in the West met in their decision-making room to think hard about the problem. After a while, one said, "I know...let's admit more students, especially international students since they pay the most in tuition!" "But," said one probably *junior* decision-maker, squeakily—"won't we have to offer more sections of classes and pay more instructors to teach the classes if we have more students?" That made the senior decision-makers frown; they did not want to pay more than they were already paying to run the school. Luckily, the smartest decision-maker of them all chimed in, "*Not necessarily*. We can offer the same classes we do now, and students will just have to take the classes that aren't full. We'll actually save money on top of making more money that way!"

All the decision-makers at the West school, both the senior and the junior ones, were very impressed at how smart the smartest decision-maker really was.

Meanwhile, at the school in the East, the decision-makers were also talking about what to do. They were hearing that many more applicants wanted to enroll than in years past because the financial crisis had made it too expensive for them to go out of state like they had planned. But, admitting more students would require that the school offer more classes and pay more instructors to teach those classes—even though they were getting less money from the state than they were before.

Slam—the head decision-maker’s palm struck the big decision-making table, grabbing all the other decision-makers’ attention. “This is a challenge we must face. I say we *double* the size of the entering class and increase the number of sections to match it—we’ll have to cut expenses everywhere we can—and it won’t be easy—but we have got to be sure those students get their chance to go to college!”

The decision-makers at the school in the East felt a lot of pride—and some fear—but they voted to put the plan in motion. And it worked even better than they had hoped, even with all the cuts they had to make. In fact, the state legislature was so impressed at how the school in the East had handled the budget crisis and helped out the state’s students that the next year they proposed to charter a new medical school—the only one in the East—and to make it part of the school in the East. When the school in the West complained loudly that *it wasn’t fair to their medical school to have another one in the state* and when they testified in hearings that they should run any new med school since they were smarter than the school in the East—the legislators said, “mmmm” and “aaaah” and then passed the charter.

The end.

This story is, of course, true. And it highlights something you need to know about registering for college courses:

Most PUBLIC state universities—all over the country—have the same system for registration. It goes like this:

Grad School students—like me, when I was in the PhD program—get to register before anyone else—like in April for September classes.

Then, seniors get to register—say, 8 weeks before classes start. They get their spots. Then, juniors get to register—6 weeks before. Now those spots are taken, too. Sophomores, 3 weeks before: your turn! They snatch up spots. And...oh, yeah. Who’s left? Yeah—the poor freshman. When the freshmen go to sign up for classes...well, lots of them are already full. *Oh, wait here’s one...at 7am every day, with a prof no one thinks is very good.* Yikes.

Seriously—since the budget crisis *10 years ago!* first years at UW have been telling me that they cannot get into the classes they need in order to go on in their major...sometimes until the last quarter of their freshman year. They had to fill their schedule with electives and third-choice options—some even took the online version of classes even though they knew, like for Math, this would probably mean they’d fail. Because they couldn’t take, say, Bio 101 until the Spring, they had to try to remember everything over the summer to do well in Bio 102 the next Fall (when they were sophomores), then go into 103 in Winter. THEN they can move on to Bio 201, etc.

Do you see what can happen here? Some students have to stay in college longer or take courses outside of their college and transferring them in—paying additional tuition—to finish the 4 years of courses they wanted to take. Not ok.

This is why you research on collegeconfidential and other sources to find out whether at YOUR school, for your major it’s hard to get a spot in classes or not.

It is? Then, you’ve got a reason to take as many AP exams and community college credits as you can transfer in. Why?...the way you become a sophomore is by having a year’s worth of credit—45 quarter credits for UW. If right now you’re 10 credits away from that—look over the transfer equivalency list for the school. Is there an AP exam you can take for some credit? Got some classes that offer credit? Make sure it’ll transfer and then go for it.

Next podcast? Let’s talk about majors, degrees and what employers look at when they hire a college grad.

Booth, Colomb & Williams lay out these guidelines for presenting others’ ideas/data in YOUR college-level writing...

Summarize when details are irrelevant but **ideas** are useful for *your* purpose; **paraphrase** when you can state what a source says more **clearly or concisely** than the original for *your* audience; **quote** when the words themselves are **authoritative** evidence, are compelling enough to discuss at length, *and when you want to disagree with them* (188-9; my emphases).

I say...

They pretty much nail it, I think. In fact, I think the *only* way to effectively describe the difference between **summary** and **paraphrase** is to focus on YOUR purpose. Let’s take...well, YOU for example.

In a college admissions essay, when and how would you *summarize*?

Since there’s almost always a wordcount limit (and even if there weren’t, you wouldn’t want to just infodump on the poor, overworked admissions scorer)—when the “profile” of an activity is good evidence to show something about you, but the specifics don’t add anything.

Example:

So, you went on a mission trip or volunteered with an organization. OK. *Think*: what about me am I using this as evidence for?

- Is it that you’re *hands-on*?...then summarizing the nature of the work is enough (building housing, clearing trails, set up/break down field equipment, etc)
- That you’re *collaborative*...then summarizing the group/interpersonal format of the work is enough (led small group, participated in planning, worked with multiple staff in a range of clinic tasks, etc)

- That you're *independent*...then summarizing your decisions/responsibilities is enough (identified items for follow up, organized and ran meetings, communicating without interpreters, etc)

Make sense? I'll have you try selecting and summarizing resume items below so you can get some hands-on practice—collaborating with others or independently!

In a college admissions essay, when and how would you paraphrase?

There are two factors that point you to using paraphrase: 1) *critical* details/specifics and 2) the need for translation of those details *for the audience*. Again—*think*: what about me am I using this as evidence for? And then *consider*: what wording—jargon or no?, neutral or pointed?, etc—is best for this audience to “get” what those details mean *without feeling talked DOWN to*.

Example:

So, you went on a mission trip or volunteered with an organization.

- So that means you're *culturally aware*?...better DETAIL specific, dissonant ideas, approaches, actions YOU faced and what they showed you about YOURs—without being insulting about ideas and while explaining terms the audience might not be familiar with (zakat?...rumspringa?). (BTW: describing how different “they” are **ain't** evidence that you're culturally aware!)
- So that shows you're *pre-professional*?...better DETAIL specific examples of work that takes both training and effective solo decision making to succeed at. (describing tasks that are routine won't help you... you'll need to hit the highlights of complicated/demanding tasks, explaining terms unusual/technical the audience might be unfamiliar with (LEED certification?...universal precautions?))

ASSIGNMENT: from the following predictors of future success referenced in the *New York Times* article we read—**pick ONE that you hope YOU demonstrate in your essay draft, and pick ONE that you think is probably not demonstrated in it:**

- Comfort in minority of 1 • Creativity • Critical thinking • Curiosity • Delayed gratification • Empathy • Grit
- Innovation • Openness to change • Optimism • Overcoming adversity • Persistence • Risk taking

In groups of up to 3 (or alone), select and then summarize 2 entries from the sample resumes linked in today's assignment that *if these were on YOUR resume would be good evidence* for 1) the predictor your draft demonstrated and 2) the predictor your essay didn't demonstrate.

Then, **select and paraphrase 2 different entries** from the sample resumes to translate effectively for *your school's* admissions scorers—these can be for either one or both predictors.

SUBMIT your 2 summaries and 2 paraphrases as today's sequence work (separately for each member).

The sample resumes are from (and can be found at): <https://www.transizion.com/high-school-resume/>

Week 6 Day 1

UW Option (5 credits/yearlong)—[registration form and info](#) is linked to this assignment and [on my website](#)

Cost: \$325 + registration fee of \$45 (reg fee is for all courses together, NOT each)

Credits: 5; counts as 1.0 English at Jackson
This is a yearlong course.

Course Name: Engl 131 Composition: Exposition **SLN: 192560**

Deadlines: Oct 27th registration postmark deadline; no refunds.

Considerations: uses [UW grade scale](#) on UW transcript and [JHS Honors scale](#) on JHS transcript, covers writing requirement at UW at a stress-free pace and with lots of help, transfers widely as writing course/requirement instead of elective (check your college to be sure), gives you UW student privileges/access*, credits advance registration priority.

More info (including transferability, etc) at: <https://www.uwhs.uw.edu/>

Why take THIS option? You are going **out of state** and want to have **the writing requirement** at your 4-year-university DONE; your school says it will take it as **the writing requirement**/equivalent. OR You are going **out of state** and want to have as many **electives**/English credits DONE as possible; your school says it will take it as English elective. (Some schools will allow you to get credit **BOTH** for an AP exam score AND UW credit.)

*You aren't a UW student until your registration is in and your tuition payment processed.

The address to send forms to is:

Registration Services
Box 45010
4311-11th Ave NE Ste 100

You can CALL it in with a credit card
206.543.2310

You can pay **ONLINE** with a credit card [HERE](#)

EvCC Option 1 (5 credits/yearlong)

Cost: \$220; (Free/Reduced Lunch tuition waiver of **up to 10 credits** per year)

Course: ENGL &101 English Composition (**Section #H165; Term: C013**) [I teach other EvCC ENGL &101 courses, so you need to be sure to sign up for the correct one, using this information]

Credits: 5; counts as 1.0 English at Jackson
This is a yearlong course.

Deadlines: Apply by Oct 19, complete CIHS form; **by NOV 2** course registration and payment is due **online (using a credit card)**; drop date is Dec 4.

Considerations: uses [EvCC grade scale](#) on EvCC transcript and [JHS honors scale](#) on JHS transcript, transfers within Washington sometimes as writing course/requirement (check your college to be sure), gives you EvCC student privileges*, transfer credits advance registration priority at 4 year colleges.

Application to be a new student (and get a Student ID # required for registration): [video](#); application <http://www.everettcc.edu/enrollment/>

Registration online and info is available at: <https://www.everettcc.edu/ccec/college-in-high-school/registration-and-refund-deadlines>

Advising: before and/or after registration students can contact an advisor to discuss how course(s) apply towards a degree or certificate advising@everettcc.edu

Why take THIS option? You are going to college **IN STATE** and want to have **the writing requirement** DONE OR want to have as many **electives**/English credits DONE as possible; your school will take the credit as writing requirement and/or elective. (Some schools will allow you to get credit **BOTH** for an AP exam score AND EvCC credit.)

*You aren't an Everett Comm Coll student until your registration is in and your tuition payment processed.

EvCC Option 2 (5 credits for FALL semester; option to take 5 additional credits in Spring)

A second EvCC SEMESTER course for credit (ENGL &111 Intro to Lit) will be offered in Spring semester—this gives you the option to **take this course for 10 college credits and 2.0 JHS credits.**

Cost: \$220; (Free/Reduced Lunch tuition waiver of **up to 10 credits** per year)

Course: ENGL &101 English Composition (**Section #9770; Term: C013**) [I teach other EvCC ENGL &101 courses, so you need to be sure to sign up for the correct one, using this information]

Credits: 5; **COUNTS AS .5 ENGLISH + .5 ENGLISH ELECTIVE CREDIT PER SEMESTER AT JHS, if you transfer the credits through the counseling office.**

THIS IS A ONE SEMESTER COURSE

Deadlines: Apply by Oct 19, complete CIHS form; **by NOV 2** course registration and payment is due **online (using a credit card)**; drop date is Dec 4.

Considerations: uses [EvCC grade scale](#) on EvCC transcript and [JHS honors scale](#) on JHS transcript, transfers within Washington sometimes as writing course/requirement (check your college to be sure), gives you EvCC student privileges*, transfer credits advance registration priority at 4 year colleges.

Application to be a new student (and get a Student ID # required for registration): [video](#); application <http://www.everettcc.edu/enrollment/>

Registration online and info is available at: <http://www.everettcc.edu/ccec/college-in-high-school>

Advising: before and/or after registration students can contact an advisor to discuss how course(s) apply towards a degree or certificate advising@everettcc.edu

Why take THIS option? You need high school credits (taking both semesters for college credit gives you 2.0 JHS credits). You are going to college **IN STATE** and want to have **the writing requirement** DONE OR want to have as many **electives**/English credits DONE as possible; your school will take the credit as writing requirement and/or elective. (Some schools will allow you to get credit **BOTH** for an AP exam score AND EvCC credit.)

*You aren't an Everett Comm Coll student until your registration is in and your tuition payment processed.

Jackson Course (no college credit for Fall; option to enroll for 5 credits in Spring)

Cost: 0

Credits: 0.5 at Jackson per semester for a total of 1.0 credits for the year

Course: UW Eng 4

Deadlines: none

Considerations: uses [JHS Honors scale](#), shows only on JHS transcript. Is a college level course in English matching the demands/materials of Freshman Comp at most universities/colleges, taught at a stress-reducing pace. Having this course on your high school transcript only is **evidence that you have experience taking college writing and reading**. If you are required to take a writing course in college, you're extra ready!

RHETORICAL LISTENING

...What we currently do in place of rhetorical listening is **appropriate*** others' texts for *our own* ends, looking for their vulnerabilities so we can use them to insert *our own* arguments, or mining them for ammunition for anticipated arguments. The self-centeredness of this way of reading leaves us cut off from others, and the consequence is a reading practice that might be understood as tone deaf. [Ratcliffe] forwards instead a practice of attentive reception of the texts of others that can serve as a "code of cross-cultural conduct." **Rhetorical listening begins with an attitude of receptiveness and humility, a listening while our own wants, needs, and egos are held at bay so that we may receive both the gifts and challenges others' texts offer us. Rhetorical listening attends to both similarities and differences, asking the receiver to abide with the inherent contradictions rather than eject them for the sake of closure.** (Krista Ratcliffe "Rhetorical Listening" 202, qtd in Schneider "Uncommon Ground" 927; my highlights)

***Ah PRŌ prē yāt**—(verb) to take what is not offered, steal. *Cultural appropriation*—for example, of Black music, language, street fashion, dance; indigenous religious terms, etc—is the term for when people outside of a group replicate the group's original and created traditions, especially when the replicators are from a cultural group that discriminates against the group being appropriated from socially or politically. This is different than **stereotyping** in that the appropriator represents as their own and/or attempts to gain (money, reputation, status, etc) from the group's property. With stereotyping, the outsider mocks or misrepresents the group.

Georges Gusdorf, French philosopher, says...

To be open to the speech of others is to grasp it in its best sense, continually striving not to reduce it to **banality***, but to find in it something original. By doing this, moreover, **by helping the other to use his [sic] own voice**, one will stimulate him to discover his innermost need. Such is the task of the teacher, if, going beyond the monologue of instruction, he [sic] knows how to carry the pedagogical task into authentic dialogue where personality is developed. **The great educator is he who spreads around himself the meaning of the honor of language as a concern for integrity in the relations with others and oneself.** (*La Parole* 125, qtd in Kinneavy "Expressive Discourse" 384)

***Bah NAhL**—is a derogatory adjective that means *so predictable as to be meaningless*. Examples: "how are you?" "fine." "What did you do at school today?" "nothing much." "What is your best skill?" "leadership."

This is what you ***hope*** the admissions committee members do when reviewing your application, right?
So, today I *sincerely* ask...

Please take Ratcliffe and Gusdorf as your guides as you give feedback and learn from a fellow student who was generous (and brave) enough to share their work with you...

On phones or in a conference break out room this period, create a group of 2, 3 or 4 to **peruse** at least 4 Preassessments.

The anonymized files can be viewed at:

<https://drive.google.com/drive/folders/1FAkDIG-FGQrQ0xuoiVyj9LNRAg91whmK?usp=sharing>

Here are the steps:

1. Each member **scan** the preassessment to see if they BELIEVE they know who wrote it. If anyone in your group believes they know the writer, skip that file and select another one. (You can't give objective feedback if you have a specific person in mind—even if you're wrong about who it is.)
2. **NO ONE EDITS/GIVES SUGGESTIONS FOR ANY DRAFT**. Member #1 read the Preassessment aloud **verbatim** with no comments/ interruptions—partners LISTEN. **No discussing**.
3. **Without discussing**, Member #2 of the group propose an ORAL **paraphrase** of what you listened to. Do **not** discuss weaknesses of the preassessment, just present the most POSITIVE/GENEROUS version of what the draft is trying to say, that is

translate the text into words that effectively **honor** its intended meaning, including its most critical details.

4. **Without discussing**, Member #3 propose an ORAL **summary** of the Preassessment's **argument**. Do **not** discuss weaknesses of the preassessment, just describe the most POSITIVE/GENEROUS version of what the draft is trying to show, IN THIS FORM:

_____ is the *significant* trait(s) this text is trying to "prove" about the applicant.

- Members all propose specific details from the text that BEST MATCH that argument. Do **not** discuss weaknesses of the preassessment, just describe the most useful data/examples/specifics it contains.
- Member #4 record the group's consensus for the **best wording for the summary** of the draft and the **strongest evidence/details/specifics** in the draft. POST the group's answer by filling in these blanks as the SUBMIT for this assignment:

We hear ? argument ? being made by draft # ____.
The details in it that most strongly back up that argument are ?examples/words/ideas/etc?.

DO NOT EDIT/MAKING SUGGESTIONS FOR THIS DRAFT.

- With a new Preassessment, repeat the above steps with Member #2 taking on #1's role, #1 taking #4's...and keep rotating.

Your reward for this work? Well, it's not just better understanding of how YOUR draft sounds/works. In its study of what makes its collaborative teams more or less productive, Google (the company, not the search engine) found a set of "rhetorical listening" traits made all the difference.

<https://www.nytimes.com/2016/02/28/magazine/what-google-learned-from-its-quest-to-build-the-perfect-team.html>

....which just happens to line up with what GUSDORF says.

Week 6 Day 2

ASSIGNMENT: READ Schulz (linked on assignment and in Course Readings on my website everettsd.org/jhs-jbaker)

Yeah, a reading! That's it. That's the lesson, assignment, message for today.

You'll be using Schulz to analyze materials used in your academic or professional field of choice. Read with that in mind.

About the author (from Amazon):

KATHRYN SCHULZ is the author of *Being Wrong: Adventures in the Margin of Error* (Ecco / HarperCollins: www.beingwrong.com). Her writing has appeared in the New York Times Magazine, the "Freakonomics" blog of the New York Times, Rolling Stone, The Nation, Foreign Policy, the Boston Globe and The Huffington Post, among other publications. She is also the person behind "The Wrong Stuff," a column on Slate where she interviews prominent people -- from Ira Glass and Anthony Bourdain to Alan Dershowitz and Chuck Colson -- about their relationship to being wrong. She is the former editor of the online environmental magazine Grist, and a former reporter and editor for The Santiago Times, of Santiago, Chile, where she covered environmental, labor, and human rights issues. In 2004, she was awarded a Pew International Journalism Fellowship (now known as the International Reporting Project Fellowships); she has reported from throughout Central and South America, Japan, and, most recently, the Middle East. A former Ohioan, Oregonian, and Brooklynite, she currently lives in New York's Hudson Valley. You can learn more about the author and the book at www.beingwrong.com.

Week 7 Day 1

Podcast

Today's topic is Short. But, I hope, inspiring.

While you were off on Friday, teachers and staff had a training day. We were happy to learn that some special needs students would finally be able to get to come into the building starting the first week of November—they are some of the learners worst affected by the closures because it's meant they could not work with their physical and occupational therapists and paraeducators. The numbers of Covid cases in Snohomish county are going up, and we might still lose this chance for them—and have to keep pushing back the return date for others as well. We're all feeling the strain of months of "not being able to"...go out, see friends, relax, etc. If you needed to hear that it's paying off—think of how grateful families of these kids are to everyone for their sacrifices and patience. If you need motivation to keep it up—well, it may actually get harder before it gets easier on us. The daily numbers of cases, hospitalizations and positive result rates are trending in the wrong direction.

Back to that training day. At Jackson, lots of teachers spoke out—actually broke the rules and said, this is important and we need to talk about it NOW!—about how stressed you guys are and how disconnected people are feeling. The District and building administrators reported that they had heard from students—individually and in group meetings—talking about what was working and what wasn't. They promised to try to find ways to adapt and improve. A first step was this: administrators said we teachers can back off on LIFs—use those short periods as connection time, to check in with you on what we covered that week, to let you talk to each other. Not another lesson, new material, tests or quizzes. That's a good start.

I've been working with our tech department on Canvas glitches, and they put in the work to roll out an update to try to fix how Canvas logs your activity (so you aren't wrongly marked absent when you actually did log in to Canvas on the class day). Again, a sign that people are listening and honoring the promise to try to improve.

Keep up the comments and complaints and requests for help—they aren't whining, they're feedback. You deserve us to do better.

Hang in there. I'm thinking about YOU—the *people* I am fighting through this with, not the students I am grading.

Schulz leads us to [OD](#) some nitty-gritty [epistemologies](#) of language. First:

Explicit—showing your audience **outright** what you mean in what you say/create.



Famous photo of Country Music star, Johnny Cash

When you are being **explicit** you ASSUME that the wording/gesture/etc you use has a single, unchallenged **denotation** (widely established meaning) for your audience. You take the risk that you are using it in a way that is easily recognizable.

Anyone whose parents grew up [counting with their fingers](#) in a different order than is typically used in mainstream US communication may have experienced watching others be shocked when, say, their dad sticks up his middle finger to mean “1” or “first.” I was certainly confused by this cultural gesture meaning “come here” when I was overseas.

Implicit—cueing your audience about your meaning *without showing/stating outright*.



“The guy pictured is Reece Simpson, a.k.a. Roll Safe, a character created by the British filmmaker and actor Kayode Ewumi. He’s the protagonist of #HoodDocumentary, a parody of urban-culture documentaries.” Read about it [here](#).

When you are being **implicit** you ASSUME that the wording/gesture/etc you use has a shared **connotation** (insider, special meaning) for your audience. You take the risks that 1) your audience picks up that you have inserted a cue/clue and 2) that they “fill in” the hidden meaning you intended.

Irony—and its favorite US American child, *sarcasm*—operates entirely as **implicit**. I can say “nice shirt” ironically/sarcastically because I know YOU know I *mean* “ew, you’re ugly”—’cuz we have history that informs your interpretation—Baker hates me, so she is pretending to compliment me as an insult (the precise definition of *sarcasm*, yo!).

Ready for more?

Fact, Opinion, Perspective, Argument

Differentiating between these four things is the [epistemology](#) of the scholarly field of Functional Linguistics, and applying that differentiation is key to *expository writing* (which falls under the subfields of Composition Studies in the scholarly field of English, Writing Studies in the scholarly field of Education and Written Communication in the scholarly field of Communications).

Try categorizing this one in your head.

World War II ended in 1945.

Let me model ways this can fit all 4 categories in ways that MATTER to ACADEMIC AUDIENCES:

- Mainstream US military historians view the signing of the surrender agreement by Japan in September 1945 as officially ending WWII. (A statement of **FACT**)
- With the devastation of the nuclear bombing of Hiroshima in August 1945, Japan and the Axis Powers had lost to the US and Allied Powers. (A statement of **OPINION**)

- To warriors who dedicated their lives to defending the Empire, promoting Nazism or protecting national sovereignty, WWII never ended—they remain(ed) the resistance. (A statement of **PERSPECTIVE**)
- Allied Power occupation of captured areas by the USSR (Eastern Europe, Iran, Manchuria, Korea) and the US (Japan, Pacific Islands) as well as control of colonies/protectorates by France and England (in the Middle East and Africa) continued after WWII's official cessation of combat in 1945. These territories served as proxies "fighting" the Cold War, which can justifiably be said to begin as a subconflict of WWII in 1939, expand to territories not involved in WWII as early as 1946, and be currently ongoing as a global geopolitical and military conflict conducted between Russia, China and their allied nations and NATO and its allied nations. (A statement of **ARGUMENT**)

Epistemologies (Operational Definitions):

	DOES...	IS A...
Fact	details info	description widely accepted by recognized/credible authorities/sources on the subject
Opinion	takes a stance on info	selection by individual of what is/isn't most valued info about the subject
Perspective	puts info in context	position from which info is perceived and/or accessed, relative to other positions for the same subject
Argument	tests info	method of validating/invalidating interpretation of info using reliable, credible criteria/measures

	ASK YOURSELF...
Fact	<i>Okay, so...?</i> (needs analysis to be USED or have meaning—just knowing it doesn't do anything for anyone)
Opinion	<i>...says WHO?</i> (needs credibility to be ACCEPTED as fact or elaboration to become perspective —else it remains opinion)
Perspective	<i>this brings WHAT to the ongoing conversation?</i> (needs comparison to evaluate what weight/diversity it adds)
Argument	<i>Is that so? PROVE it!</i> (needs evidence and analysis to VALIDATE by means of an accepted test —the same process <i>disproves, challenges, questions, updates, etc</i>)

The fine line between **perspective** and **argument** can be legitimately hard to draw. Consider this statement:

US funding for AIDS education in Africa should be increased

This *isn't* already established **fact** (considered view of a credible body of experts, widely-accepted) (most "should" statements aren't, due to their conditional nature); it *could* be just **opinion**, but it is a significant enough topic (rather than mundane or personal) that we tend to assume it is a well-founded (researched, thought-about, etc) position someone, say, Bill and Melinda Gates or some group, say, the Bill and Melinda Gates Foundation, takes. Positions can sit on the fine line between **perspective** (explaining my view of an issue) and argument (offering proof acceptable to others that a hypothesis is likely to be valid).

To be categorized as **perspective**, the position statement would be followed (implicitly or explicitly) by:

BECAUSE...

US funding for AIDS education in Africa should be increased **because...**
...people are dying; their children are being orphaned; AIDS destroys communities, economies, etc...

WHY is it followed by *because*? Um...because...

These reasons explain why you believe in your stance—what's in your head that you want others to hear/ read. They make sense to articulate—they can bring WEIGHT for someone unaware of the situation or not yet motivated to act so he/she/they can become better informed/involved. Or your reasons can ADD DIVERSITY to the conversation: your audience doesn't know what you know about the subject. Maybe your explanation of what you see will "get them on board," too—see?

BUT...

Look closely at the reasons listed above: do you see anything here that **tests** why funding increases would be **valid**? **Values** about an appropriate, moral, "good" action, yes—but are values PROOF?

Asking someone to agree to do something that feels good/doesn't feel wrong is called making a **pathetic or ethical appeal** (one that calls on readers' emotions or values to motivate them); it asks someone to do the right thing *because he/she feels it's right*. These appeals are persuasive but that doesn't make them RIGHT, TRUE or VALID [**linguist comment here: the impossibility of proving feelings/values is the ironic connotation of the slang statement "that's/you're valid"**]. Yikes...that's precise, huh?

For **logical** appeals (argumentation), it helps to think in **coldly analytical and concrete** terms:

What's the specific problem you are trying to solve? What would your audience accept as a reasonable "test" of the action to solve it? What data do you have that the action passes that test?

This is hard work! Yet, (*warning! incoming pathetic appeal...*)

If you really care about the issue, you should focus your efforts on what works, right?

For arguments about real world policy, this is especially hard. **You can't prove any action WILL solve any problem in the future;** to make arguments like this, you have to figure out what, logically, is an accepted "test" that you can use to persuade others that it is LIKELY to solve it, so they'll help you out.

Being precise in your wording for—your [explicit](#) and [implicit](#) expression of—the problem is key, here.

For our example, [Remember](#): people are dying everywhere and always will be. *Nothing you do EVER will stop people from dying*—it merely makes a different cause of death, later, more likely than the current, imminent one.

ASSIGNMENT: Answer this question accurately:

What is the actual ONE THING that kills people?...In fact, what one thing kills EVERYTHING that has ever lived or will ever live?

I will reveal the answer to this question IN CONFERENCE TODAY. *WARNING:* That answer will be COLDLY analytical and concrete.

So, to become **argument** our original position statement would ALSO be followed by:

because...THIS test will logically prove or disprove the claim valid

US funding for AIDS education in Africa should be increased because...

...education is the #1 most effective way to prevent transmission of the HIV virus and thus reduce AIDS cases—and the harm AIDS causes—in Africa.

Your test should be a *logical* widely-accepted measure that can show the claim passed OR failed ([if failure isn't an option, it ain't a test](#)). Stating it sets up **a reasoned presentation of evidence and analysis of evidence to PROVE the claim passed the test.**

Example: proving that *funding increases* would likely work requires that you show that some *other* action or *no* action at all isn't likely to work as well as funding increases in solving the problem. With that evidence, you prove to a potential donor or policymaker, say, that your proposal would be an effective use of money, resources, effort, political capital, etc because it is likely to solve or at least improve the problem.

...Getting there? ...Not so much? Here's a completely different (and very explicit) way of "seeing" argument:

Chapter 8, *Everything's An Argument* (available for check out from the library if you'd like additional support/ examples/ practice on argumentation)

Basic Toulmin Analysis—Claim, Reason, Warrant

There is a fundamental logic that makes up all argument—not just written but coding, decision-making, everything. This comes in handy when analyzing and evaluating what you read or hear, but it is CRITICAL for thinking through arguments you write or speak. Basic Toulmin analysis makes the parameters of any argument apparent, thus you know what must be covered to support it. Save yourself hours of work (and pages of writing, maybe even years of therapy) by analyzing *your* argument with Basic Toulmin before you even begin to organize your ideas for evidence. Then analyze again as the first step of revision of a draft. Use it as a lens to analyze what authors you read are communicating explicitly and implicitly—after all, *everything* is an argument, according to Dr. Toulmin, a renowned philosopher and a large, credible body of experts who write books for college writing courses!

Toulmin divides argument into three *necessary* parts:

Claim—an [EXPLICIT](#) statement that something is VALID (can be proven).

Example: Funding for AIDS education should be increased...

Reason—explicit or [implicit](#) (even self-evident) corollary to a claim that embodies the claim's because why is it valid (X is valid [claim] because...Y "test" shows it to be valid [reason]), indicating what evidence will prove.

Example: ...because education is the most effective way to prevent transmission of HIV.

You may see the confusion that arises with the word *reason* being used in this precise way, when standard English usage of "reason" is so broad. This is an example of vocabulary in context. You just need to know: reasons for perspective would explain your stance (reasons I believe this) while reasons for argumentation would lay out the test(s) you argue will validate the claim (ways it can be proven), *n'est-ce pas?*

Ready for the only-scholars-and-specialists-really-pay-attention-to-it part of argument?...

Warrant—assumption or qualifier [IMPLICIT](#) in the [claim](#) and/or [reason](#) that must be accepted for the argument to be plausible (that is, logically sound); do not mistake plausible for *right/valid*—warrants don't prove the argument is right (just that it is POSSIBLE/LOGICAL to test with the test described). Evidence and analysis must be offered to validate the claim by testing it with the reason(s).

A clear-cut way of thinking of the warrants of an argument is this default phrase:

X is my argument...and I can prove it as long as we agree that...

Examples of warrants for our example claim:... education about AIDS would teach how to prevent transmission (not, say, core paragraph); funding isn't adequate already; more funding = more education (not fancy cars, etc); there isn't a similarly effective, less costly option (what...a pill costs less and keeps HIV from being transmitted to others?...forget education—get that pill!).

Like paying close attention to the risks of [explicit](#) and [implicit](#), seeing argument through the lenses of **claim, reason** and **warrants** highlights the risks and assumptions in your use of language.

...wait, that was a claim. How does Baker prove she's right?

I don't want to spoil my answer (be explicit....yet).

ASSIGNMENT: Try this in your head (answers are below...don't look yet!)—

What are the claim, reason and warrant(s) of the following?—get coldly concrete and analytical

Don't eat that mushroom—it's poisonous!

The [claim](#) is that **(you) shouldn't eat that (not some other, THAT specific) mushroom.**

The [reason](#) is **that (specific) mushroom is poisonous.**

[Warrants](#) include:

Poisonous things are dangerous to your health.

You don't want to eat something dangerous to your health.

These may seem "obvious" and not worth considering—but not **if your audience is suicidal or willingly experimenting with the effects of mushroom toxins.** In those cases your argument is no longer plausible because the warrants assume things are accepted by *the audience* which are NOT accepted (even though your argument is STILL *valid*....argh!) **This is the risk of assumptions YOU make about [explicit](#) and [implicit](#) meaning for your audience, coming back up in argument.**

Consider this warrant:

Eating is the only or most important danger from the mushroom (as opposed to say, touching, smelling or seeing it).

Warning: COLDLY analytical and concrete! While the claim is VALID,

If Angel of Death mushrooms are deadly just from touch—telling a doomed person who touched one not to EAT one is moot.

If the specific mushroom is not present/accessible in the room, but exists as an image on a screen or behind a glass case, the claim about EATING is inappropriate for the situation. A more appropriate claim (*Look out for these if you are ever walking in the woods*) makes sense.

Whew! Now from ME, you've got the beginnings of a collection of epistemological terms, operationally defined, to work with to get you started writing your own arguments in class. (There's more coming...but I've thrown enough at you so far).

[operational definition/OD](#), [peruse](#), [ontology](#), [epistemology](#), [summary](#), [paraphrase](#), [quotation](#), [fact](#), [opinion](#), [perspective](#), [argument](#), [explicit](#), [implicit](#), [claim](#), [reason](#), [warrant](#)

Schulz goes deep into another key one: **evidence.**

ASSIGNMENT: a thinking-reading-researching-writing project for you! 10 STEPS...

1. go online and find the list of **academic departments** at your #1 choice college/university (at large universities, these are usually separated out *by College*—like the College of Management/Business, Education, Engineering, Communication, etc). You are looking for the UNDERGRADUATE program (so not Graduate School, Medical School, etc). Of all the departments you see, **select 2-3** that you think right now best match what you want to pursue study in.
2. Review each department's main page; check out its mission, programs, news, etc. Use that info to narrow down your 2-3 to **ONE department** that seems like it **captures/focuses the MOST on what YOU want to study** as an Associate's/ Bachelor's student.
3. Click to follow links/docs on the majors/minors/specialties/certificates and other UNDERGRADUATE programs in the department. **PRINT AS PDF** pages that explain **what you have to study/do to major/get your degree** in the program(s) of your choice in that department. Save these pdfs.
4. Access the **Wikipedia** page for the scholarly field(s) of that department—to find these, start by looking for the broad name of the department ("Political Science"), then the a narrower specialty area ("Accounting" "Child Development") and/or the topics it studies ("Imprisonment" "Performance Art"). **PRINT AS PDF.** Save these.
5. **HIGHLIGHT operational definitions** that are given in your pdfs from the school and from Wikipedia.

6. MARK where Wikipedia editors **paraphrase** versus when they **summarize** on topics related to those definitions.

Model

Today, roadways are primarily **asphalt** or **concrete**. **SUMMARY:** Both are based on McAdam's concept of stone aggregate in a binder, asphalt cement or **Portland cement** respectively. Asphalt is known as a **flexible pavement, one which slowly will "flow" under the pounding of traffic**. Concrete is a **rigid pavement, which can take heavier loads but is more expensive and requires more carefully prepared subbase**. So, generally, major roads are concrete and local roads are asphalt. Concrete roads are often covered with a thin layer of asphalt to create a wearing surface.

SUMMARY: Modern pavements are designed for heavier vehicle loads and faster speeds, requiring thicker slabs and deeper subbase. **Subbase is the layer or successive layers of stone, gravel and sand supporting the pavement**. **PARAPHRASE:** It is needed to spread out the slab load bearing on the underlying soil and to conduct away any water getting under the slabs. Water will undermine a pavement over time, so much of pavement and pavement joint design are meant to minimize the amount of water getting and staying under the slabs.

Shoulders are also an integral part of highway design. **PARAPHRASE:** They are multipurpose; they can provide a margin of side clearance, a refuge for incapacitated vehicles, an emergency lane, and parking space. They also serve a design purpose, and that is to prevent water from percolating into the soil near the main pavement's edge. Shoulder pavement is designed to a lower standard than the pavement in the traveled way and won't hold up as well to traffic, so driving on the shoulder is generally prohibited.

SUMMARY: Pavement technology is still evolving, albeit in not easily noticed increments. **PARAPHRASE:** For instance, chemical additives in the pavement mix make the pavement more weather resistant, grooving and other surface treatments improve resistance to skidding and **hydroplaning**, and joint seals which were once tar are now made of low maintenance neoprene.

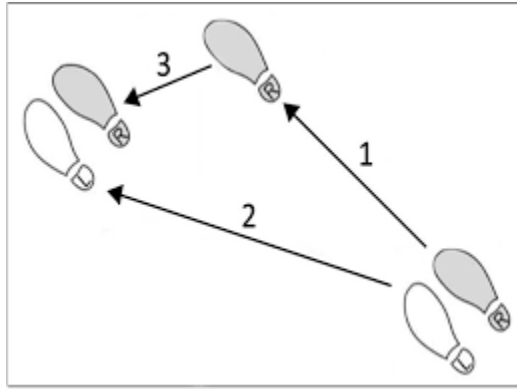
7. Follow up **ONE topic paraphrase** that you find intriguing by searching terms relevant to it on <https://www.jstor.org/>; Under **ACCESS TYPE** in the left menu, click on **Content I Can Access**.

The image shows a screenshot of the JSTOR search results page. The top navigation bar includes the JSTOR logo, 'JSTOR', 'Advanced Search', and 'Browse'. Below the navigation bar is the 'Refine Results' sidebar. It contains several sections: 'Search Within Results' with a search box; 'Academic Content' with checkboxes for 'Journals (24)' and 'Book Chapters (74)'; 'Primary Source Content' with checkboxes for 'Serials (7)' and 'Books (1)'; 'Publication Date' with 'From' and 'To' input fields and an 'Apply' button; 'Subject' with a list of subjects and their counts; and 'Access Type' with 'All Content' and 'Content I can access' options.

8. **Skim/scan 3 JSTOR** search results that come up (click on the name of the article/chapter and it should open for viewing), narrowing down to **ONE scholarly source (5 pages or longer) you find most interesting**. **DOWNLOAD** that result and save it.
9. Read the item you downloaded as best as you can (you can stop at 10 pages if it is longer), **highlighting** where it makes **CLAIMS** and **marking** what Schulz would call its pieces of **evidence** and its **reasoning** (explanations for its interpretations) about what the evidence "proves."
10. **UPLOAD** your **ANNOTATED** item as the **SUBMIT** for today's assignment.

Week 7 Day 2

Three steps today.



Step One—Take this survey: <https://forms.gle/uHhXLgX2y5XEZ3mF9>

Step Two—[PERUSE](#) (NOT skim, scan or “read over”) **pages 12-19** of Conley’s *Redefining College Readiness* (linked in this assignment and on my Jackson website course readings).

Step Three—select 1) your area of greatest academic strength, 2) your area of greatest academic weakness and 3) area you think you will most likely pursue as a career/field of study from these 5 categories:

Physical Sciences/ Math	Arts	Communication/ Culture	Biological Sciences	Social Studies
(nonbio) engineering, architecture, statistics, inorg chem; computer science	drama, design, music, dance, performance, creative writing	languages, writing, history, film/lit studies, gender studies, classics, religion, philosophy, journalism	health, sports med, pre-med, org chemistry, environment, nutrition, bio-anything, pharmacy	business/mgmt, education, economics, linguistics, law, psych, social work, sociology, anthropology, international development, international studies

Fill that info in HERE: <https://forms.gle/Bz9zHCwc7qDBza8f8>, then come into CONFERENCES today to meet up with others who are thinking about pursuing the same area if you’d like!

Week 8 Day 1

Podcast

Today’s topic is Deep versus Shallow Work.

Facing the seasons changing—both the meteorological and the election one—has got me looking for what is changing in MY OUTLOOK this year. Going into March, I see that I had pretty strongly-held beliefs about myself as a person and myself as a teacher that I had never really tested. The months since have made me question them.

Like I would guess many introverts who grew up in the US, I have heard my whole life that I should “get out more” and “stop being shy.” The message from—well, everyone and everywhere—was this: it is unhealthy to be anti-social. I listened. I forced myself—the verb is accurate—to talk, listen, join up with people; I determined through trial and error what I could do that would make people tolerate me and what to avoid doing; in each new job and situation I’ve experienced, I pushed myself to the limits of what I could stand and then some.

It worked.

When I am given Myers-Briggs assessments professionally I rate Extroverted. Why? I can honestly answer “very” to questions about being comfortable interacting with strangers, working in a spotlight, speaking up in groups. Comfortable because I’ve done it enough to be used to it, comfortable because I learned to see the value in it, comfortable because I decided the value was worth the personal stress it took. If the assessment asked the question differently—how much do you hate these things? Well, my profile would be the opposite.

I had to quarantine right at the start of the outbreak—Feb 29. School was still going on; I was teaching from home while substitutes covered my classes. Life was normal; my situation was temporary. I scrambled to make things work emailing and posting lessons online and then, just as I was eligible to leave my house, trying to deal with the policies and plans for the lockdowns at UW and at Jackson. Since I had a head start on most people, when everyone was freaking out about cabin fever and feeling cut off, I figured I had just adjusted already and that’s why it didn’t seem like such a burden to me. It took me a while to realize that, actually, “having to stay home” felt...great. Like—ideal. I could “talk” and “listen” and “join up” with people—digitally, without the agony of in-person embarrassment and awkwardness.

Worrying about people I couldn’t be with was—is still—awful. Not seeing and hearing and witnessing that they’re really ok...knowing that they might need help but I won’t know it...that’s killing me. The value of socializing, I realized, was—for me—being able to care for people. Not interacting face-to-face, I didn’t—still don’t—feel lonely. I realize this means that I—and all those who preach it—were wrong: being anti-social isn’t unhealthy, it isn’t being closed off from other people. For me, it is the more natural way to connect, to care. I laughed out loud (but, for the record, did not roll on the floor) reading the tweet: “Introverts on the Internet sure have been quiet since winning the war on parties.” I learned something about myself: I LOVE being there for people. And that doesn’t mean that I have to love, you know, being THERE.

Introverts care about others—at least I always have. Getting to do so in the way that actually feels good personally—that is, cozy in my house, able to think through and decide on what I want to say instead of blurting it out, not having to worry about how I look, sound, move—was never an option before. So, I compromised and found a way to socialize that I could be effective at. Just look at how perfect teaching is for someone like me: my relationship with others is explicitly defined—rules

and everything!, there's a specified beginning and ending time, a controlled space and even a predetermined topic and purpose. I can wholeheartedly learn about and interact with new people, then be happy for them when they move on.

The Pandemic made me rethink what I believed about myself in that role. Since students don't choose, but get "stuck" with me as their teacher, I assumed I had a responsibility to offer them something special—that to be worth knowing, I had to bring something they could not get from anyone else. As a result, I focused my energy on **deep work**—that is Cal Newton's term. He defines it as "Professional activities performed in a state of distraction-free concentration that push your cognitive capabilities to their limit." I went hard at what I know best—being an academic—to create and refine a product (my class materials and organization) that I hoped my students would find valuable.

Cal Newton contrasts that term with its opposite, **shallow work**—the "non-cognitive, logistical or minor duties that can be performed in a state of distraction." He categorizes as shallow, anything someone with training could do for you—naming things like answering emails and participating in meetings. They're necessary to do a job, but don't add much value to it.

I loved this distinction when I first came across it—now I realize why: it may have been the first time I heard the strengths of introversion praised as productive while those of extraversion got demoted to distractions. I seized on it for my classes: remove anything shallow like busywork or typical class routines, open up the space for deep, independent work. Without being aware of it, I was recreating MY ideal, my preferred way of working.

Remote school makes me question Newton's dismissal of shallow work. If there has been one theme on the teacher side of the equation during all this, it has been shifting priorities. An excellent guide for teachers (linked in this podcast) states it succinctly: "Reduce the workload, prioritize positive interactions to connect with students and families on a personal level. What matters most right now is how students feel as they are learning." The last eight months have convinced me that shallow work—routine connecting, checking in and keeping up on things—isn't a distraction from what I should be working on. It is an equal part of it, deserving of equal attention. I do this job for students, because I care for them. I don't do it as a project to create the perfect "English class."

So, I see now that I am learning again—through trial and error—how to interact effectively, socially, despite the fact that I have to operate outside of my preferred ways.

Last call to complete (**and/or correct!**) your Link-Up Profile—if you did not list your actual address/phone # *please update your submission*.

Fill that info in HERE: <https://forms.gle/Bz9zHCwc7qDBza8f8> **by Wednesday 7AM!**

...

This course began with you applying the thinking-reading-writing-discussing-questioning-almost-giving-up process to a profoundly difficult **rhetorical situation**: applying to college. I have completed the preassessments to give you feedback. Let's go deeper. My feedback covered the four writing outcomes:

Writing Outcomes (with underlying traits expected in all courses at University of Washington, based on national writing outcomes)

Outcome 1. Compose strategically for a variety of audiences and contexts, both within and outside the university

- 1.1 Writer adapts to different **rhetorical situations** and tools for composing texts.
- 1.2 Writer coordinates, negotiates and experiments with composing for diverse **rhetorical effects** tailored to audiences, purposes and situations.
- 1.3 Writer assesses and articulates rationales for and effects of **composition choices**.

Outcome 2. Work strategically with complex information in order to generate and support inquiry

- 2.1 Writer reads, analyzes and synthesizes a diverse **range of texts** and understands the **situations** in which those texts participate.
- 2.2 Writer employs reading and writing strategies to craft **research questions** that explore and respond to complex ideas and situations.
- 2.3 Writer gathers, evaluates and makes purposeful use of **primary and secondary materials** appropriate for writing goals, audience, genre and context (quoting, paraphrasing, summarizing, referencing).
- 2.4 Writer creates a "**conversation**"—identifying and engaging with meaningful patterns across ideas, texts, experiences and situations.

Outcome 3. Craft complex, inquiry-driven, persuasive arguments that matter

- 3.1 Writer considers, incorporates and responds to **diverse points of view** in developing own **clear, complex, significant and manageable** claims.
- 3.2 Writer engages in **analysis**—close scrutiny and examination of evidence, claims and assumptions—to explore and support the line of inquiry.
- 3.3 Writer understands and accounts for the **stakes and consequences** of arguments for diverse audiences within ongoing conversations and contexts.

Outcome 4. Practice composing as a recursive, collaborative process and develop flexible strategies for revising throughout the composition process

- 4.1 Writer's revised **conventions, style and language** meet CCSS standards
- 4.2 Writer demonstrates responsible use of the **MLA** [default for Baker's class] **system** of documenting sources as appropriate for genre and context.
- 4.3 Writer engages in a variety of (re)visioning **techniques**: (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, editing.
- 4.4 Writer gives, receives, interprets and incorporates constructive **feedback**.

In your comments from me, I described what I "saw" in your draft related to these.

- 1) Did it deal with the situation appropriately: the "hidden" question *Why Am I A Good Fit?*
- 2) Did it offer info: what data you presented as proof
- 3) Did it make an argument: why are you a safe/good investment (*Why Am I Likely to Succeed?*)
- 4) Did it work for your purpose: the "effect" of your composition as a text on the audience

The four outcomes aren't equally weighted in this or any writing situation. If anything, the essay you drafted would be evaluated **FIRST AND FOREMOST** on [Outcome 1](#)—if you didn't address the *audience's* objective by showing your "fit," nothing else really matters. Next would be [Outcome 3](#), supporting *your* purpose (getting in) with a claim—moving them toward "yes." A plus would be [Outcome 2](#), presenting new information—if it doesn't add anything to what they know from the rest of the application, it's null. Least impactful is [Outcome 4](#)—if your wording, organization, style reinforce or take away from the impression you are trying to make (this is a second kind of new information about you).

Does that set of priorities match the ones you had in mind when you were drafting/revising? If not, why not? (did you use info from somewhere other than my class to determine what "mattered" in this writing?...was it credible? Did you focus, maybe, on the things you think you're best at (maybe vivid wording?) instead of the audience/purpose?)

Look at my comments and the criteria described in the traits above. Analyze the [explicit](#) and [implicit](#) in my comments—given what I said, what score most accurately fits your draft?

Scoring

Outstanding (3.7-4.0): Demonstrated traits are consistently adept; risks are successfully taken.

Strong (3.1-3.6): Demonstrated traits are consistently proficient; strategic effects are achieved.

Good (2.5-3.0): Composition traits critical to the task are proficient; strengths outweigh weaknesses.

Acceptable (2.0-2.4): Fundamentals of critical traits are demonstrated; strengths and weaknesses are balanced.

Inadequate (1.0-1.9): Demonstration of critical traits is attempted; weaknesses outweigh strengths.

Incomplete (0.0): Missing minimum requirement(s).

Compare that score to the scales (a 2.0/C is the minimum grade to meet the writing requirement and/or transfer credit):

Grading Scales*

UW Transcript	EQUIVALENT TO	EvCC Scale (transcript uses letters)	JHS Honors Scale	HIGH SCHOOL TRANSCRIPT
3.9-4.0	A	3.8-4.0	3.3-4.0	A
3.5-3.8	A-	3.4-3.7	3.0-3.2	A-
3.2-3.4	B+	3.1-3.3	2.7-2.9	B+
2.9-3.1	B	2.8-3.0	2.3-2.6	B
2.5-2.8	B-	2.4-2.7	2.0-2.2	B-
2.2-2.4	C+	2.1-2.3	1.8-1.9	C+
1.9-2.1	C	1.8-2.0	1.4-1.7	C
1.5-1.8	C-	1.4-1.7	1.1-1.3	C-
1.2-1.4	D+	1.1-1.3	0.9-1.0	D+
0.9-1.1	D	0.8-1.0	0.7-0.8	D
0.7-0.8	D-	0.7	No D-	
0.0-0.6	F	0.0-0.6	0.0-0.6	F

*I give scores on the 4-pt scale. If you earned a 3.1, your UW transcript would say 3.1 (and UW would think of this as a *B*). If you were enrolled with EvCC, your transcript would say *B+*. Your Jackson transcript would say *A-*.

...

The work toward the preassessment was a set of **Sequence** assignments. These are designed to help you practice, develop and refine your writing—I grade them complete/incomplete/missing, and they count for 1/3 of your semester grade. Here's how the course structure is set up:

Course Grading Formula

Sequence Work	1/3
Major Papers	1/3
Critical Reflection (end of semester)	1/3
UW or EvCC grade is mean of Sem 1 + 2 grades	

Your sequence work with Schulz and Conley builds toward a **Major Paper, due at the end of November**—to allow you the time and space to handle college apps, holidays, weather, etc. If you have not already done so, complete the sequence work on Schulz and Conley, then...

ASSIGNMENT:

1. [Peruse](#) the presentation linked in this assignment and here (linked items should all be accessible):
<https://rework.withgoogle.com/guides/understanding-team-effectiveness/steps/identify-dynamics-of-effective-teams/>

Once you have examined closely what Google’s researchers found DOES and DOES NOT have an effect on a team’s success...

2. Now you apply the [epistemological](#) concepts about collaboration/effectiveness from **re:Work** AND the skills/areas of knowledge described on pp. 13-16 and 18 in **Conley**. As diagrams, flow charts, annotated screen captures, analytical paragraphs, or other format of your choice, **identify where these concepts are relevant AND demonstrated or relevant BUT missing/incomplete** in the cinematic representation of the Apollo 13 mission contained in these 11 scenes:
<https://www.youtube.com/playlist?list=PLZbXA4lyCtqoXIQDJX6ARM1eoTNAJEWCF>
3. SUBMIT your identification to this Google Drive folder:
https://drive.google.com/drive/folders/1Y5NL_f9TDH7b3dkcSD00ICNCYwFzXgWf?usp=sharing

Wednesday you will be grouped with Major-Mates to take this work further—spoiler: it will be wicked!

Week 8 Day 2

Conley’s findings demonstrate that the [claims](#) you’ve heard for years from K-12 educators about what it “takes” to succeed in college don’t [pass the test](#) of research data. Our advice about what you do there is often inaccurate, too. Love math, so you should pursue engineering? (um...not if you like certainty and clear answers—yes, if you really enjoy *collaborative* problem solving.) Analyzing novels is what you do in English? (hasn’t been true for generations.) Reading—you know, taking in info [[warrant](#)]
—is the most important academic skillset? (whoops...turns out it’s *writing*...but writing is really hard to measure, so we’ll stick with all those tests we have for reading and remembering info and call it good.)

In fact, writing for college is much more like engineering (collaborative, uncertain) than it is like Springboard (responding to literature) or SAT/AP (formula essays answering a prompt). The best explanation of the current [epistemology](#) of writing I have come across is this:

How can we teach writing in ways that encourages—and rewards—more divergent thinking? One way to start is by **making sure writing assignments are, like design problems, wicked**, in Richard Buchanan’s (1992) terms: “**ill-formulated, where the information is confusing, where there are many clients and decisions makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing**” (p.15). Many of us would acknowledge the *wickedness* of most real life writing tasks, but as teachers our impulse is often to take the wickedness out of writing assignments—we make our expectations as [explicit](#) as possible in order to avoid confusing or frustrating students. Obviously, confusion and frustration do not in and of themselves lead to creative engagement in complex problem solving; rather, we tolerate these unpleasant feelings because we are engaged in addressing a problem that we care about or because there is something compelling at stake for someone. But most of us also know the pleasure of working on a hard problem long enough that we ultimately find a way to address it. By eschewing easy or obvious solutions, **wicked problems require us to think creatively about the problem as well as the solution. As a result, we come to own the problem—as our vision—rather than merely fulfilling someone else’s idea of what should be done.**

Leverenz, Carrie S. "Design Thinking and The Wicked Problem of Teaching Writing." *Computers and Composition* 33 (2014): 1-12.

...do you see where I’m going with this?...

So, we’ve got A REAL PROBLEM that matters in and out of academic contexts:

what students are told by educators may/may not be accurate about what it “takes” to make it into and through college

and we’ve got a baseline (starting point) **source** of data: CONLEY (*REDEFINING READINESS*)

and a baseline **methodology** for analyzing data: SCHULZ (*OUR MINDS: EVIDENCE*).

We’ve got PEOPLE who are motivated to solve this problem for themselves: YOU AND CLASSMATES

who, together, offer a range of relevant **expertise/experience** (POTENTIAL DIVERSE CONTRIBUTIONS)

and we’ve got a guide to **effective collaboration**: rE:WORK (TEAM EFFECTIVENESS).

MAJOR PAPER ASSIGNMENT: Solve the problem; submit the documentation of your solution **as your Major Paper by Nov 30.**
How’s THAT for the teacher not being too explicit?



Wait, wait, wait—Baker. You can't just throw that at us with no guidance whatsoever! That's *TOO* [wicked!](#)

Don't worry, I've got some sequence assignments (wickedly) designed to get you started:

Wicked Sequence 1: *Test [If You] Know Thyself* (due today)

1. Compose a **30 second elevator pitch** to introduce yourself to a college interviewer. [Here is Austin's 5 minutes of advice on how:](#)

4-PART FORMULA TO THE PERFECT PITCH

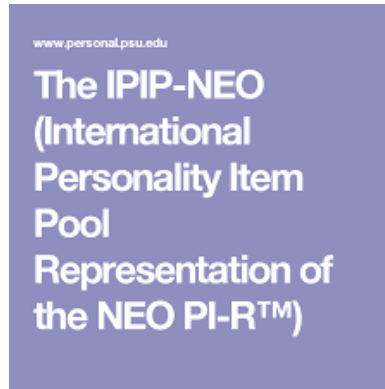
want to

1. Who are you and who do you *want to* help?
2. Why are you passionate about what you *want to* do?
3. What makes you unique?
4. How does the current opportunity relate to your goals and aspirations?

2. Complete and save the **assessment**. You'll find the

<http://www.personal.psu.edu/~j5j/IPIP/ipipneo300.htm>

results of the ~30 min **IPIP-NEO** test here:



Week 9 Day 1

Podcast

Today's topic is blindsight.

Ok, as far as I know that isn't actually a word. There's *hindsight*—the perspective you gain on the past once it's over—and *foresight*—strategic planning for a future you imagine is coming. There is also *oversight*, one of the words in English that means two, opposite things. We call it an *oversight* if you didn't notice something that you should have while doing a task; *oversight* is the name, too, that we give the job of monitoring or supervising a task to make sure there aren't any...er...oversights.

But the kind of sight I am talking about is present-moment—the perspective of not knowing how things will turn out, being blind to the future, not noticing what you're not noticing. The *before* time...before we knew there was going to be an *after that*.

Remember those memes about 2020 from way back in the 20-teens, when we could ask, "what will you be doing in 5 years, 2 years, next year, months from now?"...and get the joking answer: "I don't know; I don't have 20/20 vision!" Well, we didn't expect *THIS*. We didn't even notice what we didn't notice then that we are hyperaware of now—a cough. A hug. Toilet paper. How tired the person scanning our groceries looks. school.

Historians recognize that—to use a technical term—a *time imbalance* fallacy skews our understanding of the past. Put simply, already knowing what happened blinds us to what it was like to not yet know. Adages like "history is written by the victors"—when it isn't meant literally—remind us that we are aware that we revise our view of the past to make it linear in our heads. We find ourselves "seeing" technology was always moving us toward smart phones, social media, e-commerce; politics was always getting more polarized and divisive; the economy was always changing into what it is now.

You often hear that “those who do not learn from history are doomed to repeat it.” It shows that we know we are prone to edit our timelines retroactively, removing what we no longer worry about—and that this causes us to make similar mistakes again and again. The actual statement by George Santayana is this: “Those who cannot remember the past are condemned to repeat it.”

I’m thinking about *blindsight* now because this week is a *known unknown*: we know we don’t know what the outcome of elections will be. And there are lots of concerning *known knowns*—about threats of violence, fears of fraud, memories of arguments and fights and disappointments and disagreements. In a moment like this the concept of *unknown unknowns* feels very tangible. What might we be missing?...what’s already changing that we aren’t recognizing?...what might we allow ourselves to forget once the unknown becomes known?

Scientific observation exists to help us undo this tendency to “photoshop” the steps of cause/effect when it comes to naturally occurring phenomena. It forces us to test our editing. To do that, we identify variables we hypothesize are factors; we control, manipulate and monitor them in repeated trials. We document results whether definitive, inconclusive, confirming or contradicting to our expectation. There is no control group for us to test society and no ability to replicate historical events to dissect how they work, however. Our data is our individual and collective memories, which aren’t reliable, which are biased, which are altered. We formulate a hypothesis of what’s going on and will happen—and act on it—based on those data, throwing out results that we deem unimportant as we go along.

As I have lived longer and longer, I have realized something on a personal level about valuing blindsight. Not being able to mentally, emotionally, intellectually “get back” to how I was prior—recreating the past in my head instead of holding on to it in its REAL messy, irrelevant, half-formed state—works against me in everyday life, just as Santayana warned it would on mass scale. I don’t recognize the patterns of harmful or hurtful behaviors while I am doing them. I also don’t notice the things that would, if I was aware of them, fix, change or improve situations. I overemphasize the things I have decided—based on experience—matter; I neglect things that might, in fact, be, become or even have always been *key*.

I have lived through major changes in myself, my beliefs, people I was and am close to, the world around me. But my understanding of how those changes came about; which potential alternatives were just as likely but are now forgotten; what mattered, *really*, versus what seemed to have mattered later—I cannot say that this has grown. It is easy to become rigid, stop considering that I might be wrong, missing something or dealing with something new this time.

When I talk to someone younger than me who is going through something painful, I often tell them there is no way I promise that everything will get better, but I can say, for certain, that it won’t always be like *this*. Age has given me enough data—skewed, biased, redacted as it is—to recognize when I feel like the present situation is a prison, and remember that the sentence ends. You are not stuck; life will change; it, you—everything—will be different. You just can’t see what will happen until it’s occurred. And, maybe, it’s healthy to delete all the doubt and worry and other scenarios from your memory once you’ve gotten to a better situation.

This week I’m thinking, though, that maybe, if we can stand it, it’s also important *not* to. Remembering—holding on some way to the feelings of anxiety and hope, the old beliefs and theories, the uncertainty of the will-be-known still being unknown—without the filter of what comes after...sitting with our present-moment experience on a collective and on a personal level to sort things out for ourselves. I think we could learn from it not what was always going to happen, but what really actually mattered.

Wicked Sequence 2: Sell Thyself (due Monday at the end of class)

Consider the work you’ve done in my class on college admissions and readiness, your personal experience and knowledge of the subjects, what you think about yourself, your goals and plans and the results of your IPIP. Using these as “background,” compose a **cover letter** applying to work with other students to solve this problem *specifically for your major/field*. A great model is [here, discussed by Green](#):

As soon as I saw your posting for a _____, I knew it was the perfect position for me – and that I was the perfect solution for you. Let me explain further:

As you will see from the attached resume, I’ve worn a lot of different hats. As a freelancer I’ve run the marketing gamut. From e-blasts, public relations and web marketing to copywriting, video and print production, you name it, I’ve done it. I’m extremely motivated, organized and disciplined – you have to be to work from home – and, it’s important to note, never had a dissatisfied client.

While my official title at _____ was Project Management Coordinator, in reality I was known as the person who could do everything. Hats I wore there included copywriter, researcher extraordinaire, PowerPoint & Word guru and my favorite – She Who Must Be Obeyed (earned for riding herd on the account executives and graphics geniuses). We were a small company where everyone had to pitch in, and I thrived on the excitement of being involved at every level of every project.

No matter where I’ve been, I’ve produced topnotch work because I’m dedicated to making sure each and every piece stands out from the crowd. Whether it’s promotional work for external clients or internal corporate leave behinds, I pride myself on my ability to recognize and articulate a distinct voice for every project. And that’s not always restricted to the written word. I’ve also designed and produced unique promotional giveaways for various clients.

While writing is my passion, project management is my bread and butter. Keeping on top of projects and making sure all parts get to the finish line at the same time is one thing I do best. The ability to juggle projects and never missing a deadline didn’t just develop through my professional experience. It also comes from having three kids in four years – all with very different personalities, activities, schedules and demands. It was adapt or die trying. I’ve learned to budget my time and my assets, and most importantly, I’ve learned to be flexible and to get things done.

I know what you’re thinking – that yes, I am the perfect person for the job, but there is no way you can afford me. But I’m not in it for the money – well, I am, but it isn’t the most important thing. I’m looking for a position where my contributions count and my efforts are appreciated – and hopefully a long-term commitment. Benefits such as a short commute and flexibility mean just as much as salary to me. The fact that you’re ten minutes from my house is a big plus – and you’ll never have to worry that I’ll be late! So let’s talk soon.

Sincerely,

SUBMIT your cover letter as a REPLY to the DISCUSSIONS on Canvas.

Week 9 Day 2

Wicked Sequence 3: Assemble Your Team (Wednesday, 11/3)

Go to DISCUSSIONS and review the application materials for potential collaborators who share your area of interest. If the total number of MAJOR MATES is higher than you think is conducive to working with, propose and come to an agreement on how to split into smaller teams. NO ONE CAN WORK ALONE, and NO ONE GETS LEFT OUT.

Teams review the features of Canvas GROUPS, including the following project document (also attached to this assignment):

Known Knowns	Known Unknowns?	Suspected Unknown Unknowns?
The project comprises a set of sequence assignments (TBD) leading to a major paper due Nov 30.		
Sequence assns are graded complete/inc; major papers are scored using the 4 pt scale and course outcomes & traits; grades are individual, not group.		
The rhetorical situation considered for Outcome 1 is the using class re/sources to investigate, design and construct a solution to a personal, collective and academic problem that matters.		
Texts considered for Outcome 2 include Conley, Schulz, IPIP-Neo and Hitt, McShane & Wolf (new) as well as writer’s gathered materials.		
The argument considered for Outcome 3 is: <i>Because what students are told by educators is/not accurate about what it “takes” to make it into and through college...</i>		
The composition process considered for Outcome 4 comprises independent deep work, collaborative wide work, research strategies, problem solving, design strategies, feedback gathering, text production and text revising.		
Each person is required to work with at least one other person assigned to their Major project group. No person may be “left behind.”		

Week 10 Day 1 and 2

Welcome to midterm, the week of many college application deadlines and, with Veterans’ Day on Wednesday, an altered schedule making Friday cover “A Classes Day 2” (so no Connect-LIF on Friday). On Friday, we will use the entire period to live conference my responses to this:

Wicked Sequence 4: OD the Wicked Problem (Monday, 11/9)

OD-IT

Operationally Define—peruse* the task for what terms you know and don’t know;

Investigate terms you don’t know;

Test to double-check your understanding of **every** term in the task

so you’re ready to DO IT.

*PERUSE: “**examine closely, in detail.**”

Click on GROUPS (under CALENDAR) on your Canvas class page. This is a platform for collaborating and communicating with your Major-Mates. **As a team OD the Wicked Problem, collecting your current KNOWN UNKNOWNNS about the task** (you can edit/fill in the file “wicked” I have dropped there for you or make something new for yourselves).

By Friday 7AM, the team should design, draft and compose 5 OD “test” questions for ME to address in the live conference. POST the team’s agreed-upon 5 questions on the DISCUSSION.

Week 11

Podcast

Today’s topic is English—well, really it’s Lies You Shouldn’t Believe About English.

One of the biggest lies we tell about English—well about languaging, in general—is that you need schooling to learn it. There's only one way to get better at languaging: and that's *languaging*. Listening, speaking, singing along, reciting nursery rhymes, role playing dialogues, acting, being exposed to subtitles, using Google translate just for fun—all of these improve your ability to comprehend and to produce and increase the size and the speed of your cognitive "database" for interpreting communication.

Schools actually began as clubs—the Latin *schola* meant intermission from work, rest time used for learning, learned conversation, debate and attending lectures (the ancients enjoyed a cross between TED talks and hanging out). It came to be used as a term for the meeting place of teachers and students, a place for instruction and formal lectures—which is how it came into English. Greek *skhole* was also spare time, leisure, rest, ease; idleness. Because getting to take a break from labor to participate in learned discussion was a luxury, the word connotes a holding back of other duties, a keeping clear of down time—basically, it was social time. (Harper)

Fast forward a millennium and you get "grammar schools"—started by the Holy Roman Empire to spread Latin to its conquered territories. Boys from well-off families—that is, future soldiers, priests, merchants and leaders—paid lecturers and tutors to be taught to read and write...Latin. Only Latin works—religious and, then with the Renaissance, secular—were read and only Latin was written. Any other languaging was called *vulgar*—that is, speech. And speech was treated as *profane* (that is, the opposite of *sacred*). Schooling equaled privilege, it meant access to information and power—the strategy of using school this way is a big factor in why the Empire hung on so long.

Schools in the United Kingdom—British, Scottish, Irish, Welsh—even after the Protestant Reformation and during and after the English Renaissance (Queen Elizabeth's reign, when Shakespeare was creating his plays and poetry) were still Latin grammar schools. English, as a "public" written/read language, only started developing *while the 13 Colonies were being settled* (not just "American" English, mind you, ALL English used for public business, law, records and correspondence everywhere was being made up, refined and "standardized" in parallel with the British North American colonies—which were separate from Spanish colonies like Florida, Puerto Rico, the Gulf and the Caribbean or French ones in Louisiana, Canada and the Caribbean.

It was the 18th century when schools in England start teaching reading and writing English—because they faced a big increase in students since the industrial revolution had created new wealth in the working classes. Latin and a classical education became reserved for the rich and "well-bred." English universities did not change their curriculum. English was needed so that instructions, contracts and other communication could be conducted, but a gentleman still knew his Latin and Greek or he was not a gentleman. On the other side of the pond—that is, in the North American colonies, Yale didn't allow students to speak English on its campus until 2 years before the Revolution—20 years after the first authoritative English dictionary was published. The Ivy League colleges did not teach English writing—outside of English translating from Latin and Greek—until the 20th century.

After the Revolutionary War was won, John Adams proposed making English the official language—which was voted down. To this day, the US has no official language. Noah Webster was a schoolteacher who didn't give up on the idea of having a national language—he wanted to break from the British culturally as well as governmentally, and so he focused on school. You have probably been taught that he created a rival *AMERICAN* English Dictionary for the newly independent states, with his own personal choices of spelling and definitions. That's what he is famous for.

However, his dictionary isn't what actually accomplished his goal of making an American dialect of this newly developing language English, the national "public" language—it was his Spelling Books, which used revolutionary *American* works as the texts students would memorize and recite. He published these just as the colonies were converting to states, and schools throughout the country bought and kept on buying and using them into the 1900s—after all, the large majority of the US' free population (so not counting indigenous Native Americans, who were prohibited from owning land and enslaved African-Americans) was 1st or 2nd generation immigrant from the beginning of the colonies until 1930.

The Spellers were considered so important for teaching "the" way Americans should talk and what Americans should know that a Confederate version with Separatists' works was created in the South during the Civil War.

People who today complain that English grammar, its spelling, its conventions are being "corrupted," show their ignorance. English is a hybrid of dialects from separate Indo-European branches (Germanic, Celtic and Romantic)—brought together by invasions, takeovers and colonizing of the British Isles. These have contradictory patterns of grammar and syntax, and so English has never been consistent in its grammar, spelling, syntax, punctuation—nothing.

Currently, the number of people who speak and read English *who have a mother tongue that is not English* **far** outnumber those whose mother tongue is English.

So, don't believe the lies. English was and is still being made up—literally—as we speak (it). By reading and listening to others—but also by writing and speaking YOURSELF—you are languaging English as "right" as anyone else. School isn't the source of what English is. In fact, given that Millennials and Gen Z have *written the earliest and the most often* of ANY GENERATIONS IN HUMAN HISTORY, you arguably have more right to say what's...er...right than than any older generations do.

Your English is superb, you funky little languagers!

Known Unknowns about Source Use

OD: What is and isn't a source?

Academics and professionals use the term *sources* as synonymous with *works*, *texts* and *published products*. That is, a source records someone ELSE'S words, data and/or art. Sources are NOT *evidence* (this is a common **solecism**; evidence is DATA); sources are the locations where YOU found evidence YOU are using (database, document, painting, speech, etc) or information you are using (say as a gloss/clarification, etc). **If there's data or information you did not bring in from your own, firsthand experience,**

you are responsible to credit the source. (Even for something you were taught that you wish to **summarize**—that info isn't YOUR experience, it was transmitted to you.)

When you cite a source, you are indicating the location of the record so your reader can verify its existence and evaluate YOUR honesty in using it.

Outside of journalism, sources are NOT people. Did you talk directly to someone and want to quote or paraphrase that talk in formal writing? This discussion—recorded in your memory or otherwise—is categorized as a particular type of source by **MLA**: a **Personal Communication** or if it was in Q-n-A format, a **Personal Interview**.

If you wish to use a quotation or excerpt that is cited *inside* a source—**MLA** has you identify this with **"qtd. in"** as part of the **in-text citation** AND include *the source* in your **works cited page(s)**. In the text of your writing, you should identify the person(s) who spoke/wrote what is quoted, but in your citations you **CITE** the *source* in which you found that person's words.

In related **solecisms**: remember you don't cite *evidence*; citations aren't quotations or paraphrases or excerpts. **Citations are the info you insert in your writing documenting the location where you found your evidence for your reader.** Citation formats are formulas for the info, established by different organizations for different contexts (APA, MLA, Chicago [Times], etc). On that note, **MLA works cited** is NOT a **bibliography, which is a list of sources consulted by an author in formulating ideas for writing (but NOT necessarily quoted, paraphrased or excerpted in the writing)**; **MLA's** term is precise here: works *cited*. Other citation formats use, and MEAN, *bibliography*.

You cite ALL and ONLY the sources from which you quote, paraphrase or excerpt material. This is done twice by YOU in a paper: in-text AND as part of your works cited.

MODEL Source Excerpt (Hoover)

"We don't live in a cloud — the reality is, there's a bottom line," said Angel B. Pérez, vice president for enrollment and student success at Trinity College, in Hartford. "We're an institution, but we're also a business." [...]

Dr. Pérez, a first-generation college student who grew up in a low-income family, recently revamped Trinity's process to better identify promising students, particularly the disadvantaged. While reading applications, its admissions officers now look for evidence of 13 characteristics — including curiosity, empathy, openness to change and ability to overcome adversity — that researchers associate with successful students. These are also qualities that the liberal-arts college values, inside and outside the classroom.

Trinity's officers can check as many qualities as apply using a drop-down box labeled "Predictors of Success." They must note where they saw evidence of each quality in the application. "It can't be just a hint," Dr. Pérez said. He recalls a teacher recommendation describing how an applicant had taken a stand on a controversial social issue in class, even though other students vocally disagreed with him. Impressed, Dr. Pérez checked the box for "Comfort in Minority of 1," a sign, perhaps, that the student would contribute to campus dialogues. Also on the drop-down: "Delayed Gratification" and "Risk Taking."

While Trinity still values conventional measures, the new model has expanded the staff's understanding of merit. "We're trying to give students more credit for these characteristics, especially those who've had some challenges," Dr. Pérez said. The new approach, along with the college's recent decision to stop requiring ACT/SAT scores, has helped it diversify its classes. Low-income and first-generation students represent 15 percent of this fall's freshman class, up from 8 percent three years ago.

"I'm trying to increase the tools we have, and get beyond a system that is absolutely antiquated," Dr. Pérez said. "As the country becomes more diverse, as we learn more about the correlation between standardized test scores and wealth, we have to be a lot more creative in predicting for success in college."

Model Source Use and Citations:

Dr. Judy Baker, an adjunct instructor in higher education as well as a public high school teacher, pushes students of color and those associated with marginalized groups, including low and lower-middle income, to ignore "the propaganda of college readiness overemphasiz[ing] measuring up to assessment standards" (Personal Communication). To fight it, her college composition courses involve students in researching and evaluating specific schools and programs to determine the best fit, which she identifies as "*your best investment*" (Baker, "Syllabus"). College admission is, in fact, not a matter of numbers—as can be seen in Trinity College's use of what it calls "Predictors of Success:" an applicant's demonstration of comfort in a minority of one, creativity, critical thinking, curiosity, delayed gratification, empathy, grit, innovation, openness to change, optimism, overcoming adversity, persistence and risk taking (Hoover). Other colleges rate applicants on different, but similarly qualitative, criteria. Why? Admissions specialists accuse quantitative systems of being "absolutely antiquated" (Pérez qtd. in Hoover). College admissions test companies have reacted to such backlash by emphasizing the "soft" skills their curricula and programs develop. College Board, for example, touts AP's teaching of the "college skills" of "time management, critical thinking and scholarly writing" on its site "What Is AP?"

Works Cited

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----"Syllabus for UW/EvCC English" *H M Jackson High School*. 1 Sept 2020. www.everettsd.org/jhs-jbaker Accessed 15 Nov 2020.

College Board. "What is AP?" CollegeBoard.org. <https://apstudents.collegeboard.org/what-is-ap> Accessed 15 Nov 2020.

Hoover, Eric. "What colleges want in an applicant (everything)." *New York Times*. 1 Nov 2017. <https://www.nytimes.com/2017/11/01/education/edlife/what-college-admissions-wants.html?hpw&rref=education&action=click&pgtype=Homepage&module=well-region®ion=bottom-well&WT.nav=bottom-well> Accessed 1 Nov 2017.

All 4 of the above sources would “count” as **writer’s gathered materials** for this project (even though I assigned you to read Hoover, it is not one of the 4 class texts).

What are “appropriate” academic/professional sources?

Academic/professional “level” sources are **NOT** categorized as such based on reading level or difficulty (like elementary-level reading, for example), but on their *credibility for use* in academic or professional contexts. If DATA in the source wouldn’t “count” to a professor, researcher, regulator or investor in YOUR field, [quotations, paraphrases or excerpts](#) from it would NOT be appropriate for formal writing. **This is always a judgment call**; but, judge carefully: your choice of sources of evidence will be seen as a test of YOUR readiness to be in the field!

The credibility of a **publisher/publication**—the organization that created and distributed the **source** (check *About Us* on websites, usually at the very bottom or as a separate tab)—is often used as a short-cut to evaluate the credibility of the source itself (especially if there is no author or the author is not credentialed). A publisher’s reputation *may* help you establish the credibility of a source from which you wish to use evidence; other times the publisher’s reputation may be neutral or even negative for credibility (if a famous person is quoted irresponsibly in a blog, for example). **YOU are responsible for framing the credibility of the source of your writing’s evidence for your audience.**

A well-constructed mnemonic for establishing **credibility** is here:

	To justify its appropriateness/credibility, YOU explain
C onsistency	how well the source aligns with the majority, mainstream, accepted or other measure of the body of knowledge about the subject
R eputation	the track record, status in field of the source/source’s creator(s)
A bility to Perceive	creator’s direct, indirect, second-hand, research, inferential or access used to “know” all, some, a particular perspective or view of the subject
V ested Interest	any reasonable reward or punishment the creator is likely to face regarding the subject and context
E xpertise	specialized knowledge/skill/experience/credential of the creator(s) regarding the subject
N eutrality	level of impartiality/bias of the source/creator(s) toward the subject and context

How do you know what YOUR field accepts as credible kinds of sources for its evidence? Read what’s cited in academic stuff from it! (Remember that sequence work where you found research articles, etc? That’s a place to start.)

There are 3 categories of sources for formal writing:

Primary sources: *first person*-reported data (in many types: interview, study findings, director’s commentary on DVD, on-scene reporting of events, press conference statements, court testimony, etc) **that stands alone** (as a transcript, recording) **or exists within a source** that contains other elements (surveillance video in a documentary or report, for example); an *original* work of any kind (book, song, film, dance performance, play, speech, mission statement, etc). Evidence from a primary source is “*directly* from” the person, the researcher, the artist, etc.

YOU ANALYZE data from a primary source to prove something happened, was believed, was created, etc. Treat primary sources like eye-witnesses you call to the stand to gather data on WHO, WHAT, WHERE, WHEN. A primary source may not be very complex, formal nor clear (think of tweets or interviews on talk shows, for example). **YOU are responsible for establishing the significance of your “witnesses” (that is, their relevance/ appropriateness) as “proof” for your audience.**

Secondary sources: a creator’s discussion/**analysis** of other sources/others’ data. These represent the subject **secondhand** to its audience (review, feature article in a newspaper, retrospective, report). Treat secondary sources as experts you call to the stand to offer *their* analysis of data (HOW, WHY) for the jury to judge. Secondary sources, if they are credible, need not be formal in style.

[Quotations, paraphrases or excerpts](#) from secondary source author(s) NEVER **replace your own analysis** in argumentative writing. To be effective argumentation, your secondary sources should contribute “proof” *you* could not offer easily yourself, not do YOUR arguing for you. **YOU are responsible for establishing the reliability and accuracy of the analysis by such “experts” for your audience.**

Tertiary sources: resources that are not primary data nor secondary analysis but “intended as a [condensed] **compilation** of other sources’ info on a topic.” Dictionaries, encyclopedias, timelines, etc are all tertiary. They are often necessary or productive to use in formal writing to [establish credibility](#) or specify [warrants](#) (like background on a referenced person, place, event, etc, or actual details of a definition/law/process).

[Quotes, paraphrases and excerpts](#) from tertiary sources **do NOT qualify as DATA!** Their content does not qualify as **secondary source evidence** to substantiate claims *you* are arguing in formal writing. But, you can use tertiary sources for **definitions, dates, etc.** You MUST cite tertiary sources when info you took from them appears in your writing **in-text** AND list it in [works cited](#).

In formal academic/professional writing and research, tertiary **sources designed to aid students’ understanding—study guides, text summaries, etc—are NEVER appropriate for use as info or data in your writing**; by definition study aids compile information for a purpose less sophisticated than and context contradictory to formal, college-level academic audiences and contexts. These aids might be part of YOUR planning/research strategies—because they help YOU understand—but they cannot be incorporated into your product for academic/professional writing.

ASSIGNMENT: Individual sequence assignment DUE FRIDAY, **compose a complete précis documenting your plan-in-progress—**

Major Paper Proposal Précis

Working Title: A PHRASE (*not* Baker Essay or Major Paper) that provides a subtle but effective invitation into your paper’s argument *for your specific field*.

Working Thesis: A clear, complex, significant and manageable CLAIM that satisfies this inquiry--

Because ____ [specific students are told/taught by educators] **is/not** accurate about ____ [specific it “takes” to make it into college] *and* **is/not** accurate about ____ [specific it “takes” to make it through college] ...

____ [specific **actions** LIKELY to stop this from continuing **OR** specific **aspect** revealed (that had not been apparent before) about college readiness].

Methods: Named **categories** of teachings, college entrance/admission, college graduation/ success, actions/aspects regarding college readiness you will evaluate and the **methodology(ies)** (4 class texts are models) for HOW to select/question/examine/interpret data you will use to do so.

Evidence: Summary of data to be used from each of 4 class texts. Data “wish list” (summary of what evidence you seek); works cited citation of your materials, including at least one primary source.

Strengths: Description of what a college-level, real-world audience in YOUR field would need to see to be impressed with your writing/thinking/reading/researching and how your plan allows for it.

Weaknesses: Explanation of what may be missing or inadequate about your writing/ thinking/ reading/ researching and what barriers/problems/deficits exist to meet YOUR field’s standards.



Model Proposal

Working Title: You’re Envious I’m Genius. We are Not the Same.

Working Thesis:

Being mature in life experience, which teachers, parents, advisors and help sites all claim is necessary for a college student, **is not**. Admission to early-entrance, accelerated and special programs that grant college credit and even degrees is possible for those still in their middle school years, and the scholarly study they encompass can realistically be done by people not yet eligible to buy PG-13 movie tickets...

(Younger) age-bias discrimination policies for higher education policies and funding directly tied to recruiting and supporting preteen collegiate scholars would, if the history of analogous policies for affirmative action and Title IX are a guide, begin to undo the harm that blocking the potential of child PhDs is currently causing.

Methods: Psychological, intellectual, emotional and interpersonal development traits/skills/characteristics described in educational materials from popular and widely used USAmerican high school and college preparatory organization materials; 3 different college programs’ admission and completion specifics, attrition rates and curricula; and 3 auto/biographies and case studies of prodigy college grads will be reviewed; their primary data and identified sources/references for data will be analyzed for reliability and validity as well as credibility. Contradictory, contrarian and confounding variables, factors and findings will also be reviewed and analyzed this way.

Evidence: “Life skills/knowledge” from Conley, definitions of bias from Schulz, categories of reasoning/learning from IPIP-Neo and metadata from Hitt, McShane & Wolf will be used. Documented experiences of prodigy graduates and college entrants will be used from *DMing to an MD*, *Unschooling*, “Law Firm Partner Before Puberty: A Longitudinal Study,” *United Nations’ Report on Underage Higher Education*.

Strengths: As an educator-to-be, a multidisciplinary research base, precise use of terminology and interpretation of achievement data both aligning with and challenging “educationist” views and pithy wording—all of which, as a child with a 267 IQ I am capable of easily, should impress.

Weaknesses: Mixing data and examples from different nations’ programs, the very small sample size under discussion and my iRrEsIsTIBIE need to include memes may be off-putting. Luckily my normally-intelligent older—but still not yet 21 until December 20!—sister owes me big for not telling our parents about the alcohol I detected on her breath homecoming weekend—and so I will have an editor who can point out where I can make changes that might help mitigate this.

See the just-published [NYTimes story](#) on Turetsky et al.’s research. The research article it links to could act as a model for you and/or be a source of primary data for YOUR product!

Week 12

Happy Holiday Week!

I will be responding with feedback/suggestions to Proposals this week—check the Canvas class page, on the right side at the bottom (under To Do) for “new feedback.” This is how you will access my comments!

Week 13

I am STILL responding with feedback/suggestions to Proposals this week—check the Canvas class page, on the right side at the bottom (under To Do)—you will see “new feedback.” This is how you will access my comments on your composing in progress!

ASSIGNMENT: Complete a stage one entry of your product in whatever form is most useful for YOUR composing process. (notes, outline, draft, prototype, etc). This is your next opportunity for feedback from me. I’d like to move **the due date for stage one to Sunday, 12/6** to give myself time to finish responding to proposals—you can still submit early (I read and respond to them in order of submission, if that’s a motivator!).

Here is a *heuristic* (a tool for thinking) to help you track your progress at solving the problem (it is okay to submit this, filled in as far as you’ve gotten, as your stage one entry). Today I am posting a model of the first set of inquiry components. Wednesday I will post a continuation.

Inquiry Components	Your Answer	Source—Conley, Schulz, IPIP-NEO, Hitt, McShane & Wolf, new Primary (and Secondary) Professional/Academic	Data/Evidence analyzed from Source(s)
which specific students			
what specific told/taught about <i>getting into</i> college			
what specific told/taught about <i>completing</i> college			
by which specific educators			
about GETTING IN how/where/when proven accurate OR <i>inaccurate</i>			
about COMPLETING how/where/when proven accurate OR <i>inaccurate</i> <causing what (likely) harm for which students>			
what action likely to CHANGE educator or students behavior/information <taking away the harm> OR what aspect is REVEALED about WHY college readiness is educated this way <the motivation for/force causing the harm>			
for ACTION “ role model ” change in behavior/info proven to work <to reduce similar harm> for comparison OR for ASPECT alternative ontology/epistemology [purpose] for college readiness education <other than helping students achieve college goals> proven to fit the behavior/info/problem/effect/harm			

(Full) Model by Baker

Inquiry Components	Your Answer	Source	Data/Evidence analyzed from Source(s)
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which specific students	Genius middle schoolers	Personal communication (peers), <i>I Am Smart</i> (autobiography); <i>DMing to an MD, Unschooling</i> , "Law Firm Partner Before Puberty: A Longitudinal Study," <i>United Nations' Report on Underage Higher Education</i> ; Cornell notes worksheet from Ms. Agist's lecture on college	High Cap kids' memory of being told they weren't ready/were too immature; UN vignettes; "what you have to do before college" steps
what specific told/taught about <i>getting into college</i>	High school attendance/age required	<i>College Admissions Basics</i> website; Ms. Agist's powerpoint "5 years from now," personal interview (Mom and Dad; counselor); Conley; Hitt, McShane & Wolf; <i>Child Psychology</i> , 50 th Edition	FAFSA questions about school, college prereqs (classes and skills/knowledge), definition of "emancipated" and "unaccompanied minor"; definitions of types of college credit/degrees; social, emotional, intellectual, sexual, physical development stages/traits.
what specific told/taught about <i>completing college</i>	Maturity and life experience are necessary	Ms. Agist's powerpoint "5 years from now," personal interview (counselor); College Clearinghouse™ <i>Everything Everyone Needs To Know About Getting In and Getting Through College</i> ; Conley; Hitt, McShane & Wolf; IPIP-NEO	employment law age requirements; crazy dorm stories, embarrassing warnings about nudity, laundry, credit cards. "what you learn from working" and "what you learn from life" traits colleges value; skills/knowledge req'd for college study that are not included in middle and elementary classes; testing, pedagogy and curriculum found to improve college outcomes; traits of Anxiety, Self-Consciousness, Vulnerability, Emotionality, Intellect, Trust, Morality, Altruism, Cooperation, Modesty, Sympathy, Self-Efficacy, Orderliness, Dutifulness, Achievement-Striving; Self-Discipline; Cautiousness
by which specific educators	Ms. Agist my homeroom teacher, Mom and Dad, Counselor Mr. Traditionalist, College Clearinghouse™, United Nations	above	above
about <i>GETTING IN</i> how/where/when proven accurate OR <i>inaccurate</i>	Inaccurate for specific individuals & accelerated college programs	<i>DMing to an MD</i> , "Law Firm Partner Before Puberty: A Longitudinal Study," <i>United Nations' Report on Underage Higher Education</i> ; Early Entrance, Harvard, MIT, Cornell	admission reqs, prodigy grad biographical data & its reliability, validity as well as credibility, contradictory, contrarian and confounding variables, factors and findings
about <i>COMPLETING</i> how/where/when proven accurate OR <i>inaccurate</i>	Inaccurate for specific individuals, accelerated college programs and cases of alternate learning paths	<i>Unschooling</i> , <i>DMing to an MD</i> , "Law Firm Partner Before Puberty: A Longitudinal Study," <i>United Nations' Report on Underage Higher Education</i> , Early Entrance, Harvard, MIT, Cornell	completion reqs, attrition rates and curricula; prodigy grad data & its reliability, validity as well as credibility, contradictory, contrarian and confounding variables, factors and findings
<causing what (likely) harm for which students>	Holding future leaders back, sucking engagement from geniuses	<i>Unschooling</i> , <i>DMing to an MD</i> , Biography of Mozart, Schulz	examples of missed opps due to timing, struggles with depression, agism/conventional bias.
what action likely to CHANGE educator or students behavior/information <taking away the harm> OR what aspect is REVEALED about WHY college readiness is educated this way <the motivation for/force causing the harm>	Recruiting and subsidizing/ accommodating preteen college students ***** Generational power and understanding gaps infect the entire system of higher ed from funding to teaching to hiring.	FAFSA questions and family contribution formulas, Census income/family data. ***** Bureau of labor statistics, Census data	data on family income, savings and ability to pay compared for typical college age vs early entrance ***** age of educational, banking, governmental professionals versus college applicants, students
for <i>ACTION</i> " role model " change in behavior/info proven to work <to reduce similar harm> for comparison OR	Bias reparations and prevention programs in public sector *****	Title IX and affirmative action regulations of ed institutions. *****	gender, (older) age, ethnicity and racial equity disparities compared for before/after regulations in effect *****

for ASPECT alternative ontology/epistemology [purpose] for college readiness education <other than helping students achieve college goals> proven to fit the behavior/ info/ problem/ effect/ harm	Generational values conflict (Boomer vs all others, esp. Gen Z+) is what's REALLY driving educational opportunity and rules	<i>Guide to Gen X Philosophy and Culture</i> ; "Generation Gaps: Millennials Killed Everything (According to Boomers)" NY Times investigation; Bureau of Labor Statistics "A History of Job Requirements"	examples of Boomers sidelining younger workers, inventors in tech industry and law to protect their "turf;" comparison of expectations for Boomers versus later generations to be hired, promoted
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Week 14

Podcast

Today's topic is *language*...and how it's related to languaging.

There's a recurring pattern in my podcasts, huh? It's that language isn't what you have been taught to think it is. Even those of us who study linguistics find it really hard to re-vise our conception of language, though. Today I'd like to target exactly that: how the thing we call *language* is conceived.

You'll often hear comparisons of the brain and thinking to a computer that's computing—we even use terms like *memory* and artificial *intelligence* for computing. But, if we were being precise, we'd compare not thinking and brains, but **logic** to a computer. All computing is, is logic—that is computers are "programmed" with a set of definitions and rules about the relations between them. At the very base level is machine coding: 0 is off, 1 is on; string 0s and 1s together and you can—like pushing some and not other piano keys—create complex machine output (pianos are percussion because this is how they "make sound").

Computer *language* is, like mathematics which it relies heavily on, a *code*, with a *key*. A=1, B= $\sqrt{2}$, C=print, etc. When a programmer "writes in" C++, Java or whatever, they are combining preset scripts that exist in the official code to "run" instructions, the same way that when we do math, we combine algebra formulas and operations to "solve" for an answer.

Computer languages grow and change—programmers can add to the key, delete from the key, etc. Old languages and highly specialized ones can also die out—if computers aren't intentionally loaded with the key and if programmers don't use the language, the language stops being "alive."

This is how we often talk about human language—it grows and changes, lives or dies, gets used or gets forgotten. But, that's not how human language works.

People aren't computers. You get that, right?... Brains aren't machines that process information, even if we talk about them that way (*information* comes from a Latin word for teaching—*shaping a brain into form*). When babies are learning to talk, they are not memorizing a code from those around them. Nor are we when we are studying language—even when we look up a word or a conventions rule we don't know or rote repeat phrases *Bonjour, Monsieur. Bonjour, Madame. Ça va? Ça va bien.* to make them habits. Language is not a set of words and grammar—it's not a code. Logic is not *language*.

Still with me?...

The clearest way I can put what this means for our conception of language is: **There is no "English" or "Arabic" or "Salish" or any language which people speak "in," write "in," gesture "in," read "in," listen "in."** No human language is a thing we can express in, out of or between. Think of facial expressions. Do people frown "in" Spanish? Is there a Dutch surprise that isn't Cambodian surprise that isn't Mayan surprise? Would that mean bilingual people are bifacial, too?

No. What a person recognizes and performs as a frown fits with what they have experienced those around them do and interpret when they are communicating the feeling that a frown represents. Can you imagine how different a person who is always around professional clowns or mimes frowns? It's a habit, and it changes according to your situation. All of us who rolled our eyes in front of our parents one time too many know this—you change your expressions according to what you predict the reaction will be.

Choosing your expression is languaging, in words or whatever form you decide to use. It is putting on a performance—and it works like every other human **art**. Coding versus creating is, in fact, THE difference between arts and sciences. The sciences—mathematics, included—are ways humans code and interpret reality together. The sciences of archaeology, farming, of medicine, of physics, of any THING: these are all built up sets of definitions and rules that get passed from person to person (linguistics is the science of language; psychology is the science of thinking); sciences change and grow, and they die out. The arts re-present reality—in them, we create and act to share new THINGS with each other.

Logic is a part of languaging—it's called **semiotics**. Semiotics isn't "installed" in you any more than a frown, surprise or eye roll is. When you language, you make choices to act and react in certain ways with others so that they will interact with you. Just like sharing toys (or not), eating with your mouth open (or not) or manspreading (or not) ...semiotics is cultural and social expectations for behavior that you try to fit or not. So, using a dictionary is a choice to follow the author's lead (or not, if you ignore the word, fill in your own meaning, etc). Deciding to accept (or reject) the truth of a statement is your choice. You may play with words, sounds, gestures, volume—allow others to, or not.

The point is this: When you desire to communicate, you apply what you have seen about how people talk, write, listen, gesture for your purpose. This is why a group of people who don't understand each other's language, who are a mix of hearing and deaf, who include both those who are nonverbal and verbal can and do communicate. They try and fail and try again until they come up with

“ad hoc” rules and behaviors that work. We have a great languaging idiom for this decision making and improvising you might have heard: *reading the room*.

Inside your brain *for yourself*, you are also making choices. What you think, believe, imagine—your creations—none of these are captured “in” language. To remember, to problem solve, to express, to interpret creations and reality...that is, for our inner cognitive purposes, we use tools: we tie a string around our finger, repeat a number silently, draw a diagram, visualize, etc. One of the tools we use is *languaging*. We semiotically code things for ourselves—with keys only we understand. With others, we translate images, ideas, experiences, feelings—using words, sounds, gestures—to perform a version of our thoughts. To understand others, we do the same. So, maybe we highlight a word. We recite texts. We mimic their voices.

None of this is IN a language. We translate our thoughts *into* words. We translate others’ words into thoughts.

So, what we call English, Arabic, Salish—they are not things. They are individuals languaging, countless acts inside people’s heads and outside of them to share what they have created. It isn’t possible to define what IS or ISN’T English or any language, since it is and isn’t what it is and isn’t in any given moment among languagers translating their thoughts; it is different in different moments, for different languagers, for different purposes.

Language as a code one writes “in” is very concrete. *Languaging* as a tool is a difficult thing to imagine, to believe, to think. Try translating my words for yourself to feel it!

Next podcast I will show you how deep language as a translating tool goes cognitively!...stay tuned!

Week 15 Day 1

A breakdown of what has been covered and what remains in the semester:

PERSONAL ESSAY composing process
prompt, models, sequence assns Weeks 2-5.

Academic Argumentation composing process
Schulz, sequence assns Week 6; *Conley*, sequence assns Week 7; collaborative design sequence assns Week 8

MAJOR PAPER composing process
IPIP-NEO, sequence assns Week 8, *Hitt, McShane & Wolf*, sequence assns Week 9;
sequence assn proposal Week 10-11, sequence assn stage one “draft” Week 12-13;
sequence assn stage two “draft” for feedback **submit by Jan 7**
FINAL product submitted for a grade: Jan 18th by midnight. [Worth 1/3 of the course grade.]

CRITICAL REFLECTION composing process
prompt, data-gathering sequence assignment Week 15
collaborative feedback sequence assignment **Jan 19**
FINAL product submitted for a grade: Jan 24th by midnight. [Worth 1/3 of the course grade.]

[All sequence assignments together are worth 1/3 of the course grade.]

NO FINAL WORK/TEST DURING WEEK OF JAN 25-29 (Baker grading time).

What is the **Critical Reflection**?

The introduction to the course textbook, *Ways of Reading*, argues:

This course allows you to participate in an extended academic project, one in which you take a position, revise it, look at a new example, hear what someone else has to say, revise it again, and see what conclusions you can draw about your subject. These activities always take time—they go through stages and revisions as you develop a command over the material, push against habitual ways of thinking, learn to examine an issue from different angles, reject quick conclusions, see the power of understanding that comes from repeated effort, and feel the pleasure scholars take when they find their own place in the context of others whose work they admire. This is the closest approximation we can give you of the rhythm and texture of academic life. (Bartholomae and Petrosky)

This reading-writing-thinking-discussing-researching-questioning-drafting-rethinking-starting over-going back-going forward is the “[wicked problem](#)” of my class. **Your [critical reflection](#) is your argument about your success in solving it.**

CRITICAL REFLECTION ASSIGNMENT: Produce a [valid and reliable](#) self-evaluation of your composing process this semester which includes all of the following:

- identifies specifically where/how salient [outcomes traits](#) are demonstrated in your final Major Paper
- provides [new data](#) documenting your design [and](#) content changes/choices (from starting the readings to brainstorming to collaborations to responding to feedback to revising to final save) for the Major Paper
- compares the strengths [and](#) weaknesses [for each outcome](#) of your final Major Paper with your final Personal Essay

Here are the descriptors for my grading of this, in **BOLD** within the overall portfolio rubric for UW Composition courses:

Outstanding Portfolio 3.7-4.0

This portfolio exhibits outstanding proficiency in all outcome categories—*composing strategies, working with information, complex arguments, composition process*—outweighing its few weaknesses. **The CRITICAL REFLECTION clearly indicates which items in the portfolio demonstrate the course outcomes and makes a compelling argument for how they do so. In so doing, it displays thorough and thoughtful awareness of the writer’s own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument.** The selected major paper and shorter texts offer an outstanding demonstration of all the course outcomes through a very highly proficient and skillful handling of the traits associated with them. The outstanding portfolio will likely demonstrate some appropriate risk-taking, originality, variety, and/or creativity.

Strong Portfolio 3.1-3.6

The strong portfolio exhibits strengths clearly outweighing weaknesses, but may show somewhat less proficiency in one or two of the outcomes categories, perhaps strong in *complex arguments, working with information, and composing strategies*, but slightly less in *composition process*. **The CRITICAL REFLECTION clearly indicates which items in the portfolio demonstrate the course outcomes and makes an effective argument for how they do so. It also displays thoughtful awareness of the writer’s own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument, but may not present as clear an argument for the choices as the outstanding portfolio.** The selected major paper and shorter texts, although slightly less consistent in demonstrating the course outcomes, nonetheless offer a strong demonstration of effectiveness in many traits associated with the outcomes, handling a variety of tasks successfully. This portfolio engages the material and follows the assignments given, but may risk less than the outstanding portfolio.

Good Portfolio 2.5-3.0

The good portfolio also exhibits strengths outweighing weaknesses, but may show less strength in two of the outcomes categories, perhaps strong in *complex argument and working with information*, but less so in *composition process and composing strategies*. **The CRITICAL REFLECTION indicates which items in the portfolio demonstrate the course outcomes and makes an argument for how they do so, although the argument may display less thoughtful awareness of the writer’s own writing by using less evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses in support of its argument.** The selected major paper and shorter texts effectively demonstrate the course outcomes, but with less proficiency and control. The portfolio usually will not display the appropriate risk-taking and creativity of the strong and outstanding portfolios.

Acceptable Portfolio 2.0-2.4

The acceptable portfolio is competent, demonstrating that the course outcomes are basically met, but the traits associated with them are not as fully realized or controlled. The writing can succeed in the academic environment. The strengths and weaknesses are about evenly balanced but should be slightly stronger on *complex argument and working with information*, as these represent key facets of academic writing. Some parts of the selected texts may be underdeveloped, too general, or predictable, or leave parts of the outcomes unconsidered. While demonstrating knowledge of conventions, this portfolio typically will not display awareness of *composing situation* or control over *composition process*. **The CRITICAL REFLECTION indicates which items in the portfolio demonstrate the course outcomes but may not make as effective an argument for how they do so, one based in evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses.** There may be moments of excellence, but in general the portfolio simply meets successfully the demands of the course outcomes.

Inadequate Portfolio 1.0-1.9

A portfolio will be inadequate when it shows serious deficiencies in three of the four course outcomes, especially in *complex argument, working with information, and composition process* (for example, revision is limited to correcting grammar or to adding or deleting sentence and phrase level changes.) Alternatively, this portfolio may be error free, yet does not adequately demonstrate the other outcomes. **The CRITICAL REFLECTION will be brief and may not indicate which items in the portfolio demonstrate the course outcomes or make an effective argument for how they do so.** The portfolio indicates that the student may need more time to be able to handle the demands of both academic reading and writing as characterized in the course outcomes and associated traits.

Incomplete Portfolio 0.0-0.9

The incomplete portfolio covers the range, from no portfolio turned in (0.0), to the **portfolio that includes only part of the required work for the class, a portfolio missing significant portions of the work of the course.**

FAQ about the Critical Reflection:

Is there a specific format, word count or style for the Critical Reflection? No—I grade the content of its argument, not its style/form.

Which [traits of which outcomes](#) are “salient” for the Major Paper? There are 11—here’s the list:

Outcome 1. Compose strategically for a variety of audiences and contexts, both within and outside the university

1.1 Writer adapts to different rhetorical situations and tools for composing texts.

1.2 Writer coordinates, negotiates and experiments with composing for diverse **rhetorical effects** tailored to audiences, purposes and situations.

Outcome 2. Work strategically with complex information in order to generate and support inquiry

- 2.1 Writer reads, analyzes and synthesizes a diverse **range of texts** and understands the **situations** in which those texts participate.
- 2.2 Writer employs reading and writing strategies to craft **research questions** that explore and respond to complex ideas and situations.
- 2.3 Writer gathers, evaluates and makes purposeful use of **primary and secondary materials** appropriate for writing goals, audience, genre and context (quoting, paraphrasing, summarizing, referencing).
- 2.4 Writer creates a **“conversation”**—identifying and engaging with meaningful patterns across ideas, texts, experiences and situations.

Outcome 3. Craft complex, inquiry-driven, persuasive arguments that matter

- 3.1 Writer considers, incorporates and responds to **diverse points of view** in developing own **clear, complex, significant and manageable** claims.
- 3.2 Writer engages in **analysis**—close scrutiny and examination of evidence, claims and assumptions—to explore and support the line of inquiry.
- 3.3 Writer understands and accounts for the **stakes and consequences** of arguments for diverse audiences within ongoing conversations and contexts.

Outcome 4. Practice composing as a recursive, collaborative process and develop flexible strategies for revising throughout the composition process

- 4.1 Writer’s revised **conventions, style and language** meet CCSS standards
- 4.2 Writer demonstrates responsible use of the **MLA** [default for Baker’s class] **system** of documenting sources as appropriate for genre and context.

How should I cover all 11? Remember your audience and purpose. I KNOW the traits. You can refer to them by number. I am judging whether YOU understand the traits and can accurately apply your knowledge to your own composing. So, [paraphrasing what YOU interpret each trait saying](#) works well to create clear claims. PROVE you understand each trait by explaining why specific examples in your texts match it well, somewhat, not well, etc. You can go trait by trait comparing the Major Paper to the Personal Essay or go through all the strengths and then all the weaknesses for both—whichever way works best. Just be sure that you identify and explain ALL the traits.

What have students not done well in past CRs? They have not *argued* effectively—that is, give good evidence/analysis of actual writing decisions, cite specific passages, show connections between sequence/feedback/draft/final product. Here are the 6 traits that I am assessing YOU on in the Critical Reflection (I’ve highlighted the ones that overlap with the salient traits for the Major Paper):

Outcome 1. Compose strategically for a variety of audiences and contexts, both within and outside the university

- 1.3 Writer assesses and articulates rationales for and effects of **composition choices**.

Outcome 2. Work strategically with complex information in order to generate and support inquiry

- 2.3 Writer gathers, evaluates and makes purposeful use of **primary and secondary materials** appropriate for writing goals, audience, genre and context (quoting, paraphrasing, summarizing, referencing).
- 2.4 Writer creates a **“conversation”**—identifying and engaging with meaningful patterns across ideas, texts, experiences and situations.

Outcome 3. Craft complex, inquiry-driven, persuasive arguments that matter

- 3.2 Writer engages in **analysis**—close scrutiny and examination of evidence, claims and assumptions—to explore and support the line of inquiry.

Outcome 4. Practice composing as a recursive, collaborative process and develop flexible strategies for revising throughout the composition process

- 4.3 Writer engages in a variety of (re)visioning **techniques**: (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, editing.
- 4.4 Writer gives, receives, interprets and incorporates constructive **feedback**.

ASSIGNMENT: Assemble data (especially feedback, comments, drafts) and document your actions (especially collaborative ones) NOW to help you meet the Reflection requirement to

- provide new data documenting your design and content changes/choices (from starting the readings to brainstorming to collaborations to responding to feedback to revising to final save) for the Major Paper
- Save this where you can access it in January when you are drafting and revising your Critical Reflection.

Week 15 Day 2

So...there’s going to be a new schedule of class times starting in January. I’ve attached it. I’d like your suggestions/feedback on how I might change up the way class runs to go along with the change.

Please take the survey here: <https://forms.gle/DTZFgmH6nJCLThWK8>

As you are working on your Wicked Problem product, I suggest you step back and maybe review some real life (professional and academic) model products for inspiration. Check these out (I found these by googling “how to make X better” with X=*cost of college, college success, college admissions, college readiness, college learning, mental health in college*):

<https://www.jkcf.org/research/making-college-affordable-providing-low-income-students-with-the-knowledge-and-resources-needed-to-pay-for-college/>

<https://www.insidehighered.com/blogs/higher-ed-gamma/8-steps-institutions-need-take-improve-student-success>

<https://daily.jstor.org/what-makes-a-fair-college-admissions-process/>

<https://www.idra.org/resource-center/5-strategies-creating-college-readiness-students-color-immigrant-students/>

<https://www.amacad.org/daedalus/improving-teaching-strengthening-college-learning-experience>

<https://www.insidehighered.com/admissions/views/2020/12/14/decline-standardized-testing-affects-more-testing-opinion>

[https://www.naspa.org/images/uploads/main/NASPA Policy and Practice Issue 4 Mental Health DOWNLOAD.pdf](https://www.naspa.org/images/uploads/main/NASPA_Policy_and_Practice_Issue_4_Mental_Health_DOWNLOAD.pdf)

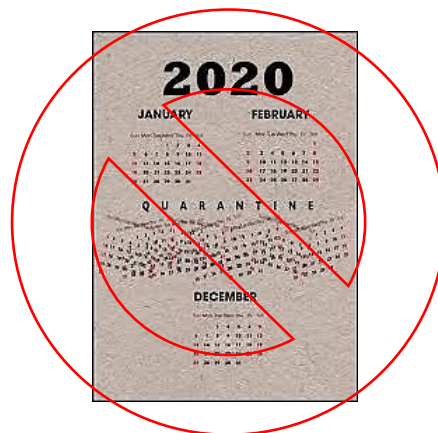
Week 16 Day 1 + C

"A" Day Monday, Thursday		"LW" + "C" Day Wednesday		"B" Day Tuesday, Friday	
Teacher office hours	7:30 – 8 a.m.	Teacher office hours	7:30 – 8 a.m.	Teacher office hours	7:30 – 8 a.m.
1st	8 – 9:45 a.m.	Building planning	8 – 8:45 a.m.	4th	8 – 9:45 a.m.
Passing Time		1st	8:45 – 9:55 a.m.	Passing Time	
2nd	10 – 11:45 a.m.	2nd	10:40 – 11:15 a.m.	5th	10 – 11:45 a.m.
Passing Time		3rd	11:20 – 11:55 a.m.	Passing Time	
Lunch	noon – 12:30 p.m.	Passing Time		Lunch	noon – 12:30 p.m.
Passing Time		Lunch	12 – 12:30 p.m.	Passing Time	
3rd	12:45 – 2:35 p.m.	4th	12:35 – 1:10 p.m.	6th	12:45 – 2:35 p.m.
Passing Time		5th	1:55 – 1:50 p.m.	Passing Time	
Teacher office hours	2:35 – 3 p.m.	6th	1:55 – 2:30 p.m.	Teacher office hours	2:35 – 3 p.m.
		Teacher office hours	2:30 – 3 p.m.		

The people have spoken! Responses to my survey about how Wednesdays should be used were just about unanimous, so:

In the ABCAB schedule, Wednesdays will be “extra work time for Day 1 assignments.”

(remember to **log in to my Canvas class to be counted PRESENT on Wednesdays**, just like other days)



Where are we?

MAJOR PAPER composing process

IPIP-NEO, sequence assns Week 8, *Hitt, McShane & Wolf*, sequence assns Week 9; sequence assn proposal Week 10-11, sequence assn stage one “draft” Week 12-13;

sequence assn stage two “draft” for feedback submit by Jan 7

FINAL product submitted for a grade: Jan 18th by midnight. [Worth 1/3 of the course grade.]

CRITICAL REFLECTION composing process

prompt, data-gathering sequence assignment Week 15

collaborative feedback sequence assignment **Jan 19**

FINAL product submitted for a grade: Jan 24th by midnight. [Worth 1/3 of the course grade.]

[All sequence assignments together are worth 1/3 of the course grade.]

NO FINAL WORK/TEST DURING WEEK OF JAN 25-29 (Baker grading time).

Week 17

Podcast

Today's topic is cognitive linguistics. Pretty fancy, huh?

In the last podcast I made the case for languaging as an act—the thing we do to communicate our thoughts to others and interpret others' communications for ourselves. I argued that language isn't a thing—there's no "English" or "Salish" or "Arabic." There's just people using words, gestures, pauses, signs as tools they think others will recognize and interpret to mean what they want to communicate. I challenged you to revise your understanding of language *as a code* and try to see languaging *as a tool for translating* thoughts. I promised to show you how deep that concept really can be. Here goes!

I came across George Lakoff my first year in college. He looks at the connection between thoughts and languaging in *Metaphors We Live By*. To see what he's arguing, think about calendar dates: Think about this year...in your mind, how do you see the year as a "thing?" Imagine February 13....now June 1st....now November...now today. What did your mind "see" when you thought about the different dates—what did it "do" to move from one to another to another?

Doing this out loud in a room will shock you—because just about everybody thinks that the way they personally think is how everyone thinks. The assumption is that there is only ONE way to think. So, someone who sees the months as pages in a book that you turn goes, "what?" when someone like me says: *the year looks like a heartbeat on a scanner. January is the starting line...the months follow that line, staying pretty flat until June. Then the line shoots straight upward to September-October-November-December...31st—when it drops all the way back to the starting point, Jan 1.* Other people report that the days move like a rollercoaster, or specific dates are located as different spots they can turn their eyes to on a visual field—we haven't even gotten into how different dates *feel* or what they *mean*! Just what they are in our heads.



See how thought isn't *language* here?...I can say *February* and you can say *February*—but what we are thinking is not the same at all. We're both using this word as a tool to translate "where" in a year we are thinking about—our "knowing" the word *February* means we're both familiar with what other people say when they want to communicate something about that part of the heartbeat line that is about 1/5 of the way in, or is the second page of the book, or the climb before a drop on the ride, the bottom middle spot of an oval, or whatever fits our personal cognitive metaphor for a year.

Wanna see how this plays out in a real *live* case? Try this test:

You and a colleague are both attending a meeting on Thursday. Your colleague messages you saying, "the person we are meeting with needs to change the date—he's asking to move it back a day. Is that ok with you?"

When you open your calendar, which day of the week do you check to see if you're available?

.....

There are two equally "right" answers to this question. Wednesday *and* Friday. Which one of those makes you think—*what?* **NO!...that's not right at all!**

Let me explain:

Some people think of time as something they move through, like a pool of water they are swimming in. They are at point A and they move to point B, C, etc by pushing through the water.

Some people think of time as something that moves around them, like a river they are standing in. Water A is around them, next comes water B, C, etc—they don't move, time does.

So—When YOU think of *two days from now*, how do you think of it? As YOU moving forward or as IT coming to you? Is it more like *two days after today*?

People who think of themselves doing the moving are likely to have answered the test question with *Wednesday*. They *were* originally moving toward Thursday, and now they should move one fewer step, since the meeting moved BACKWARD in time one day. In their interpretation of the words, they have *less* time to go.

People who think that *time* does the moving are likely to have answered the test *Friday*. *Thursday* was coming at them, but now it will be a LATER time that's coming. In their interpretation, there is *more* time to come.

So one person going to the meeting says "it's okay" and is ready to meet on Wednesday, someone else says yes and means Friday—and if you have any experience with meetings, you know, one person won't change it on their calendar and will still expect Thursday!



Actually, what we have here is a failure to translate—to recognize that there is a need to translate. What we have here is an assumption that language is thought, that there's only one way to think and that knowing a language means you understand others' thoughts and they understand yours.

Fascinating, huh? Yes. However, the misapprehension—the wrong beliefs about language and thought—have consequences. Here's a famous case that makes this clear:

Cole and Scribner wanted to test the claims that IQ tests were objective. The argument made by its test designers was that the tests assessed how well people thought, not their knowledge or experience or familiarity with language, so the tests weren't biased. Cole and Scribner were anthropologists who knew that the tests supposedly "proved" Africans, Asians and North and South Americans were not as intelligent as Europeans—which was, as the kids say these days, *pretty sus*.

So, they offered the same "nonverbal" test that the US government and military uses all over the world to members of an African community. They gave the test-takers a set of objects and asked them to sort them "the way a *wise* person would." The result scored at the lowest level of the IQ test. Then, they asked them to re-sort the objects "the way a *foolish* person would." Can you guess what happened? That's right: boom, the exact answer for the highest level of IQ. The test-takers told them only a *fool* would sort things this way—by their category—instead of grouping things together the way they would be *used*—a peeling tool with a skin-on vegetable instead of all the vegetables together and all the tools together. Obviously, someone *wise* would think about what the items were for, while someone *foolish* would just think about what the items were.

Lakoff and other cognitive linguists have shown that cultural and social groups often have compatible metaphors which show up in the language they choose to use: like anger being about temperature (getting hot, boiling over, etc) versus being an opponent (fighting it, holding it back, etc).

So, consider thinking about how YOU use languaging to translate (and what you might be mistranslating about your own thoughts and others'). —and yeah, hit me up with how to become a linguist once you admit to yourself how cool this is!!!

Week 18

Students often complain that they have nothing to say, whereas "real world" writers almost never do, precisely because **real-world writers are writing for discourse communities in which they know their work can matter**, whereas students see little purpose for their own attempts other than to get a grade. (Patricia Bizzell "Cognition" 492)

(SEQUENCE) ASSIGNMENT: Complete these steps and submit by Jan 24th at midnight (the deadline for the [Critical Reflection](#))

1. Review the CourseBook, PAGES on Canvas and the GROUPS...Files materials to gather data about what UW is looking for each trait of each [outcome](#) at the [ADEQUATE and above levels](#).
2. [Paraphrase](#) each [outcome trait](#) as if you were explaining it to a student who is considering taking this class next year.
3. Read a peer's final Major Paper (can be a member of your Major Group or not)
4. Compose a one-paragraph ADVOCACY STATEMENT for your peer's paper, answering the following:
 - What, if any, [requirements](#) of the assignment do you see as MISSING OR INCOMPLETE?
 - What [specific outcome traits](#) do you see demonstrated as [ADEQUATE or above](#)? (you can list numbers like 1.1, 4.2, etc)
 - **Where** do you see each of these demonstrated THE STRONGEST/BEST? (like: 1st paragraph? Choice of evidence from the reading? Sentence bringing up other points of view? etc)

consider using your paraphrase for YOURSELF in your [Critical Reflection](#)—it is an efficient way to communicate to Baker what your interpretation of each trait is, to clue her in on what to look for in your evidence!!

I will open conferences for the ENTIRE CLASS PERIOD this week—pop in with your questions for me; you may also email them to jbaker@everetsd.org.