

Fresh Voices
Composition at Cal Poly

2008-2009
Volume II

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The picture preceding the Appendices was taken in St. James, Barbados and was contributed to the collection by Sadie Martin.

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Contents

Letter from the Director of Writing: Dr. Brenda Helmbrecht	v
Writing with Images	2
Writers' Histories	4
Venice Beach—Photograph <i>Shelley Dangoor</i>	5
Red Light Green Light <i>Cassandra Clawson</i>	7
Still Haven't Found What I'm Looking For <i>Sara Adams</i>	10
A New Perspective <i>Rosalia Rochon</i>	13
Profiles	16
Picture from Nicaragua—Photograph <i>Sean Anayah</i>	17
Where Are the Crazy People? <i>Caitlin Lee</i>	19
Not a One-Man Show—But Definitely One of a Kind <i>Jaclyn Goldsmith</i>	22
Hope is Hope and Fate is Destiny <i>Collin Tateishi</i>	26
All-American Yoga <i>Ray Chirgwin</i>	29
The Thread of Spirit <i>Nicole Rust</i>	32
An International Challenge <i>Rosalia Rochon</i>	36

Rhetoric	40
Overfishing: A Global Perspective	43
<i>Viet H. Nguyen</i>	
A Born Killer?	49
<i>Leah Johnson</i>	
Abstinence-Only Sexual Education	54
<i>Tessa Libby</i>	
The Time to Change	58
<i>Lindsey Meints</i>	
Solve with Sustainability: A Proposal for a Zero-Emission Transit System at Cal Poly	63
<i>Alex Vincent</i>	
Don't Fight the Crime if You're Going to Sling Grime	75
<i>John Swanson</i>	
Fresh Approaches	80
Grand and Perimeter—Drawing	81
<i>Tyler Pratt</i>	
My Mr. 50s	83
<i>Jaclyn Burt</i>	
Funeral in my Head	86
<i>Katie Boyer</i>	
Selling Your Lip for a Taste of Freedom	90
<i>Collin Tateishi</i>	
Root of All Evil, or Symbol of a Generation?	92
<i>John Swanson</i>	
Appendices	97
General Education Course Objectives	99
Composition at Poly: Catalog Course Descriptions	100
Tips for Succeeding in English 134	102
Defining and Avoiding Plagiarism	105
Cal Poly University Writing Lab	107
What the Graduation Writing Requirement Is All About	108
Submitting Your Work: <i>Fresh Voices 2009–2010</i>	110

Letter from the Director of Writing

Dear Composition Student:

Welcome to the second volume of *Fresh Voices*, a collection of writing that represents the effort, commitment, and talent of last year's English 134 students. While enrolled in the very course you are taking right now, over one hundred of last year's students submitted their work to be considered for publication in this collection. While the selection committee only accepted nineteen essays and three images to be included here, we were fortunate to have had many ambitious and dynamic pieces from which to choose. We selected work without regard for authorship, which is why some students who submitted multiple essays had more than one chosen for publication.

However, it's important to note that we do not present these essays to you because they earned "A's" (frankly, we don't know what grades these essays received) or because they are perfect. Rather, the essays featured in the collection are typical of the intellectual engagement encouraged in Cal Poly's writing classes. In effect, our intention is not for you to imitate these essays. Rather, we value the work of these writers because they took sophisticated approaches to the same assignments you are likely to meet in your English 134 course. Moreover, your English 134 instructor will likely have designed a unique approach to these assignments, and you may not see an essay that perfectly fits the task you are being asked to complete. The editors' notes that precede each essay are intended to guide you as you read. I suggest reading each essay in this collection with an eye toward your own writing. Ask yourself, "What can I learn from students who have successfully completed English 134?" The essays featured here will offer you new ways to consider your own writing, perhaps in terms of how to craft an introduction, how to integrate quotations, or even how to develop and support your essay's thesis.

At the end of the collection, you will also find some basic information about composition courses at Cal Poly. This year we have also included a list of advice for students enrolled in English 134. In addition, I encourage you to acquaint yourself with the "Defining and Avoiding Plagiarism" section. And finally, at the end of collection, you will find information for submitting your own work for consideration in next year's *Fresh Voices*.

As the Director of Writing at Cal Poly, my job is to ensure that you receive progressive and innovative approaches to writing instruction. Thus, you will soon find that writing at the college level requires you not only to hone the skills you have been building throughout your educational career, but also to develop new approaches to writing that you have not considered previously. Your instructor will expect you to work hard and to keep an open mind and a positive attitude. In my experience teaching English 134, students who are committed to their old methods of writing (those who refuse to revise, who do everything at the last minute, or who rest on the praise they may have received in high school) tend to struggle the most in the course. For instance, you will be asked to write essays that do not follow the five-paragraph structure—or other formulaic approaches to writing—you may have encountered in high school. Instead, you will be held accountable for the choices you make as a writer. In other words, you will be expected to select an organizational strategy that suits your topic, to use language and punctuation that most effectively conveys your meaning, to address your audience appropriately, and to select essay topics you care about. As you write, never forget the rhetorical situation before you. The relationship between writers, readers, and the essays you compose is complex and must be understood for writing to be effective.

The selection committee and I welcome you to composition at Cal Poly!

Dr. Brenda M. Helmbrecht
Director of Writing
Department of English

Fresh Voices
Composition at Cal Poly

Writing with Images

*"Wherever there is persuasion, there is rhetoric.
And wherever there is 'meaning,' there is 'persuasion.' "*

—Kenneth Burk, *Rhetoric of Motives*, 172

"Seeing comes before words."

—*Ways of Seeing*, John Berger, 1

As members of a visual culture, we must learn how to navigate, interpret, and analyze the messages conveyed to us via imagery. Many English 134 instructors ask students to study images through a rhetorical lens, which means that students learn how images make rational arguments, how they evoke an emotional response from a viewer, or how (when used effectively) images can enhance a writer's or speaker's credibility. Yet focusing on images in a writing course raises certain questions: What do images have to do with writing? What do they have to do with argumentation? In effect, the images permeating our day-to-day experiences influence how we formulate arguments.

Visual rhetoric allows us to understand both the explicit and implicit arguments that images make about our culture. Many people wrongly regard the act of examining an image as an effortless process, assuming that only a casual, quick glance is required. The sheer pervasiveness of images seems to place them outside the reach of critical reflection. Writing, on the other hand, is often regarded as something that takes careful planning and decision making to become effective. However visuals and writing have much in common: they are intricately bound as they seek to entertain, to educate, and to persuade. Better understanding this relationship will enable you to approach the images you encounter—in advertising, in films and television, on YouTube and My Space, and even in video games—with a greater critical eye.

Readers are not persuaded by written arguments alone; thus when an image is effectively paired with text, the reader can get a fuller understanding of an issue. As

you read *Fresh Voices*, focus on the relationship between the images and the writing. For example, Leah Johnson uses images in her essay “A Born Killer?” to draw emotion from her readers. Would her argument be effective without her images? In addition, the technical drawings Alex Vincent created for his essay “Solve With Sustainability” show his audience how his proposal might be implemented. Without his images, the audience may not be able to adequately conceptualize his ideas. Examine the other images in this collection. Could the content of any of the other essays be enhanced by a thoughtful integration of images?

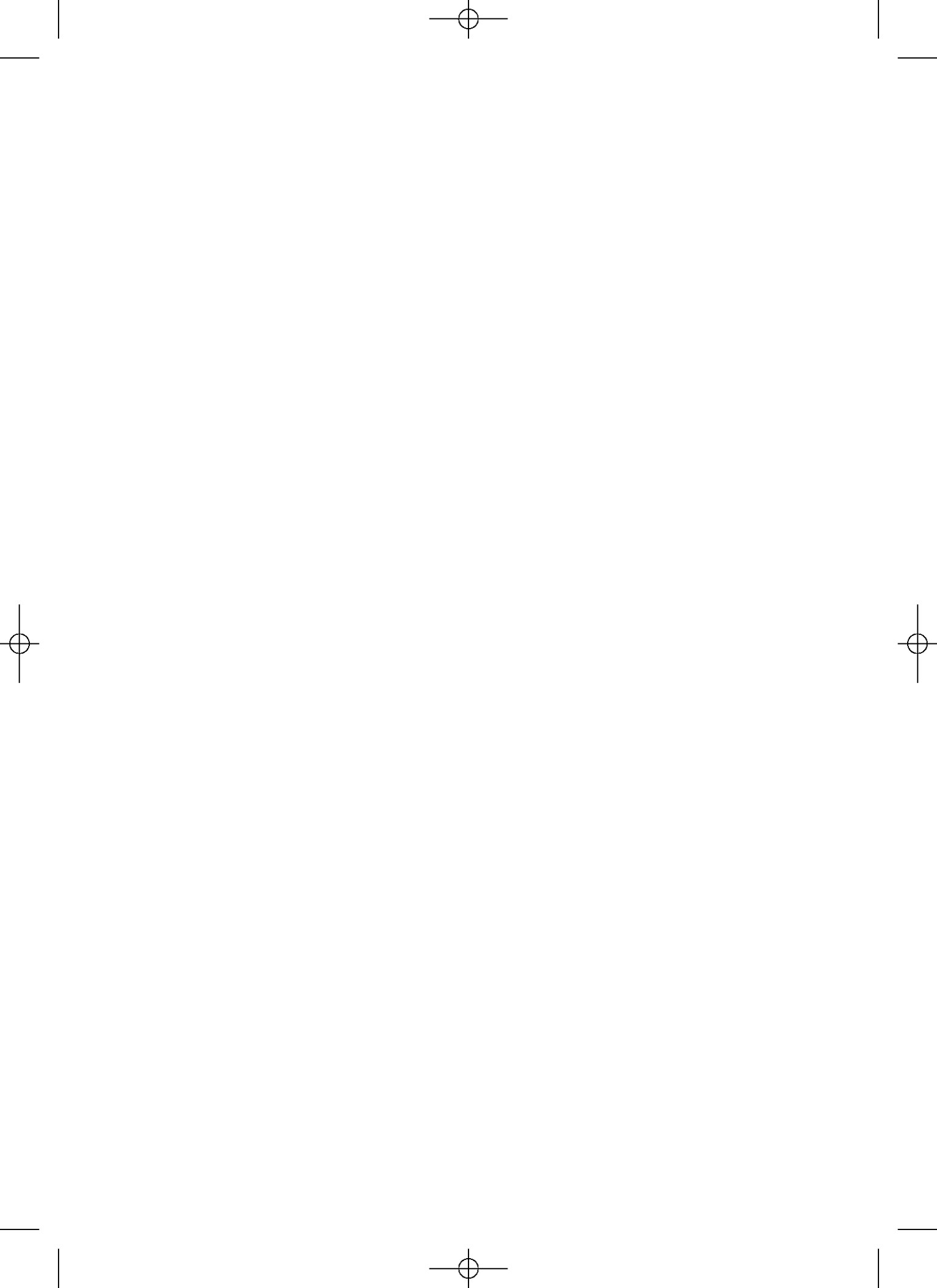
Writers' Histories

This essay is often written during the first week of English 134—although some instructors require students to revisit and revise it again at the end of the quarter. In each of these essays, students reflect on their experiences as writers, drawing attention to the importance of developing a writing process, the challenges of writing, and the sense of accomplishment they experience after recognizing their development as writers. Ultimately, these students are assessing their own abilities as writers so they can better understand the work they have before them in English 134. As you read, consider your own experiences with writing. How did you become the writer you are today? What challenges will you face as you develop your skills now that you are writing for a college audience?



Images and experiences can be can be interpreted in various ways depending on the viewpoint from which they are seen. Shelley Dangoor says that her photograph “captures a different side of Venice Beach. [It] is known for being a popular tourist spot and is always filled with hundreds of visitors each day”—a perspective which is not conveyed in the above image. Without the usual crowds, Venice Beach becomes a different place. What happens when you take a fresh look at something seemingly familiar to you? Do you see different aspects of an experience in retrospect?

Shelley Dangoor is a mechanical engineering major.



Editor's Note

"Red Light Green Light" author Cassandra Clawson compares her experience with writing to that of a person "maneuvering through traffic." She uses an extended metaphor of streetlights to help illustrate her progression as a writer. As you read, pay attention to how this metaphor functions. How does she define red lights? Green? Yellow? How does the metaphor add structure and focus to the essay? The author also uses rhetorical questions to help illustrate her points. How does this approach affect her audience? Do the questions serve to engage the reader? In her conclusion, Clawson discusses her future as a writer. How does the introduction of a new idea affect the essay's overall focus and purpose?

Red Light Green Light**Cassandra Clawson**

Writing is a come and go sort of thing. Sometimes it is easy and simple; other times you have to wait for the words to come. In my experience, writing is like maneuvering through traffic: You are moving along just fine and writing is easy and flowing, then up ahead there is a yellow light, a challenging situation can be foreseen. You begin to slow down and eventually come to a stop; writing has come to a standstill. There is a blockage of focused ideas and you have to wait for distracting thoughts to pass before beginning again. When your turn comes, you start over by picking up speed and gradually getting back on track. You make it through, but it takes time to regain the writing fluidity. There are temporary distractions while waiting for the light to change. During these times, when writing is not necessarily required, it is helpful to change topics or mediums to give the mind time to think. My experience in writing is like driving through town, just when I think I have managed to make it through, I am slowed down and stopped . . . by a traffic light.

Starting back in the first grade, when I recall my first writing experience, my light had just turned green. We wrote a book about our lives and what we thought we might be one day. This was easy; I knew who I was and what I wanted to be. What first grader does not have all the dreams and ambitions in the world? Nothing could ever be wrong, no matter what was said, praise was given for just expressing it. This kind of writing was like just stepping on the gas, gaining speed for what is to come. I do not remember writing a whole lot throughout my elementary days, but going into middle school my light began to change to yellow.

Sometimes a red light can be anticipated, so the yellow light in between goes by unnoticed. In the eighth grade things began to change. Instead of writing whatever

we wanted, we were assigned a topic. We were still free to write as we wished but within a limit. We had the formula for a “perfect paragraph” drilled into our daily exercises. One assignment I remember vividly was a short response to our regrets in life. I did not pick just one thing I regretted but chose to write that I did not necessarily regret anything, and I wrote my paper on how I believed that things happened for a reason. I do not remember getting my paper back, just a call home from the teacher saying that I had to redo the assignment. I think that my teacher thought that I was being defiant, which was far from the case. I had never tried to disrespect a teacher; I had just gone about the assignment in a different way. This is where my light began to change. When a yellow light is ahead it is inevitable to see what is coming next: a red light.

I reached my red light as a high school freshman. It seemed that creativity and uniqueness ceased to be valued. It was very technical and structured, yet again even more limited. With everyone reading the same books and writing on the same topic, how could we be getting anywhere? These are the types of essays I remember writing because they were the ones that I dreaded the most. I suppose there are some ways to stand out, which I do not think I ever figured out, but for the most part what was written down was simply what the teacher wanted to read. I passed all four English classes in high school, yet I only read about two whole books. This is how I know we were simply writing what the teacher wanted to hear. It did not matter what we really thought of the book; they only wanted to see if we were able to take out the important ideas and connect them. Sometimes it felt like we were being held back, like there was potential to write, but something was stopping us. Like the car at the front of the line that does not notice that the light has turned green. It was like a standstill in writing, a red light.

I mentioned before that there are distractions to pursue while waiting for the light to change back to green. Although some might engage in passive activities like singing along with the radio, texting a friend, or just watching the cars drive by, writing requires more expression. At my red lights in writing I like to keep a journal. It is a way to express myself without having to impress anyone. Turning right on a red light is also an option. Taking a new direction and focusing on something else for a while makes writing easier later. At a red light one might write poetry, or lyrics; whatever the case, there are mediums of expression in these dull moments.

Just when it seems the road is going the right way there is another obstacle. This obstacle is not as predictable as the pattern of a traffic light. The car that has always been so dependable has suddenly broken down. In writing, this car is the mode of writing that has passed every other English class that has been taken. Now a new car is needed. When upgrading to a new car there are new characteristics that have

appeal and there are also the traits of the old car that just cannot be taken away. This is how editing a piece of writing is. There are some parts that need to be added and others that can be left out. In buying a new car and editing an essay this is the hardest part of the journey. The change is needed, and will be accepted eventually, but it will take time to let go of what felt right for so long and get used to a new and improved style.

Now that I have reached the next level, I feel that my light has turned green again. Although there will still be the inevitable structure I feel like there will be more opportunity for creativity and not so much restriction. Writing outside the box will be admired and not looked down upon. I am able to pick up speed and travel within my writing. I still do not always enjoy writing and there will be potholes and roadblocks along the way, but that is another obstacle on my writing journey that I will detour when I get there.

Cassandra Clawson is a math major.

Editor's Note

Sara Adams' "Still Haven't Found What I'm Looking For," explores the process of finding her own "voice." Can you recall any writing assignments in which you were asked to do the same? What is a writer's "voice"? Do they have more than one? Adams' introduction might be labeled as experimental by most readers because of its style. What might have you expected in an introduction? Adams does not organize her essay in a chronological order. Is this strategy effective? How does the integration of concrete details from her past—such as exact places, names, and dates—strengthen her approach? How does the block quotation of her speech work in this essay? Why would an author introduce evidence in this manner?

Still Haven't Found What I'm Looking For**Sara Adams**

The place: Leland High School, room H-2.

The time: freshman year, fall semester, third period.

The offender: Ms. Victoria Kim.

The offense: "I want you to find your voice in this essay."

Ha! Find my voice? Gag me. What the hell does that mean? I mean correct me if I'm wrong, but I'm pretty sure people find their voices shortly after they are born. It is not exactly rocket science figuring out that the voice box and the vocal cord work together in such a fashion that this noise we call words comes out. Okay, maybe I'm being a little bit cynical, but I've never really been one to jump for joy at writing assignments—especially ones requiring me to 'find my voice.'

Needless to say, I didn't 'find my voice' in freshman English class. I didn't have the epiphany my sophomore, junior, or senior year either. I do not think the realization happens at a specific moment but rather, is composed of a series of corroborating experiences that each unveils little pieces of a person. After trying out and being selected to speak at graduation, I took on the task of writing my graduation speech, which was one such experience that allowed me to grow drastically as a writer and a person.

All through middle school and high school, I was taught how to produce boring cookie-cutter essays: intro with a "hook" and thesis, three body paragraphs, and a

repetitive conclusion. Being an analytical thinker, this was fine by me; I had a formula, and I could apply it to any topic. This monotonous form of writing, however, would not permit me to create a speech good enough to present at graduation. I had to write something to win over the teachers and school officials at graduation, then the families, and finally my fellow classmates. So, the challenge began.

I am very independent, dare I say stubborn, when it comes to figuring things out—I like to do it on my own time and terms and have a difficult time asking for help. However, sitting on the floor in my room, staring at a blank piece of paper, I was stumped. The audience for my speech would encompass a wide variety of people, and I needed different perspectives on how to appeal to everyone. This forced me to utilize all my resources including my friends, family, teachers, and my own knowledge to brainstorm effectively.

Once the topic of “007” versus ’07 seniors was chosen, the operation of actually writing the speech began. It took about two days, six crumpled up pieces of paper, countless scratch-outs, and too much pacing until I finally completed my rough draft. From there, revision after revision after revision occurred. First to my dad, then Ms. MacLise, then Mrs. Aguilera, then Mrs. Brasher, then Mr. Yllana, then my best friend, Melanie, then back to me. After each review there was the good news, but then came the condemnation. . . . Okay, condemnation goes a little too far but it was a tad bit difficult to watch people tear a piece of work apart and re-create it, over and over again. Overwhelmed by the numerous alterations being made to my paper by other people, I realized precisely what it was—my paper. If I made *every* adjustment that others were telling me to, the voice I thought I didn’t have would be lost. Witnessing others inject their voice into my speech helped me develop a sense of who I am as a writer. This insight taught me to truly listen to the advice given by others, logically evaluate their suggestions, and then decide whether or not to use them. The meticulous revising process also demonstrated the magnitude of editing and proved to be the only way to fulfill the expectations I impose on myself.

June 14, 2007 finally arrived. At first, nervous of what everyone would think of my speech, I started to doubt every word that was written on the note cards in my sweaty hands. Once the march to “Pomp and Circumstance” began though, I realized how hard I worked on my speech. I realized if I was the only person satisfied with my speech that was okay. And in those realizations I found confidence that must have shown through because people in the audience had laughed, cried, smiled and cheered by the end of my conclusion:

Yes, Mr. James Bond, Agent 007 is entertaining, handsome, suave, and dangerously dreamy, but he is not real. ’07s, us, these 426 individuals you see here today are real.

Very real. We have the emotions, camaraderie, and authenticity that cannot be found in a fictional movie or television show. We hold the power and capabilities to confront the challenges that lie ahead. Four years of our own exhilarating adventures as Leland Chargers have left us with memories, friends, experiences, and knowledge that will carry us into the world. These past four years have prepared us to face what may come with strength and passion, and they have created a 'bond' between us—ladies and gentlemen, the graduating class of 2007!

I can see now that the journey of writing my speech was just as important as the destination. I managed to captivate a diverse audience and win not only their approval, but self-fulfillment as well. It forced me to step out of the box, make use of the resources around me, and enabled me to balance implementing others' ideas with my own work. Doubts I once held about my abilities were shattered by discovering confidence in me and having faith in the power of my words. Most importantly though, I know the accomplishment of this endeavor is another solid stepping-stone in the bigger journey of truly finding my own voice.

Sara Adams is a business major.

Editor's Note

Rosalia Rochon's "A New Perspective" offers a process analysis that employs elements of contrast in each body paragraph to illustrate the difference between her writing before and after her sophomore English class. The author recalls specific comments from her teachers as support, helping the reader to appreciate her two teachers' input and influence. The first body paragraph discusses writing in terms such as "content," "coherence," "revision," and "editing." Can you recall similar moments of assessment from your writing history? How did such moments shape your development as a writer? Her essay reveals the perils of too much focus on audience approval and the value of critical thinking and reading. Rochon suggests that "a well-written essay addresses a hidden issue behind a conflict." Do you agree?

A New Perspective

Rosalia Rochon

Have you ever had a teacher or professor whom you absolutely loathed? Did you loath him or her because he or she challenged you to do something new or step outside your comfort zone? Well, my challenger haunted me throughout my sophomore year of high school in the form of an English teacher by the name of Mr. Richey. Throughout my academic career, I had always enjoyed English class. During elementary and junior high school, grammar came easy to me, and I could diagram sentences until the sun went down. I loved creating poems, and I found writing as a way in which I could thoroughly express myself. However, Mr. Richey made English a chore and a class I dreaded each day until I realized my writing skills truly developed because he challenged me to become a better writer.

Mr. Richey helped me understand that there is constantly room for improvement in my writing. Before I set foot in Mr. Richey's Sophomore Honors English class, I thought my writing was just about as close to perfect as it could get. In my freshman English class, my teacher often scored my essays with high marks such as ninety-eight or ninety-nine points out of one hundred. Her comments usually praised my writings with *you are an advanced writer*, and the words *excellent*, *awesome*, and *great analysis* cluttered the margins of my essays. However, after Mr. Richey finished reading my first essay, words such as *awkward*, *why*, *how*, and *where is your evidence* clung to the sides of my substandard paper. I was shocked to see these comments on my paper and felt as though he had punched me in the face when I saw that I had earned seventy-one out of one hundred points. Most of sophomore

year, I resented Mr. Richey for being so particular about my writing and picking at my every word. Whenever I thought I had finished revising and editing my essay, he would swiftly send it back to me with a tedious list of corrections. Because Mr. Richey was the first teacher to have critiqued my essays so deeply and thoroughly, I simply reasoned he was just a miserable, unfair man taking out his life frustrations on poor, innocent students, such as myself. However, my eyes were soon opened to my writing's disorganization and choppyness. I began to realize that there was more to essay writing than just correct grammar. Content and coherence were more important during editing than an essay's grammatical structure. Thus, what seemed like aggravating comments soon became helpful tools I could use to build a stronger writing foundation.

Mr. Richey challenged me to write for a purpose, not just to fulfill a writing assignment's requirements. He asked me to think critically and challenge the reader through my writing. At first, I was so focused on trying to write about what I thought Mr. Richey wanted me to write about that I quickly became frustrated. All I could think about was trying to earn an A in his class. Thus, I sat for endless hours trying to develop a thesis and write an essay he would reward with a high score. I soon felt confined by his expectations and did not think I would ever be able to write creatively in my own style. I was so busy trying to read Mr. Richey's mind and write to please him that I completely missed what he was trying to teach me. However, over time, I finally began to understand he only wanted me to think critically and go beyond the surface of stating the obvious or listing facts. He challenged me to dig deep and write about why the surface appears the way it does and how it became that way.

I realized that a creative essay is not just about fancy words, fluffy writing, and correct grammar. A well-written essay addresses a hidden issue behind a conflict. For example, as our class studied southern literature, I quickly discovered racism as a common thread within the required reading materials. Thus, when it was time to write an essay on selected southern works, I felt I could do so efficiently with the techniques Mr. Richey had been drilling our class all year. Instead of writing about racism at the surface, I chose to go deeper and investigate why racism was such a dominating issue in the southern culture. It would have been easy for me to state the obvious about discrimination among African Americans and how unfairly they were treated. However, I knew a more compelling essay should focus on why African Americans were being treated unfairly and what the reader and society could do today to prevent such discrimination. By challenging the reader to think about racism from a different angle and possibly make a difference in our society today, my essay finally had a purpose. The reader could now walk away with a new perspective and

I, the writer, could walk away with the satisfaction that my writing had helped to make our world a better place.

After having endured Mr. Richey's class, I now feel more confident and a greater sense of creativity in my writing. Although the basic writing skills he taught me have helped me expand my writing and prepared me for future writing, the most important part of Mr. Richey's challenge was the experience. I could have easily switched out of Mr. Richey's English class or completely ignored his advice, yet I persevered and was willing to face the challenge. By no means was it easy, yet I learned a great deal about myself and developed into a stronger person because I was challenged to look at life from a new perspective.

Rosalia Rochon is a nutrition major.

Profiles

In each of the essays in this section, students carved out distinctive approaches to the assignment—approaches that permitted them to explore exceptional elements found in the local culture surrounding them. As you read these essays, note the ways in which the writers attempt to allow the profiles’ subjects to teach you about their accomplishments (such as conducting HIV research), about activities in which they have a personal investment (including music, yoga, and improvisational comedy), and about their chosen vocations (entering the priesthood, becoming a professor).

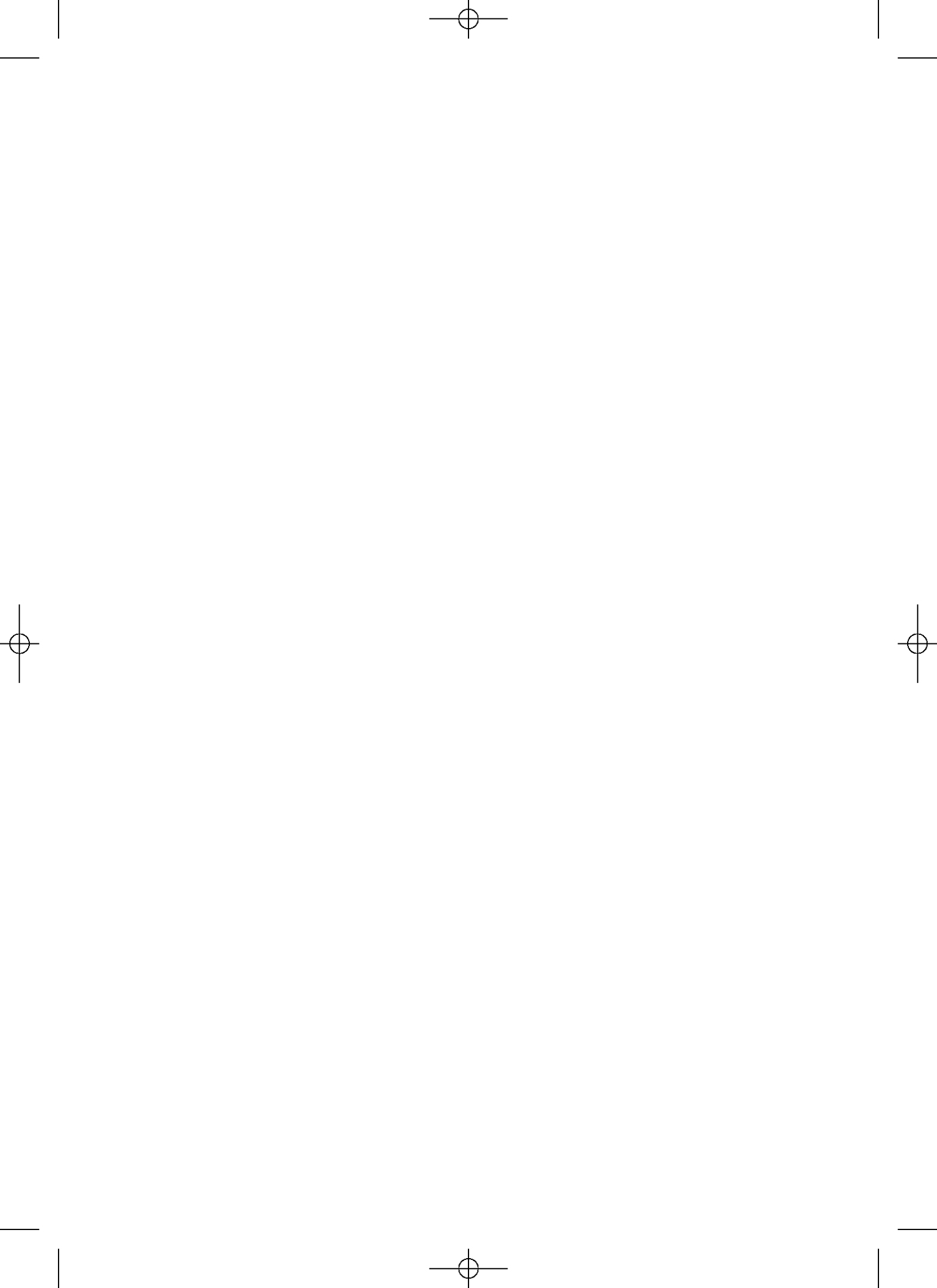
You will soon find that this assignment challenges you to synthesize multiple texts and viewpoints: including your analytic response to your interviewee’s work, the interview itself, and, when appropriate, your own experiences and responses. In addition, you must account for and write to an audience that does not have knowledge of your essay’s subject matter. In other words, you need to give the reader your unique “insider’s perspective” about your profile subject.

Your instructor will set limitations and offer guidance in terms of the kinds of topics you can choose. Some instructors select a theme—i.e. the environment, media, local culture—and ask students to interview people who work within this area, while others simply ask them to use this assignment to become better acquainted with an aspect of someone’s life. Conducting an effective interview is essential for this sequence because your interviewee’s vantage point needs to be fully depicted, so you will need to devise provocative questions that allow your subject to give fully developed and detailed responses. In effect, your profile subject needs to speak *with* you as a writer, not *for* you.



In “Picture from Nicaragua,” Sean Anayah captures an image of two Nicaraguan children taking a break from a soccer game by lying in a tall patch of clover. Consider the indentation created by the children’s bodies. What argument might such an image make about the relationship between humans and nature? Also, study the children’s facial expressions. What might they suggest about the children’s relationship with the natural world? If you were profiling these children, how might you describe this moment in their lives? What perspective or point of view is conveyed in this photograph?

Sean Anayah is an earth sciences major.



Editor's Note

Caitlin Lee's "Where Are the Crazy People?" focuses on Cal Poly Professor Lars Tomanek's commitment to and passion for the environment. The author organizes her discussion according to a pattern of carefully selected responses to the interview questions that illustrate a particular depiction of her subject. This strategy of relying on Dr. Tomanek's responses results in a sense of immediacy for the reader, in effect providing the audience a privileged glimpse into the interview and the subject's worldview. Also, because ideas are sequenced analytically and rhetorically, not strictly chronologically, the essay maintains its focus on the analytical thesis by using as evidence only the strictly relevant portions of the subject's responses. For instance, one paragraph explores a key point in Tomanek's early development, while a later one defines him via descriptions of individuals whom he admires. Lee includes plenty of colorful descriptive detail that directly supports her observations about her subject in the opening paragraph. Quotation comprises roughly half of that paragraph—how well does this approach work in the introduction?

Where Are the Crazy People?

Caitlin Lee

“We need more crazy people!” Hand gestures fly and Dr. Lars Tomanek, a third-year biological sciences professor at Cal Poly, is atwitter with excitement and genuine passion. His voice gives way to a slight accent, revealing his childhood in Germany. His modest beard, jean pants, and tennis shoes (dark enough so dirt is not readily noticeable) align with his enthusiasm for the natural outdoors. His strong eye contact is representative not only of the severity of this global climate change crisis, but of his unshakable belief that we, as humans, will save the planet. “We need more crazy people to come up with solutions, to make the first move, to take the first step.” He says, “You don’t know what you start; you might start something. Instead of going right, make a left, and all of a sudden everyone thinks, ‘You know what, that’s a smart move. I’ll do this too, this way. That seems good.’” He pauses, “We have this amazing opportunity before us . . . we are going to change the planet; we have to fix it. This is the only planet we have and it’s a pretty damn nice place; let’s take care of it.”

At age eleven, Dr. Tomanek had a “small, but brilliant thought.” He was given a book about amphibians and building ponds by his biology teacher. He read in this book that a person needs permission to build a pond or to change something in a “green space.” He felt his hometown, an industrialized region in Germany, could use

a little more green. He called the city officials looking for an environmentalist, someone to help him build a pond. He was sent from one place to the next, given one number after another, when finally he thought he had the right person. At 10:00 pm he reached a youth group leader, who proceeded to invite him to attend an activity the following day to explore the natural history of Germany. "This little connection I made [with the environment] really paid off," recalls Dr. Tomanek with a laugh as nostalgia fills his small office that is overstuffed with biology books. "We built many ponds; we changed whatever we could." His rate of speech increases and he shifts to the front edge of his chair when he reveals that by age fourteen he was arguing with the city officials about how to maintain the green space in the city.

Since that experience, Dr. Tomanek has become increasingly more aware of the huge human footprint and of the environmental destruction that is a problem worldwide. Unfortunately, the world has been in denial of this big issue. Dr. Tomanek agrees that big issues are difficult to deal with because the solution involves changing our entire life and adopting a different mindset. However, Dr. Tomanek already has a different mindset. "As much as [global climate change] is a danger, it is an opportunity. We have so much to gain."

A large portion of the world has yet to discover this opportunity and, as a result, is hesitant to jump on the bandwagon. The world has been warned about the potential of this problem since the 1970s and here it is: the year 2008, and global climate change finally has reached the level of recognition that is needed to initiate change. "I think that people believe that it will cost us to do something about climate change, but I cannot see a single reason not to do what we have to do in order to reduce CO₂ emissions," Dr. Tomanek shrugs. He calls attention to the fact that even a little investment will pay off, both for the environment and the economy. He recognizes that people may have to give up a tiny bit of luxury in their everyday lives, but of course he emphasizes the opportunity above all else. "We can be much stronger. We totally have it in us to fix up the planet."

Strength is evident in people Dr. Tomanek recognizes as "change agents." In 1955, Rosa Parks refused to follow orders that she give up her seat to make room for a white passenger, thus resulting in the Montgomery Bus Boycott in the civil rights movement. In 1977, Wangari Maathai began planting what would amount to over 30 million trees across Kenya to prevent soil erosion and combat deforestation, and thus the Greenbelt Movement was born. Dr. Tomanek identifies these people, among others, as change agents because they had an idea and an ensuing action that turned into a solution. He knows the mindset it took to initiate that kind of change and is looking to bring the same mindset to the global climate change issue. His fervor reaches a new level when he advocates "global climate change parties," where every-

one brings a solution. He adds, “If we are proud to be humans, if we are proud to be on Earth and be alive, and if we are thankful, we should show off that we really are the smartest species.” But this intelligence incorporates more than just brain power; it adds in an appreciation for the present and future environment.

Serenity temporarily overtakes the office atmosphere as Dr. Tomanek relaxes back into his swivel chair and reminisces about hiking and backpacking through the great outdoors. It is through this bond with backpacking that he realizes how much he relies on the environment. He describes the point on a trail where hikers have no choice but to stop to take in the beauty. Thinking of songs and poems that attempt to capture this moment, Dr. Tomanek hopes “that people will still appreciate nature and be thankful for our connection with it” in the years to come.

Dr. Tomanek radiates optimism. From someone who knows and understands the full extent of the problem, optimism is refreshing. His confidence is contagious. He refuses to give in to negative messages about the end of the world or a return to the days of the caveman once the world depletes its resources. He believes these messages should encourage positive visions and promote positive change. More people need to embrace the opportunity for change and be a part of the transformation. He admits that it may take three to five years to turn the environment around, but he has every reason to believe it is possible. Dr. Tomanek is excited about the solutions that Cal Poly students and countries nationwide are bringing to the design table that will allow for innovative and creative ways of living life. He leans back and sighs, “Who knows . . . maybe you have a brilliant idea in you.” Who knows? After all, we need more crazy people.

Caitlin Lee is a kinesiology major.

Editor's Note

In her essay “Not a One-Man Show—But Definitely One of a Kind,” Jaclyn Goldsmith profiles a familiar smiling face around Cal Poly’s campus, improvisational comedy group Smile and Nod’s Jose Molina. How does the writer establish the tone of the essay? For instance, is the title interesting? Informative? How does Goldsmith’s approach to the introduction compare with other profile introductions in *Fresh Voices*? For instance, she writes, “Silence. On center stage some twenty people configured in a circle, stationed high above the audience. Then—clap, clap, clap. . . .” How does the remainder of the introduction continue to establish tone and serve the rest of the profile?

Notice how Goldsmith uses images to convey a sense of Molina’s exuberant personality. Are the images effective in terms of content and placement? Does the organization drive the essay’s focus forward? How else could it be described: perhaps fluid, choppy, improvisational? What devices enhance coherence and unity, and where could you apply them to this piece? Just as with a skit, this essay clearly signals a beginning and ending. What do you make of its bookended structure?

Not a One-Man Show—But Definitely One of a Kind

Jaclyn Goldsmith

Silence. On center stage, some twenty people configured a circle, stationed high above the audience. Then—clap, clap, clap, he slowly began: clap, clap, clap, accelerating speed—then he yelled: “Do you feel that spirit?” and all responded: “Aw ya!” Again, he yelled: “Do you feel that spirit?” All responded: “Aw ya!” Jumping, bumping, shouting—it’s the chant before every practice and every performance—and it belongs to the cast members of Smile and Nod. The voice that started this pump-up scene was that of Jose Molina, a fourth year student at Cal Poly. As the spotlight focused on him, the voices of the crowd dwindled—it was show time.

Molina is a business and marketing major, contrary to the typical theater major of most Smile and Nod cast members. Hollywood, California is his hometown. He is the first of his family to attend college. It was difficult for Molina to describe improv comedy to his Spanish-speaking parents. He showed them a present-day improv comedy television show called *Who’s Line is it Anyway*, which expressed exactly what he did. Improvisation is the act of creating spoken words extemporaneously without previous planning or preparation. “My parents are crazy,” Molina admitted, “They always taught me to keep it real.” He stressed how his parents say anything they want to say and don’t feel shame when they joke around with him.

Lee Barats, the manager of Smile and Nod, is also a senior at Cal Poly. Barats met Molina through his good friend from home who was also Molina's roommate freshman year. After Barats made it on Smile and Nod, he encouraged Molina many times throughout his first two years of college to try out. Barats knew that Molina's clever humor and wild personality would positively contribute to the cast. Molina had no idea what Smile and Nod was about, and was reluctant to commit to it. He continued to reject the endless offers by Barats. During his junior year, Molina ran into Barats at a local bar. He finally gave in, and soon enough he was performing on stage, thankful to have found a great passion for improv comedy. Molina is unique for his strong charisma, his self-confidence, and his lack of fear in life.

During the interview, Molina described himself as being energetic, to say the least. We laughed together when he made funny comments in between interview questions. He stated that he always has energy to give away—"Sick, I get to scream now!" Molina expressed. Molina dressed like a typical college male. His dark jeans, white t-shirt, and black zip-up jacket showed his simplistic style. His casual persona compliments his comical, worry-free lifestyle: "I am never serious." He rarely feels like he's not himself. With brown eyes, brown hair, and brown skin, he's just a whole lot of brown, but one would never find him boring.



FIGURE 1 Jose Molina is a unique cast member of the Cal Poly improv comedy group, Smile and Nod.

While public speaking is the number one fear of most people, Molina isn't part of that statistic. When we were talking he constantly shifted in his chair, not because he was nervous but because he couldn't sit still. Molina has this interesting quality about himself—he doesn't get embarrassed in public. "I don't really know what embarrassment feels like, to tell you the truth. I wish I felt nervous sometimes," Molina commented. He is most comfortable when the spotlight is on him. His fearlessness is astounding. Molina isn't fazed by the everyday fears that many college students possess, such as wanting to create an attractive, intelligent image to gain acceptance. He has the confidence to be himself.

Stand out—oh no, not Molina. While he does stand out as an individual, he stated that it's not important to him: "I don't want to stand out. I don't want it to be 'that one guy was funny,' I want it to be all [of] Smile and Nod [was funny]." One of his main goals of being on a team is his strong desire for everyone to do equally as well. As early as middle school, Molina found inspiration from comedian Adam Sandler. Molina noted that the cast members of *Smile and Nod* look after each other like Adam Sandler looks after his co-workers. Sometimes he finds it difficult to get the experienced performers to trust the new cast members to excel. Molina stresses the idea of just letting things flow: "Whatever I'm feeling at the time [is what] I say. You either have it or you don't, you can't try too hard." During a show, Molina doesn't think about what he's going to say next; he says the first thing that comes to mind.



FIGURE 2 Jose Molina's comical character gets the crowd laughing every show.

The fact that he performs voluntarily is something Molina finds satisfying. “We don’t get paid, but we all share the common joy of putting smiles on peoples’ faces, and that’s what makes us a family. There’s never a dull moment; there’s always something crazy going on,” Molina emphasized. He grows and improves off of others as they grow and improve off of him. Something I found intriguing was his comment about being a Big Bro, similar to the way a fraternity member obtains this identity. Molina commented how he is a Big Bro to a freshman, male cast member who joined the cast this year. He looks out for his “new-bee” cast member and gives him tips on his performances. The cast of Smile and Nod has a great social support system.

Improv comedy is an art unlike any other: “It’s a series of games that we play completely relying on quick wit,” Molina explained. His favorite game to perform is called “Pan Left, Pan Right.” I really enjoyed watching this game. It was absolutely hilarious. It was set up with three cast members on stage, positioned in the shape of a triangle. The host asked the audience for a setting and the audience chose a laundry mat. When the host said pan left or pan right, the cast members rotated and two of them started improvising the scene in a laundry mat. The third cast member was at the back of the stage, waiting to jump into the scene and play along. Molina feels a sense of accomplishment when a game goes well: “A good run is better than sex,” Molina admitted.

Molina expresses so much excitement towards improvisation. His energy, passion, determination, and fearlessness set him apart from his cast members. These qualities compliment his strong stage presence and ability to capture a crowd. He’s not a one-man show, but he’s definitely one of a kind.

Silence. In rows of chairs the audience yearned for the show to begin. The spotlight covered the cast members on stage. As I looked around the room, every person in the audience was wide-eyed and anxiously waiting. He performs for the audience to bring them joy: “I want them to forget everything, I just want [it to be] them and us, just listening to our stories for an hour and a half; sit there for an hour and a half and forget about college worries,” Molina illustrated. Minutes into the show he had everyone laughing just as he’d hoped for; and when it was over, we exited with smiles on our faces—mission accomplished.

Jaclyn Goldsmith is a nutrition major at Cal Poly.

Editor's Note

Collin Tateishi uses his friend and musician Shaun Profeta as a profile subject. Beginning with an anecdote, Tateishi attempts to describe Profeta's lifestyle as a practicing musician. How do active verbs such as "intertwines" and "trekked" create an engaging essay for Tateishi's readers? Describing Profeta's family background and musical influences may seem superfluous and distracting to some readers, while others may find such information illuminates Profeta's personality as a musician. The quotations have been placed carefully, but could they have been integrated more effectively? For instance, in the third paragraph Tateishi quotes Profeta, writing, "Music was something that was always around me . . .," how could Tateishi more seamlessly integrate this quotation with his own writing?

Hope is Hope and Fate is Destiny

Collin Tateishi

Clusters of teenagers form on a Friday night in front of Jerry's Pizza: Bakersfield's main venue for up-and-coming bands. The mambo line of boys and girls both dressed in skinny, tattered jeans, multicolored band shirts, and vintage Chuck Taylors stretches down the street and wraps around the corner. When the sticker-covered doors finally swing open, the fans charge in as if they were going into battle. Sitting at a table perched against the front window is my friend Shaun Profeta: the lead guitarist and vocalist for the newly famous, alternative, pop-rock band A Cursive Memory. He pleads with the swarm of adoring fans to let him step aside for a quick interview with an old friend. Balancing two slices of greasy pepperoni pizza and several bottles of water in our hands, we find a solitary table to begin the interview. This is the story of Shaun Profeta.

When it comes to the Profeta family, music flows in their blood—Shaun's older brother Chris is the drummer for the internationally acclaimed indie-pop band Hellogoodbye, his father played drums professionally in various jazz groups, and his grandfather sang alongside Frank Sinatra. With a family name boasting such an impressive reputation, it is no surprise that Shaun would follow the same path to rock-and-roll stardom.

Profeta was raised in an environment where music was valued and highly respected. From a young age, he would accompany his brother to shows and help set up his drum kit. "Music was something that was always around me so I never felt forced into it—it was something that I was naturally drawn to." Inspired by the sounds of The Beach Boys and The Beatles playing off of his father's classic 33s, Shaun developed a strong appreciation and respect for "music's ability to provoke such powerful emotion." In junior high school, he began writing poetry as a means to express his own teenage angst, confusion, and joy. It was at this time that he was also heavily influenced by the ambient guitar tones of Jimmy Eat World and the facetious persona of Blink 182.

These four bands significantly shaped the style and lyricism that he would someday call his own. By the age of fifteen, Profeta teamed up with three of his musically driven friends to form A Cursive Memory.

The story of A Cursive Memory begins no differently from that of other bands. The group started as “something that we did for fun after school. We would cover our favorite bands and play small shows for our friends. We never imagined it would someday take us across the country.” While still in high school, they spent countless hours writing and recording the songs that would eventually become their debut album *Changes*, an album injected with intricate melodies and awash with the delicate touch of human experience. It intertwines the *Pet Sounds* of the Beach Boys with the compelling keys of Ben Folds, infused with the harmonies of a Buddy Holly after three cans of Red Bull. Their mind-blowing ballads result from the collaboration of each member’s skills and is coated with the heartfelt lyrics of Profeta and Baylen (rhythm guitar and vocals): a modern day McCartney/Lennon duo. As cliché as it is, there is no doubt that their songs will tug at your heartstrings and uplift your spirits.

The band trekked thousands of miles across the country’s barren landscapes to promote *Changes*. “Life on tour is not what everyone thinks it is; you’re not some rock star having it made. It’s hard work.” According to Profeta, the major disadvantage to touring is the hectic lifestyle that takes time away from family and makes having a serious relationship virtually impossible. The southern California foursome spent endless nights drifting between bizarre venues, often performing without rest. “Yeah, there are plenty of disadvantages to touring but I can’t complain. This is a dream come true and I’m thankful for every second of it.” In the eyes of a musician, making a living playing music is a blessing and walking out onto a different stage, in a different city, and in front of a different crowd each night is nothing short of exhilarating—it’s what keeps A Cursive Memory motivated through tough times.

One of the most impressive aspects about A Cursive Memory is its electrifying live performance. Sensually arranged vocals and powerfully progressive guitar segues break into the eager crowd and free the emotions of the tormented youth. “Having kids around the country sing back the words that Colin [Baylen] and I wrote is definitely weird . . . it reminds me of when we first wrote those lyrics.” This genuine bond with complete strangers showcases the honesty that forms the foundation of each song.

Similar to most musicians, their songs emphasize hope and the beauty of love: “you’re the air that I breathe / you’re the world that I see” (A Cursive Memory, “A Different Kind of Love”) and “you’ve got me lost inside your eyes with no way out” (A Cursive Circle, “Everything”). However, *Changes* isn’t solely about love; like Dr. Jekyll it possesses a darker, more mysterious personality. “Lions” tells of old friendships that Profeta had while growing up, and the frustrations of finding his place in the world: “My past is after me and I’ve been trying to break free from all these mess-ups and these bad memories / I just want to move on to a new place I belong to / new places and new faces

to meet” (A Cursive Circle). “Figure Out” is the album’s explosive finale about having the valor to face death: “It doesn’t stop here your journey goes farther . . . Go ahead and leave you’ve got to believe / don’t be afraid it’s okay . . . Go show all the angels how / show them what you found out” (A Cursive Circle).

Profeta believes that all people are connected through music because “the life that you’re living can’t be too different from everyone else’s—it’s honest; it’s something real.” Music is “the one international language that everyone speaks” and can relate to. It has become our generation’s vehicle for expression—it certainly worked for Lloyd Dobler.¹

Through relentless hours of practicing and touring, A Cursive Memory has matured as musicians and as people. They’ve grown from playing local shows at schools to opening for various highly respected bands in the pop-rock community: New Found Glory, Saves the Day, and Jimmy Eat World. Since the nationwide release of *Changes* in February, the band continues to gain success: the hit single “Everything” was featured on MTV’s Top Ten Countdown; and they have been featured in the well-established music magazines *Alternative Press* and *Billboard Magazine*. With a refined résumé in hand, the boys of A Cursive Memory continue to tour in support of the album and plan on heading to the studio to record a follow-up to *Changes* within the next year. They have only begun to discover the capabilities of their musical brilliance.

Shaun Profeta is an eighteen-year-old musical genius and without a doubt the most interesting friend I have. Successes aside, his honorable character is what I admire the most; he remains humble, honest, and loyal. He had the courage to chase his dreams and ultimately achieve them. Profeta’s story is one of great inspiration—encouraging many to hope that the impossible is possible and to have faith that dreams can become reality. “South” is the fast-tempo opening track to *Changes* that blares “As I hold hands with hope, fate lies right in front of me as my eyes have proven to show, that hope is hope and fate is destiny.” Anything and everything is possible—you just have to believe.

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Collin Tateishi is a city regional planning major.

¹Lloyd Dobler is the protagonist in the 1989 romantic film *Say Anything*. Played by John Cusack, Lloyd Dobler is an average student at a Seattle, Washington high school who improbably falls in love with the school valedictorian Diane Court. He is best remembered for the scene where he stands outside of her bedroom window holding a stereo above his head playing Peter Gabriel’s “In Your Eyes.”

Editor's Note

Focusing his profile on an activity rather than a person, Ray Chirgwin uses his experience attending a session of Bikram Yoga to examine the practice of yoga as well as its participants. Chirgwin goes beyond simply listing what a person might perform during a yoga session and instead uses his experience to analyze the effect of American culture on yoga. Consider the role the tone plays in “All-American Yoga.” How would you describe it? How is the tone established—word choice? Organization? Description? How do stylistic choices—such as the repetition of the phrase, “So pure.”—bring unity and coherence to the essay? Does Chirgwin offer a balanced representation of Bikram Yoga and those who practice it?

All-American Yoga

Ray Chirgwin

In the attic of a downtown San Luis Obispo building, a group of men and women quietly assemble for their afternoon yoga session. This, however, is not typical yoga; this is Bikram. As I enter the small space with slanted ceilings, a blast of hot, pungent air hits my face. The room's aroma has been ripening all day from the morning and mid-day sessions. I swiftly shut the door to keep the heat in this sauna-like environment and find an open space on the floor to roll out my mat. Some students lay down in silence letting their bodies acclimate to the temperature. They cover their mats with beach towels to catch the drops of sweat that will fall from their bodies during the next hour and a half of torturous contortions and stretches. I (the newcomer) foolishly wear a cotton shirt, soon to be thoroughly soaked and clinging to my body. The regulars wear nothing but spandex or Speedos revealing their sexy tan and hard abs to prospective partners. A young male loses focus on his own meditation as he catches a glimpse of a desirable woman arching her back to amplify her shiny chest under a tight sports bra. She is so pure. She notices his stare and her heart flutters as she takes a deep inhale. He is the muscular guy who rides a motorcycle and always wears her favorite cologne. He is so pure. Oh, how they love going to Bikram yoga.

Beyond its physical benefits, yoga is also a spiritual practice believed to lead to a profound understanding of existence. It is traditionally a form of meditation and introspection stemming from Indian religion (primarily Hinduism and Buddhism). In the Western world, however, yoga is mainly seen as a form of exercise. Yoga has become incredibly popular in the United States as our culture obsesses over health trends and hot bodies. With the help of one individual, Bikram Choudhury, the art of yoga is

evolving into the latest exercise craze. Bikram yoga is a sequence of 26 asanas (poses) done in a room heated to over 100 degrees. It is believed that the heat helps the body stretch deeper, prevent and heal injury, and expel toxins. Unlike traditional yoga as we know it, Bikram emphasizes physical pain and suffering in order to connect the body and mind. "Once there is a perfect marriage between the body and mind, then you can knock on the door to the spirit," Bikram says. As for now, he believes most Americans are not ready for the spiritual yoga of sitting silently and meditating. Perhaps our culture's body and mind are far from balanced.

I am proud to say that I am becoming a part of the American yoga culture. I can't yet call myself experienced in the practice of yoga but I do know that it feels really good. My first encounter with yoga happened in the comfort of my friend's living room after a long and stuffy airplane flight. She suggested we try a short half hour exercise of a beginner's yoga video. I skeptically agreed, not knowing what I was getting myself into. It turned out to be the clumsiest physical activity I have ever done. I strained to keep good form and fell out of balance numerous times. Nonetheless, that short exercise transformed me into a new being. My body felt as if it had received an intense workout and a relaxing massage all within thirty minutes. I stood taller, breathed deeper, and slept better. My friend told me that if I thought yoga was great, Bikram would be greater.

Originally a yoga master from India, Bikram Choudhury has adopted American mannerisms and business tactics. He is now seeking to copyright his 26-asana sequence and create a multi-million dollar yoga franchise in the United States. Just like a song can be patented, Bikram and his lawyers argue that they can patent this specific sequence of yoga positions. The poses are like notes, having existed for thousands of years, but the sequence is a unique melody that Bikram hopes to profit from. Over 1200 Bikram studios currently prosper throughout the U.S. For every instructor, Bikram charges \$5000 as mandatory certification to teach his techniques. The business holds the nickname "McYoga" and Bikram welcomes the title without shame.

Although Bikram claims "Money is not going to bring humanity and spiritualism into your life," he is fighting hard to control the yoga market and expand his monopoly of a business. His unique approach to yoga thrives enough to make Bikram equal to the stars with his Rolls Royce, Rolex watch, and Beverly Hills mansion. The success of Bikram's yoga originates from his studio in downtown Los Angeles; the heart of American pop-culture. He has taught celebrities such as Madonna, Brooke Shields, and Michael Jackson. Considering our nation's absurd devotion to Hollywood, it is no wonder Bikram's name has spread like wildfire.

After hearing all the hype about Bikram yoga, I decided I wanted to give this fad a shot. Luckily my trial membership only cost 30 dollars for a month, which

was a fraction of the normal fee. The San Luis Obispo Bikram studio normally charges \$15.00 per session. You can pay the extra \$2.00 to rent a towel, or be left with the burden of a sweat-saturated one that leaves an unwanted musky aroma in your laundry hamper. And you can't forget to stay hydrated before and after the session. The regulars prefer \$5.00 bottles of special vitamin and electrolyte enriched water imported from Alaska (so pure). Not only does Bikram yoga require substantial funding, it also entails at least two hours out of your day. After ninety minutes of sweating, a long shower with organic shampoo and conditioner is obligatory. This whole process invites people who have plenty of time and money on their hands (like trophy wives and sorority girls).

Bikram isn't easy by any means. It actually demands intense strength, flexibility, and stamina. The exercise itself is challenging and excruciating at times. Bikram has been known to stand on his students pushing them deeper into the stretch and demanding greater strength. Unlike traditional yoga, the yogi (instructor) shouts out the commands like a drill sergeant telling you to push harder and farther. Salty drops fall from your brow and sting your eyes as you attempt to remain deeply focused on your posture. Your muscles burn in their locked positions. Blood rushes through your joints so you can feel your pulse thump your whole body. You try to inhale more and more, but the humid air doesn't provide relief. The Bikram method is far from comfortable but after all the pain and agony comes a rewarding fusion of energy, relaxation, and happiness. It is a truly unique and enriching experience.

As the students complete their final relaxation, they filter out of the attic classroom feeling revitalized and positive. The fresh outdoor air cools their skin. Now they are ready to carry on with their daily lives. In the parking lot, the young man sees the enticing woman. He feels confidence and clarity so he decides to ask her out for a drink at the local bar. She excitedly takes his offer. They agree on a date and enter the information into their cell-phones both feeling alive and cheery. She drives away in her sporty sedan and lights up a cigarette in celebration of her successful day at Bikram's yoga. Her heart flutters as she inhales deeply. She pictures his strong shoulders and cute smile. Pure beauty. He rides off on his motorcycle proud of himself for pursuing her. On the sidewalk, he catches a glimpse of a gorgeous blonde in a tiny skirt and a spaghetti strap top. Pure beauty.

Ray Chirgwin is an architecture major.

Editor's Note

Nicole Rust's profile "The Thread of Spirit" concentrates mostly on the biographical elements of Russell Brown's life. For example, the author writes, "At a very young age Father Russ had established a genuine love for people. Constantly taking notes, he paid attention to every detail in the world around him." Do these elements come together to create a cohesive depiction of Father Russ, or are there gaps that you would like to see filled?

How does Rust incorporate the title of her essay into the content? As a reader, can you determine what "The Thread of Spirit" means to Father Russ? What does someone typically visualize when he/she thinks of a priest? Does Rust's profile challenge any common conceptions of a priest's life? If yes, then what is challenged? Examine the transitions between paragraphs. For instance, Russ ends paragraph four mentioning how Father Russ began his "faith journey," and she transitions into her fifth paragraph with the same key phrase, "This 'faith journey'" continued after two years. . . ."Focus on other transitions and determine if they move the essay forward effectively.

The Thread of Spirit

Nicole Rust

The first time I met Father Russell Brown it became very clear that the title "Father Russ" suited him in more ways than one. Not only did it suit him in the religious sense because he is a Catholic Priest, but also because of his dad-like appearance. He has what I consider to be the typical father figure: six feet tall, two hundred-fifty pounds, and a pudgy stomach that reminds me of my dad dressing up like Santa Claus for Christmas. When he's not dressed in his standard religious attire, Brown casually wears handmade knitted sweaters, khaki pants held up by a leather belt, and some worn old-fashioned loafers. These are just the minimal things that give him the father figure. What really gives it away is the tone of his voice. He has a voice like a weathered sailor, deep and full of experience; it has enough roughness to make him appear wise and full of stories, but just enough warmth to penetrate my soul with love.

Father Russ welcomed me with open arms and a compassionate smile. His presence created a sense of home and late nights by the fireplace sharing embarrassing family stories. I felt at this moment that I already knew everything about Father Russ. However, as his story unfolded I realized that my preconceived notions of this man

were completely misguided by my stereotypical image of a priest. I was expecting him to have been raised Catholic, in a big family, serving most of his adolescent years as a naive and innocent altar boy, but soon found that he had spent most of his time studying world issues and preparing for a degree in journalism. Surprisingly, at different points of our lives we had been on the same path. I was now determined to find out what steered Brown away from journalism and why a man with so many “dad-like” qualities wouldn’t want a family of his own.

I started with the basic question, “What led you to the priesthood?” I was expecting some textbook answer like my prayers or a divine intervention. So imagine my surprise when Father Russ responded, “Journalism, a compassion for people, and a search for the truth.” I am journalism major at Cal Poly, so I couldn’t wait to hear more about his experiences “searching for the truth.” I chose to major in journalism because I am hoping to learn the truth and write it. This made me very curious. How on earth could a degree in journalism lead anyone to becoming a priest? As I learned more about Father Russ’s journey, he explained that his path was guided through what he refers to as “a thread of spirit.”

Growing up, Brown describes himself as being very compassionate and trustworthy. He was, as I suspected, a young boy with a pure spirit, but he was also curious. While other kids would make fun of the old man with Parkinson’s disease who lived on the corner, young Russell Brown was always eager to listen to the old man’s stories and learn any life lessons the old man was willing to share. At a very young age, Father Russ had established a genuine love for people. Constantly taking notes, he paid attention to the every detail of the world around him. He hoped that one day all his notes would amount to “the meaning of life.” Brown devoted most of his adolescence to helping friends at the local community church. He was raised in the Methodist church for the eighteen years he lived with his parents but was not very active spiritually at this time. After graduating from high school he went off to Santa Clara University where he was first introduced to Catholicism; he found it suited him. He liked the way it allowed him to think analytically and felt it to be very “intellectually vigorous” (Brown). Father Russ was not ready to commit to a religion now, so he began what he calls his “faith journey.”

This “faith journey” continued after two years at Santa Clara University when he transferred to San Jose State to study journalism. He picked journalism because he was a man in search of the truth; little did he know the truth he was in search of was not of this world but of another. While studying at San Jose State he wrote for the *Spartan Daily* and researched a number of “worldly” issues, such as politics and culture. However, the more political issues he studied or current events he critiqued, the farther away his truth seemed to be. After receiving a degree in Journalism, but

still not fulfilled, Brown moved to UC Santa Cruz and worked for university housing. He worked with a number of kids, trained RAs, and kept track of 465 UC Santa Cruz students and nourished his love of people. He continued his education in Santa Cruz, studying anthropology, world religions, and history; this is where the real answers were hiding.

Anthropology was Father Russ's favorite subject in school because in this study he found a distinct pattern that caught his eye; he described it as a "thread of spirit." When explaining this to me, he smiled a big grin and said, "Broad across all cultures, you'll always find a connection through spirit or some sort of spiritual component." This was the epiphany he had been in search of.

In 1992, Father Russell Brown committed to becoming a Catholic. This was the point in his life where he said, "Well, it's time to choose, you can't speak language, you have to speak g language, and you can't practice religion, you have to practice g religion" (Brown). After his confirmation, he continued to pursue journalism in Santa Cruz. He worked as an editorial clerk for *Mercury News*; it was in this company that Brown hoped to start his journalist career.

However, much to Brown's surprise the deeper he got into the field, the more unsatisfied he felt. It was the materialism and cutthroat nature of the workplace, as well as the lies and fabrication of stories that led him to ask, "Is this where I want to be for the rest of my life?" Eventually, Father Russ decided that it was *not* where he wanted to be and quit his job at the *Mercury News*. It takes a great amount of strength to make the choice Father Russ did. Father Russell could have stuck it out and ended up like most people, with a mediocre job, generally unsatisfied, but financially stable. Instead, he chose to take a chance, and try something completely new—the priesthood.

He now devotes his life to carrying out the traditions of his church, hearing people's deepest confessions, and preparing speeches about moral struggles for his parish. Although he quit the newspaper business, he never quit being a journalist. He uses his degree in journalism to write powerful sermons and speak in front of hundreds of people every Sunday. At first glance going from journalist to priest seems like a big change, but as Father Russ explains they go hand in hand.

All those years studying journalism have given Father Russ the necessary tools to be a priest in today's society. He is able use his love for writing and public speaking in a spiritual way. One of his duties as a priest is to write the "homily" or talk that he presents at his church every Sunday. When Father Russ prepares for this, he combines the writing techniques he learned as a writer and the "quick study" techniques of a journalist. With this knowledge, Father Russ finds ways to reach out to

what he calls his “holy family.” This term “holy family” made me wonder why a man with so many father-like qualities did not want a family of his own.

But from the way he describes his “holy family” and the responsibility he feels for members of his church, it is clear that this is the sort of “parenting” he was meant to do. He is able to be the listener of the family when he listens to people’s confessions. He is able to be the faithful spouse of the family through his marriage to the church. And he is able to be the encouraging role model of the family when he gives guidance to his parishioners. Father Russ is able to be a “free-lance spiritual journalist,” while being the spiritual father of hundreds of people and that is what suits him best.

What I found very surprising about Father Russ is that he was confirmed as a Catholic fifteen years ago and ordained a priest only three years ago. He had a very full life before choosing to devote himself to the church; he took the time to educate himself about a variety of religions, politics, and cultures before settling for Catholicism.

Although I was only able to meet with Father Russ for an hour and a half, it is clear that he has taken the time to educate himself about the world we live in. I know that if I ever have a problem or need advice, I can go to him and trust that he will either be an excellent listener or give me the insight that I need from the knowledge he has gained over his many years of study. It is very interesting that a man who started out on a search for truth, found a little thread of spirit and through that spirit was able to find his way to what he calls his “most meaningful profession.”

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Nicole Rust is a journalism major.

Editor's Note

Rosalia Rochon profiles Cal Poly faculty member Dr. Peggy Papathakis and her sincere concern for public health. What aspects of Papathakis's personality does Rochon emphasize in this profile, and how does Rochon use specific events to support her claims about Papathakis? A major focus in this essay is Papathakis's work with HIV-infected mothers and infants. How would the initial focus of the essay shift if Papathakis's HIV work had a more prominent position in the introduction? Consider how Rochon uses her personal feelings as support for Papathakis's influential nature and desire to create change in the world beyond her academic specialization.

An International Challenge

Rosalia Rochon

As busy Americans it may be difficult to find the time and energy to open our eyes and look around us. We are so consumed with our own lives and problems we rarely consider the fact that there are people in the world with greater and tougher problems than our own. Thus, we need others to force our eyes open and inform us about what is going on not only locally or nationally but internationally as well. Dr. Papathakis is just the right individual for this task. She is an extremely knowledgeable individual with a Registered Dietician degree, Bachelors degree in Dietetics, Masters in Nutrition, PHD in Nutritional Biology, and she is a Cal Poly Child and Maternal Nutrition professor. She conducts research studies within the United States as well as abroad to contribute as much knowledge as she can to the nutrition field. Through her research, Dr. Papathakis challenges us to expand our knowledge as human beings so we have a better understanding of the world we live in today.

Dr. Papathakis took a risk in expanding her knowledge through international research. Knowledge about HIV is fairly limited, especially concerning women and children's nutritional needs. Therefore, Papathakis worked from the "ground up" in an attempt to contribute what knowledge she could to what is already known about HIV (Papathakis). For two years she conducted her research in a small medical clinic, in a rural South African region, Kabuli Natal. Since "very little is known about the nutritional adequacy and feasibility of the replacement milk options presented in the WHO/UNAIDS/UNICEF guidelines for infants of HIV-infected mothers," Dr. Papathakis aimed to explore the "suitability of the 2001 feeding recommendations for infants of HIV-infected mothers" (164).

Researching abroad for two years in a third-world country was a huge step outside her comfort zone. Not only did she have little prior knowledge to base her studies, she also had to learn to live in a completely different country. Papathakis had to adjust to the high crime rate in South Africa by constantly using safety precautions such as never carrying cash or going out past sundown and always locking the gates to her house or the medical clinic. She made the difficult decision in leaving her family and friends behind while she conducted her research in Africa. However, Papathakis was able to adjust to a different culture and style of living because of her passion and love for scientific research. Although she possesses a strong thirst and passion for knowledge, she could not have successfully completed her research without the help of others.

By researching abroad Dr. Papathakis obtained a greater understanding of HIV's nutritional effects on women and their infants. Her coworkers soon became her mentors and family. The people she worked with were "amazing" and "so knowledgeable" (Papathakis). While she understood nutritional aspects of HIV from an academic and scientific perspective, her coworkers offered knowledge from their experiences with living with HIV-infected persons. Unified by their desire to contribute more knowledge to the little already known, Papathakis and her coworkers constantly grew closer to each other, creating a close-knit family. Working together, she and her coworkers' hard work was rewarded with a positive response from public health policies.

Dr. Papathakis stimulated change within the nutrition field by publishing her research paper "Are WHO/UNAIDS/UNICEF-recommended replacement milks for infants of HIV-infected mothers appropriate in the South African context?" (164). Through her research, Papathakis revealed that replacement breast milks do not provide enough nutrients for South African infants. Thus, these replacement milks need revisions. Although it took two more years for her to publish her discoveries, her efforts were well worth her time because the experience was not only "rich," but "way beyond expectations" (Papathakis). She welcomed the constructive criticism and analytical advice from peer reviewers because she wanted her research to be as correct and accurate as possible. After her publication, WHO/UNAIDS/UNICEF changed their replacement breast milk recommendations based on Dr. Papathakis's discoveries. This incredible change in public health policies caused a change in replacement milk formulas (Papathakis). Although it would be easy for her to pat herself on the back for a job well done, she is still contributing information to the nutrition field through her research today.

Researching is a continuous process because there is always something new to learn. Scientists may hold a good deal of knowledge about the causes, symptoms, and treatments of various diseases, yet new information is discovered when looking at

these problems from a nutritional perspective. Before Dr. Papathakis published her research on the nutritional needs of HIV infected women and their infants in 2004, she researched nutrition's effects on those with tuberculosis. After her 2004 publication she conducted a research study on how nutrition plays a role in the body composition of children with Bells Palsy and Kidney Transplants. Now she is working on organizing a Cal Poly student research group to study the nutritional status of Cocoa farmers in Ghana and the Ivory Coast in West Africa. Through her research and publications Papathakis challenges her readers to learn more about our world and seek out the answers one does not know.

Dr. Papathakis uses her international studies to encourage others to be informed individuals. Being an informed individual does not stop at the local or national level yet continues onto the international level as well. Locally, residents need to understand what challenges their community is struggling with and what they can do to help resolve the situation. Nationally, a citizen needs to be aware of what conflicts his or her country is dealing with both politically and economically. This knowledge is crucial for citizens to make changes within their community or country through voting and bringing controversial issues to leaders' attention. As Americans we do pretty well in informing citizens about local and national issues such as energy conservation in California and about the personal lives of our presidential candidates for upcoming elections. However, when it comes to international issues, Americans are not as knowledgeable as we should be. Papathakis is "ashamed that the US never reads about Africa" (Papathakis). While news concerning America and other nations often make front page headlines in Africa, our newspapers rarely reserve the front page for international news. She wishes America would follow Africa's example in informing the public with "very diverse news" (Papathakis). As a nation, we need to work on informing our citizens about international issues so we are aware of what issues other nations are battling. However, we should not leave this task to the researchers and newscasters alone, but we need to take the time and responsibility to inform ourselves.

In our modern world of technology and diverse forms of communication, there is no reason for us to remain uninformed individuals. We have access to daily newspapers, radio and television broadcasts, as well as the Internet. Papathakis stays connected to the international world of nutrition through daily electronic newsletters. Granted, she does not have enough time to read every single article from top to bottom, however, she skims through the headlines and chooses to read those articles that catch her attention, in further detail. After speaking with Dr. Papathakis and listening to her international research experiences, I have become inspired to make a more conscious effort in being an informed individual. I do not want to be ignorant

by staying wrapped up in my own life, but would like to know what is happening in the world around me. In order to expand my knowledge, I can read the newspapers offered here at school or sign up for electronic newsletters concerning national or international news. I could even go visit a foreign country by studying abroad or participating in Dr. Papathakis's research study in West Africa next summer. There are plenty of ways for Americans and myself to become more informed about national and international issues, we just have to make an effort to pursue them.

Dr. Papathakis challenges others to try to make the world a better place by finding a problem and trying to help resolve that problem. She saw a need for more scientific information in the field of HIV and its effects on women. Thus, she set out to contribute new discoveries through her research. By stepping outside her comfort zone and choosing to do her research in Africa, Papathakis challenges others to think about international issues. She focuses on a third-world country such as Africa, because Americans rarely hear about these countries' struggles or successes. Since America has so many resources and the potential to share its abundance with others, we need to be informed about what is going on internationally so we can lend a hand to those countries in need.

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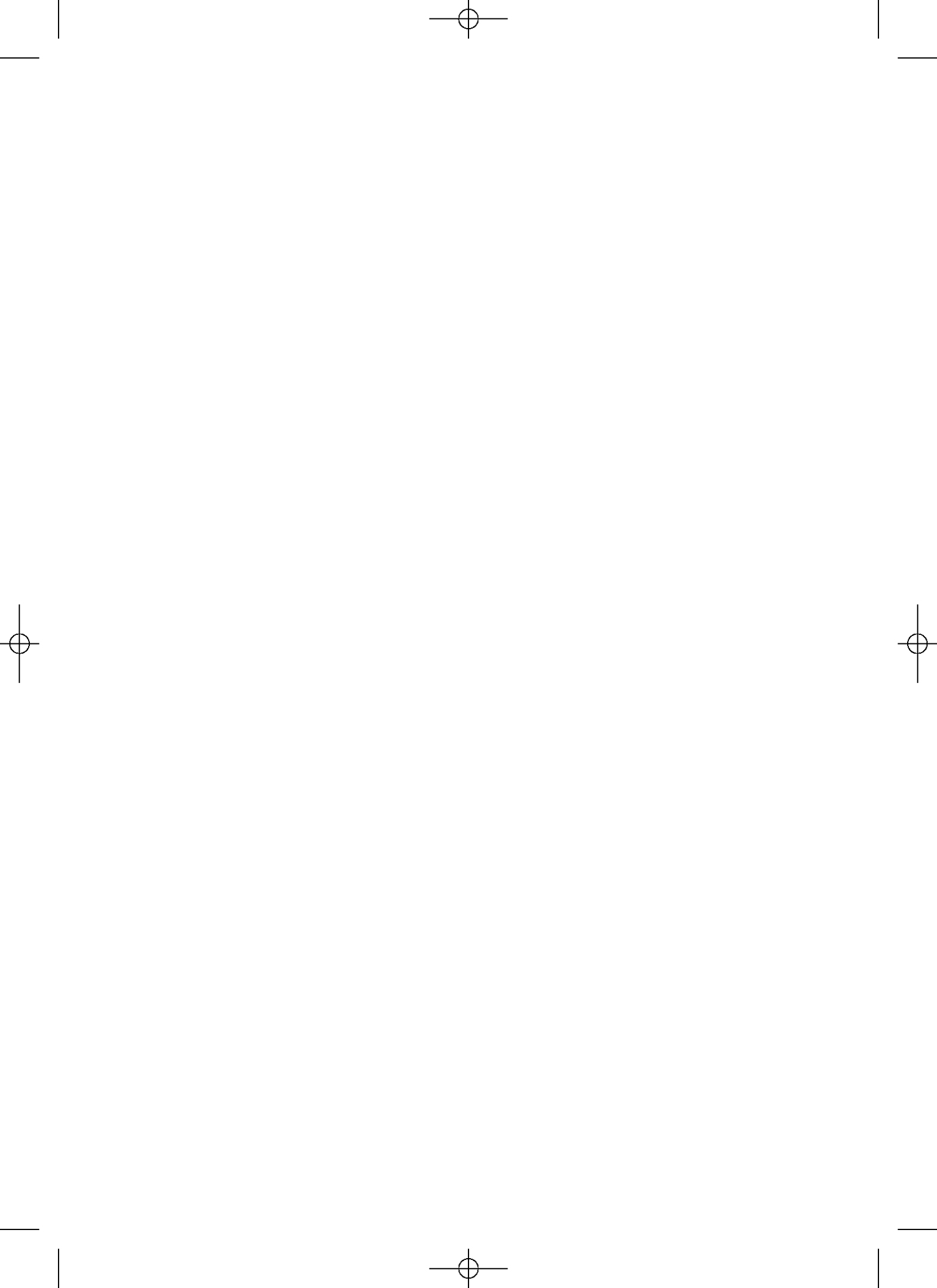
Rhetoric

For this sequence, students chose a public issue and wrote a persuasive essay supporting their viewpoint. The essays in this section cover a broad range of topics, including environmental issues, abstinence-only education, and the rewards of ethical citizenship. You will find that the authors have a personal stake in their chosen topic, an important component which can bring energy to any persuasive essay.

You will soon learn that a well-written and fully supported argument requires you to conduct research both to support your own claims and to fairly depict opposing viewpoints. You will also learn to use the rhetorical appeals of *ethos*, *pathos*, and *logos* to persuade and connect with your chosen audience. While your instructor may put limitations on the kinds of topics you can write about, it's generally best to choose a focus that matters to *you*, something you want to understand better. Moreover, try not to approach your topic with a firmly held point-of-view. Rather, as you conduct research and learn about your topic, your position may shift. Rhetorical inquiry and engagement requires this kind of flexibility.



Imagine you are hiking when you come across a sign such as the one above, which is in a poppy field at the Montaña de Oro State Park. How would you respond? Does the juxtaposition of nature and a warning sign make an argument? If so, what is the claim and how is it supported? Images (such as a warning sign) and experiences (hiking near the beach) contain contrasting or paradoxical elements when paired: how would you approach a discussion about an image such as this one?



Editor's Note

In “Overfishing: A Global Perspective,” Viet H. Nguyen addresses a pertinent topic that isn’t necessarily at the forefront of American’s concerns despite its significance. What is a food crisis? In informing readers of the factors contributing to this predicament, Nguyen cites a wide variety of sources. Are they clearly introduced and fully explicated? What aspects or elements would you change in order to maximize the information brought in from outside texts? How would you do this? Are there any sources you would eliminate or change?

Because such a large number of outside sources were consulted for this essay, the author must deal with multiple ideas and frames of reference within the topic. Think about how the organization requires Nguyen to incorporate and address such large amounts of information. Do the connections the author makes consistently culminate to a larger point? How would you change the organization of the essay to keep the focus clear?

Overfishing: A Global Perspective**Viet H. Nguyen**

In the past, the bountiful ocean appeared to be a ceaseless supplier of food around the world. However, today, what seemed to be an unending supply of fish can no longer keep up with an exploding human population of almost seven billion. As the demand for fish exponentially increases, the fishing industry has to keep up; wild fish populations have become severely diminished. Not only does overfishing threaten the marine ecosystem, it has an almost direct adverse impact on land animals, extinction of some aquatic species, and daunting enough—global warming. Fortunately, humans’ innovations aren’t always about depleting Earth’s resources; attempts to remedy the situation are becoming the main concern of some people, and one of the results is fish farming. The cultivation of aquatic organisms—aquaculture—represents a favorable approach to lighten the pressure on the wild fish stock today. Ocean Farm Technologies Inc. (OFT) has developed a unique containment system for marine aquaculture—AquaPods—suited for rough open ocean conditions and a diversity of species (“AquaPod”). Although aquaculture has been under constant scrutiny and criticism, AquaPods are a pioneering new way of saving wild fish while feeding the ever growing human population, and they will revolutionize the fish farming industry to meet the current fish-meat quality standards at lower costs.

According to the Food and Agriculture Organization (FAO) of the United Nations, the amount of food fish consumed on a global scale has increased from 45 million metric tons (mmt) in 1973 to over 90 mmt in 1997 (qtd. in Delgado et al.). In response, the fishing industry has developed its fisheries to the point where it yields dual effects that could bring some species to extinction. First, fishermen are catching more fish every day, which depletes wild fish stocks and makes fish even harder to catch. The scarcity of fish results in technological advancements that can make it easier for fishermen to overfish. Second, as they fish longer, harder, and farther away from their home ports, fishermen impose an immense strain on fish stocks that “leave fewer regions out of reach so that fish can reproduce unmolested, thus exacerbating the effects of over-harvesting” (Tidwell). Bluefin Tuna, for instance, “is near ecological and commercial extinction” (Lovgren). The International Commission for the Conservation of Atlantic Tuna (ICCAT) sets an annual quota that restricts tuna catches across the Mediterranean to 29,000 metric tons (Lovgren). However, the World Wildlife Fund (WWF), an organization for the conservation of the natural environment estimates that the quota is being violated by about 50 percent; “real catches of Bluefin Tuna are around 45,000 metric tons” (Lovgren). The incentive of good price that consumers are willing to pay to the fishermen because of their insatiable demand for seafood far outstrips any laws or quotas set by the ICCAT. With that said, fishing quotas are absolutely necessary; however, it is not the only approach that could prevent the hardworking fishermen from overfishing.

The notion that only specific species of fish being caught will suffer in the outset of overfishing is common, but in reality, various land animals and the entire aquatic ecosystem will deteriorate too. “In the West African nation of Ghana, olive baboons ransacked crops and terrorized villagers” because of overfishing (“National”). They were searching for food because their population was also increasing. The baboons were not competing against fishermen (although they do eat fish), but there was not enough food in the wild for them. Baboon populations were once kept under control by large predators like lions and leopards, but due to an increase in bushmeat (meat for human consumption derived from wild animals) trading, numerous animals (including baboons’ source of food) and large predators are being hunted to sell in the market of Ghana (“National”). After “delving into dusty archives where decades of animal population records lie hidden” in Ghana, Justin Bashares, a biologist at UC Berkeley, and his team of scientists found that “hunting pressure on Ghana’s large animals increases in direct proportion to fish supplies” (“National”). Like many developing nations, fish is a vital source of food in Ghana. As the fish supply depleted, African people had to hunt for bushmeat instead. The outcomes have been dreadful to all nearby land animals and the African people themselves.

While the harmful consequences are evident on land, the effects are even worse under water. Every living organism depends on each other in the complex web of the ecological relationships to flourish. All it takes to offset the equilibrium of the marine ecosystem is an absence or deficiency of just one group of any species. A good example is the influence of algal bloom on other animals. Algal bloom is the case when large algae populations reproduce, accumulate, and die-off rapidly. Is it an essential part of nature; however, too many blooms can deplete the oxygen level in the water. Algae, like plants, produce oxygen in the process of photosynthesis during daytime whenever sunlight is present, and consume oxygen in the absence of sunlight for cell respiration. The oxygen produced is usually higher than the oxygen consumed by algae. However, when large populations of short-lived algae bloom near the water surface, they block most of the sunlight from reaching to aquatic plants, making these plants use oxygen instead of producing it. In addition to oxygen depletion, mass algae die-off will induce decomposers to use up even more oxygen to decompose dead algae. The exhaustion of oxygen in the water can asphyxiate numerous marine life forms. Algal bloom is due to “warmer water temperature and nutrient enrichment of water, especially phosphates and nitrogen, which is often the result of pollution from nonpoint sources” (“What”). This phenomenon has a detrimental effect on the various aquatic organisms, and chemistry of the ocean water.

Another plausible cause of increasing problems with algal bloom is the overfishing of sardines. Sardines are small and silvery fish that feed mainly on algae. Since “sardines are not as commercially important as other species, the government is not interested in them,” making them susceptible to being overfished (Dean). As more sardines are being processed in the fisheries, less of them are available in the ocean to keep down algae population; copious amount of “algae survive uneaten, only to sink to the bottom, decompose and produce methane and hydrogen sulfide gas that rise to the surface in giant clouds” (Ocean). The presence of sardines draws an almost inverse relationship to the amount of organic matter of dead algae. The more organic matter of dead algae could change the water chemistry, as this article of NASA explains:

Amounts of organic matter fall to the sea floor, where they are oxidized, and the bottomwaters [water level right above the seafloor] are frequently hypoxic (with low oxygen concentrations) or anoxic (zero oxygen concentrations). These conditions allow anaerobic bacteria [another kind of decomposers that produce Hydrogen sulfide and Methane as they digest the organic matter using little or no oxygen] to do their work. Over time, enough Hydrogen sulfide and methane builds up in the

sediments to form a large enough volume of gas to release from the sea floor and rise to the surface (Ocean).

Hydrogen sulfide has a “rotten egg smell” reputation, can “strip oxygen from water as it rises to the surface,” and is mainly responsible for poisoning fish and other animals in the ocean (Dean). Methane, which “pound for pound traps 21 times as much heat as carbon dioxide,” is an extremely potent greenhouse gas that in large eruptions from the ocean together with manmade pollution can cause global warming (“Lice”). The consequences of overfishing are beyond the conservative idea that only fish suffer; effects of global warming encompasses all living things on the surface of the earth.

However serious the effects of overfishing are for our planet, the rising demand for fish will never stop; there has to be a way to increase supply. Like raising livestock, aquaculture can produce large quantities of food that can satisfy the needs of consumers. As fish are being raised in a constrained area until they can be harvested, a guaranteed quantity of mass number of fish will hit the market. In great number, farmed fish can ease the demand of wild fish, thus leaving fishermen less incentive to overfish. Currently, farmed fish amount to about 40 percent of the total fish sold in American markets (Tidwell). By 2030, it is estimated by the Food and Agriculture Organization that over 50 percent of food fish will be farm raised (Tidwell). Although growing rapidly, fish farming has been under various denigrations and criticisms that have put a negative connotation on farmed food fish because existing fish farming methods are not absolutely environmentally safe.

Fish farmers have to set up topless mesh cages, which also function as feedlots, to keep fish from fleeing, so they’re limited to shallow water. Most fish farms are situated near coastal areas and “shallow holding ponds connected to rivers and estuaries or in partitioned areas of mangrove habitats” (Osmura). This suggests many ecological problems: mangroves habitats must have been destroyed for the cause of fish farming, water flow from various rivers to the sea are being congested, and many other animals can be trapped in the mesh as they swim along the river to the sea. Expensive coastal water for fish farmers would mean that they have to pack even more fish in a small area. As more fish reside in close vicinity in shallow water, the water current would be too slow to flush out their fecal matter, creating more pollution and a breeding ground for harmful parasites and sea lice. Sea lice can infest and spread out easily throughout the farmed fish. They can also “prey on juvenile wild salmon when they swim past the pens on their way from inland rivers to the ocean” (“Lice”). Salmon can produce a lot of waste, “a farm of 200,000 salmon can flush nitrogen and phosphorus into the water at levels equivalent to the sewage from 20,000 people” (“Waste”). Accordingly, fish farm-

ing not only has a damaging impact on the environment, it's also affecting wild species as well. According to the Farmed Salmon Exposed Organization:

The crowded conditions of salmon farming pens provide ideal conditions for the outbreak of disease and parasites. In open net-cages there are no barriers to prevent the transfer of diseases and parasites between farmed and wild salmon; these pathogens are transferred to wild fish as they swim past the farmed salmon pens ("The Problem").

Salmons having diseases and being infested with parasites are definitely not a good source of food for consumers. If farmed fish can have a healthy environment to live in, their meat will be very healthy.

Almost all of the problems arise from the tight living spaces of farmed fish. The crisis can be resolved however if fish are grown in the open ocean where strong currents can sweep away their fecal matter. Developed in late 2005 by Ocean Farm Technologies, AquaPod Net Pens could be the solution to the aquaculture industry regarding fish farming pollution. AquaPods are "constructed of individual triangular net panels fastened together in a spheroid shape" ("AquaPod"). With a spherical cage, fish could be enclosed inside and grown offshore—where strong current flows thousands of cubic tons of fresh water through the cage every day. The cage could be "50 ft high and 80 feet at its widest point. The company's largest cage has an inner volume of more than 100,000 cubic feet, enough spacious room for tens of thousands of fish" (Mann). In the AquaPods, farmed fish will no longer have to gobble up food and water that are full of feces and pathogens; they would live in the ocean just like any other wild fish, except in a cage. Obviously, the "open ocean fish-meat" quality would much better than the fish-meat of near shore farms. Offering scores of advantages may make the new technology seem expensive, but it's not; "The AquaPod containment system costs significantly less than currently available submersible net pens on a cubic meter of containment basis" ("AquaPod"). The AquaPod technology can even help fish farmers reduce the cost of feeding fish; "the rigid exoskeleton of the AquaPod allows easy attachment of any number of feeding ports and secures feed pipe installation at any location on the exterior of the pen" ("AquaPod"). This could mean that feeding can be done automatically or remotely; the operator can be hundreds of miles back on shore controlling the feeding mechanism. By contrast, conventional fish farming requires more than one person to roam about the fish farm and deliver food to fish cage by cage. With all their health benefits and cost effectiveness, AquaPods are the future of fish farming.

Surprisingly, cars' exhausts are not the only cause of global warming—overfishing is, too. Although aquaculture might ease off overfishing, it presents even more dilemmas to the environment and wild fish. While the innovation of AquaPods might

not match Nobel Prize-winning sophistication of the 21st century, it could be the redeemer of the aquaculture industry. Even more, it could be the rescuer of wild fish, the earth, and ultimately, the overpopulated and problematic humans.

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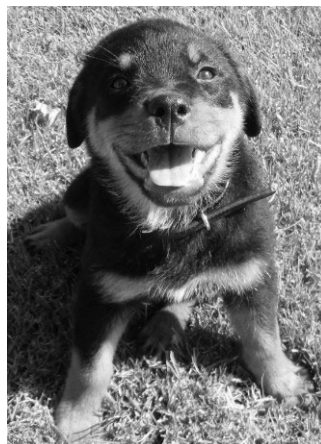
Editor's Note

When constructing an argument the author must consider how he or she will use *ethos*, *pathos*, and *logos* to appeal to an audience. In her essay, "A Born Killer?" author Leah Johnson opens with an image of her small puppy and a caption asking, "Does she look dangerous to you?" Does this image, coupled with her introduction, successfully grab the reader's attention? Which of the three appeals is Johnson employing in this opening? Johnson also uses images in her argument. What is the effect? If the image were not included, how would this change your reading of the introduction? How does the image support the argument?

The author identifies herself as a dog owner. What is the relationship between her possible biases and the logic of her essay? Do her emotional appeals outweigh her logical appeals? Think about how you would approach an essay that discusses an issue in which you have a personal stake. How would an attachment to a topic change your treatment of it?

A Born Killer?

Leah Johnson



This is my dog Maya. Does she look dangerous to you? Would you put this puppy to sleep just because she is a Rottweiler? (Source: Johnson)

Do you have a dog? If so, what would you do if someone knocked on your door one day and told you that you had two choices: either move your dog out of the county, or have it euthanized (killed). It could happen. Some dog owners in certain regions of the country, such as Miami, Florida, are faced with this decision. You might

not think that this would ever happen to you and your dog but with new legislations being put in motion throughout the United States regarding “dangerous dogs”, and more specifically “dangerous breeds”, your beloved pet could be targeted.

Rottweilers and pit bulls are easy targets for supporters of banned breed legislation. According to the United States Center for Disease Control about “4.7 million dog bites” are reported annually. Of these attacks only about fifteen to twenty are fatal; however, Merritt Clifton, an expert on dog bites, did a study on dog bites over a period of twenty five years and found that “sixty five percent of those fatalities were caused by pit bulls, Rottweilers, and Presa Canarios.” As a result of these figures many local governments are instituting ordinances to regulate these and other potentially dangerous breeds. While Chihuahuas, poodles, and other small breeds are responsible for the majority of dog bites reported, larger dog breeds such as Rottweilers and Pit Bulls have the ability to inflict more damage. In fact, the director of the Ventura County Animal Regulation, Kathy Jenks, informed me that the “Chihuahua is responsible for more annual bites than the Rottweiler and Chow breeds combined.” Even though Rottweilers and Pit Bulls are responsible for fewer bites, when they *do* attack the consequences can be deadly. According to Mary Randolph, a lawyer specializing in legal issues regarding dogs, “there are sweet dogs and aggressive ones—and even within breeds that have been bred for aggression, most of the individual dogs are not dangerous.” For instance, my Rottweiler, Maya, has been to a number of different veterinary offices. In every single one people have remarked on what a sweet dog she is. Initially, many people are intimidated by her because of her breed but it would make no sense to have to get rid of this sweet dog *just* because she is a Rottweiler. As there are no bad races in humans, there are no bad breeds in dogs.

Even though there are no bad breeds, legislation has been passed against them. An example of breed specific legislation is the Pit Bull Law in Miami-Dade County in Florida, where it is illegal to have a Pit Bull in your possession unless you registered it prior 1989. If you are found to be in possession of a Pit Bull while residing in the county after 1989, you will be fined for violating this law and the “humane destruction of the Pit Bull” will be ordered by a court (Miami). Even if you did register your Pit Bull before 1989, Miami Dade County requires you to muzzle, confine, and have your dog insured for fifty thousand dollars in case the dog injures someone. However, the definition of what is considered a Pit Bull is really up to the discretion of the officer. In my personal experience, I have had my purebred English Labrador retriever, Kudo, mistaken any number of times for a Pit Bull because he has a large, blocky head and a powerful build. Kudo, however, was donated by a reputable breeder to Guide Dogs of America to be trained as a seeing eye dog. Given the lack of any kind of guidelines regarding what a pit bull is, if an animal control



This is my dog Kudo training to be a guide dog. Does he look like a Pit Bull to you? He may not, but to some, possibly those who decide his fate, he does. (Source: Johnson)

officer decided Kudo was a Pit Bull, he could be destroyed if he lived in a county implementing breed specific legislation. If Kudo was persecuted just because he looked to be one of a banned breed, then that would result in the loss of a potentially very valuable dog that has done nothing wrong. Guide dogs of America only uses dogs bred to have friendly, docile temperaments—they are not vicious.

Currently breed specific legislation targets mostly Pit Bulls. Governments seem to “uphold laws that impose special restrictions on certain breeds or ban them outright” (Randolph 10). If the breed is not prohibited entirely, oftentimes many restrictions are placed on them, such as muzzling the dog in public, sterilizing it, and keeping it confined. Ironically, the Pit Bull, once used on “United States World War II posters to represent the American spirit—stalwart, unafraid, but not belligerent”—now seems to be public enemy number one (Randolph 12).

In previous years the same stigma now attached to owning a Pit Bull, was attached to owning a German shepherd, Doberman and Rottweiler, animals currently used as assistance dogs and police dogs. These dogs have the ability to be aggressive but are so highly trained that they are valued members of the owner’s family. Many are concerned that once Pit Bulls are eradicated the attention will shift to eliminating Rottweilers, then Akitas, and so on.

Before legislations start banning entire breeds altogether, we should find the underlying source of the problem—irresponsible owners. The majority of the individual dogs that are considered potentially dangerous (because of their breed) have never shown any signs of aggression and are great family dogs. As their service work in the police field and as therapy dogs shows, they are extremely intelligent and dedicated. These attributes seem to suggest that the problem of aggressive dogs seems to lie more with the owner and a lack of training than with the dog.

Many problems concerning dog attacks and aggression could easily be solved with “proper training and socialization methods” (Jenks). Most dogs are kept as family pets in households. While pets do not have to be as highly trained as police dogs, they all benefit from training and socialization—getting the dog acclimated to new people, objects, and environments. Many people might argue that a lot of the reported dog bites and attacks by Pit Bulls and Rottweilers are not from dog fighting dogs but from family pets attacking toddlers. After all, most dog bites happen to children between the ages “five to nine” (United States). However, the main reason for these attacks is poor socialization. Many times, for instance, a couple has a Rottweiler or Pit Bull before they have children and do not expose it to infants or toddlers. When their dog is exposed to children, some might react negatively by biting or attacking the child; this happens with all breeds, not just “dangerous breeds” because the dog simply does not know what the child is—it may not recognize the child is a human.

There is a solution to preventing dogs from being aggressive; to fix the problem we need to take a look at a very important element: education. I believe the United States government should put more effort into educating dog owners about the proper way to raise and train their dog, and there should be less focus on punishing the breed. It would be a tremendous help if dog owners put an effort into “knowing the temperament of [the] dog, the history/origin of the breed, and proper training and socialization methods” to help eliminate dog aggression and attacks (Jenks). I believe it would be effective for dog owners, especially those with more powerful dogs, such as Pit Bulls and Rottweilers, to attend mandatory puppy obedience and socialization classes to obtain their dog license; while these classes would be most beneficial for puppies, they would also benefit adult dogs as well.

Moreover, since it really is not effective to ban a whole breed I think more effort needs to be put on restricting people who buy these potentially dangerous dogs and monitoring individual dogs that have bitten people. An aggressive Pit Bull or Rottweiler happens as a result of how it was raised and what kind of training was provided to it—not its breed. Pit Bulls in particular are often used for dog fighting where the owner’s desired result is an aggressive dog. Rather than spending money on enforcing banned breed laws, police should concentrate on dismantling dog fighting rings and prosecuting the people responsible. Currently there is no monitoring

system in place to ensure that pit bulls do not end up in the hands of irresponsible people.

There have been some good efforts to control “dangerous dogs” as individuals. I acknowledge that some dogs do have behavioral problems and are aggressive, but there is a solution for these dogs. For example, in some jurisdictions throughout the United States people have the opportunity to report a dog that bites and/or shows aggression. Typically there is a hearing where the case may be stated both for and against the dog, and a ruling is made. Rulings can range from dismissal to fines, restrictions on the dog itself, such as muzzling in public or confinement to a fenced yard, to euthanasia. Whatever the outcome of these rulings, the dog has been treated as an individual and not just punished because of its breed.

The problem of dog aggression is not from a certain breed. We cannot sit back and blame Pit Bulls, Rottweilers, or any other breed that we deem dangerous. Pet owners need to take the blame. Many times dog owners tend to be a huge problem and can unintentionally create these dangerous dogs. I know from personal experience that proper training is effective. I own a dog that could potentially be very dangerous: a Rottweiler. From the moment I brought her home, I have paid special attention to taking her to obedience classes and socializing her, getting her used to everything I could think of. As a result of the time I spent with her, she is a loyal, friendly dog that respects me and other people and would never resort to aggression. Since a lack of education seems to be the major problem, the focus should shift from eliminating bad breeds to eliminating bad owners.

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Editor's Note

In “Abstinence-Only Sexual Education,” Tessa Libby uses a substantial amount of evidence to support her strong, central claim: “Due to abstinence-only sexual education, teens today are naïve concerning the truth about sexual activity and, in turn, they are unprepared to face the consequences.” Think about your experiences with sexual education in the classroom—did you have similar or different experiences? Examine the evidence used by Libby and discuss how it is introduced and analyzed—are her sources supporting her points in the most effective manner? Identify the moments when each rhetorical appeal (*ethos*, *pathos*, *logos*) manifests itself in the essay. Locate the opposing viewpoint: is it fully considered?

Abstinence-Only Sexual Education**Tessa Libby**

In recent years, under the Bush Administration, abstinence-only education programs have expanded dramatically. Currently, the Federal Government spends more than \$150 million annually to fund abstinence-only sexual education programs. However, the Federal government is also funding research that is proving such sexual education programs to be ineffective. This new abstinence-only sexual education epidemic is useless and, while often relaying false information, only prohibits teens from knowing the truth of sexual activity. Teaching only abstinence does not inform students about methods of protection or contraception and therefore does not result in the prevention of sexually transmitted diseases or pregnancies. Due to abstinence-only sexual education, teens today are naïve concerning the truth about sexual activity and, in turn, they are unprepared to face the consequences.

Without knowing about the health risks and other consequences involved in unprotected sexual activity, students of abstinence-only sexual education programs are shielded from the reality of sex. James T. Sears writes,

Ideally, sexual education encompasses sexual knowledge, beliefs, attitudes, values, and behaviors. Classrooms address anatomy, physiology, and biochemistry of the sexual response system, gender roles, identity, and personality, and thoughts, feelings, behaviors, and relationships. Students discuss and debate ethical and moral concerns, and group and cultural variations. At its best, sexuality education is about social change—about helping to create a world where all people have the information and the rights to make responsible sexual choices—without regard to age, gender, socioeconomic status, or sexual orientation. (Sears)

Yes, “ideally”, sexual education should inform, but newer techniques of abstinence-only sexual education include no informative facts and knowledge. In fact, a study conducted in 2004 by United States Representative Henry Waxman revealed the curricula used by more than two-thirds of government-funded abstinence-only programs “contain false, misleading, or distorted information” (Waxman). It seems as though sexual education programs should teach accurate information in order to be credible and well established, but despite the misinformation, abstinence-only sexual education is on the rise.

For example, one abstinence-only curriculum states that the chances of “premature birth, a major cause of mental retardation, is increased following abortions” (Waxman). In fact, such risks do not rise after a proper abortion procedure (Waxman). Additionally, abstinence-only sexual education also often teaches false information as scientific fact. Some curriculums incorrectly claim that exposure to tears and sweat can spread HIV. Others even state that twenty-four chromosomes from each the mother and the father join together to create a fetus. In fact, HIV is transferable through only the bodily fluids of semen and blood, and it is twenty-three chromosomes that create a fetus. (Waxman) The abstinence-only approach to sexual education contradicts “everything that medicine and science know about . . . sex” (Caplan).

Moreover, government funded abstinence only programs often “blur religion and science,” as the religious belief that “life begins at conception” is continuously presented as scientific fact (Waxman). Some curriculums refer to a “43-day-old fetus as a thinking person” and others describe the beginning of life at fertilization, “when one sperm unites with one egg in the upper third of the fallopian tube” (Waxman). Regardless of personal or public beliefs, the fact remains that unwanted pregnancies and the contraction of sexually transmitted diseases lead to social problems. Religious and political groups are often too concerned about coercing others into their way of thinking that the true issue of educating teens about sexuality is compromised. The abstinence-only programs being instituted by the Federal Government have a religious and political, rather than public health motive (Stryker).

Teaching abstinence-only sexual education does not teach students about methods of protection and therefore does not inform students of the consequences involved with sexual activity, which can include getting sexually transmitted diseases. Sexual exposure is common within high school students’ every day life and may glorify sexual activity. Regardless of what is taught in classrooms and what they are told by their teachers, some students will experiment with sexual activity, and it is only wise to present students with options for protection from sexually transmitted diseases. These “serious and pervasive problems with the accuracy of abstinence-only curricula may help explain why these programs have not been shown to protect adolescents from sexually transmitted diseases and why youth who pledge abstinence are significantly less likely to make informed choices about precautions when they do have sex” (Waxman).

Recent research has found that teens, who pledged to remain abstinent as a result of abstinence-only sexual education courses, actually had similar sexually transmitted disease rates as others of the same age. Additionally, those who pledged to refrain from sexual activity are less likely to use contraception when they do become sexually active, because they are not well informed (Caplan). Another study, conducted by Mathematica Policy Research Inc., found that adolescents who were educated by abstinence-only programs “were just as likely to have sex as those who [were] not” (Federal). Furthermore, students of abstinence-only programs had the same number of sexual partners and had their first sexual experience at the same age as adolescents who were not involved in such programs (Federal). These reports, which were commissioned by the Federal government, confirm that abstinence-only programs are not effective.

President George W. Bush, with the “mistaken belief that comprehensive sexual education itself somehow seduces teenagers into sexual activity,” has propelled the movement of abstinence-only sexual education (Stryker). However, the “casualties in this war are teenagers themselves, denied information about how to prevent pregnancy or sexually transmitted diseases in the highly likely event that they have sexual intercourse” (Stryker). Supporters of abstinence-only programs have a fear that any slight exposure that adolescents have to information about sexual behavior will in turn create sexually active beings out of the students.

Scaring adolescents out of sex has not proved to decrease the rate at which sexually transmitted diseases are being diagnosed in today’s youth. Through 2003, “an estimated 38,490 young people in the United States received a diagnosis of AIDS” (“HIV/AIDS”). Of those diagnosed with AIDS, an estimated 10,041 died (“HIV/AIDS”). The percentage of diagnosed cases of AIDS in youth has not decreased and is rather increasing dramatically as a result of the fact that adolescents will still have sex whether or not they are knowledgeable about sex. Thus, students who have received abstinence-only education are likely to have unsafe, unprotected sex. Researchers say that programs, which “exclusively encourage abstinence from sex do not prevent sexual behavior, nor [do they] reduce the risk of HIV or pregnancy” (Clinical). Therefore, all students should be taught safety precautions and pregnancy prevention methods because many of them will have sex regardless of their sexual education exposure.

Consequences of unprotected sexual activity as a result of knowing only how to refrain from sex, as taught in abstinence-only sexual education programs, can also include teen pregnancies and even teen abortions. Ironically, abstinence-only advocates and comprehensive sexual education advocates “share common goals: the prevention of unintended pregnancies . . . and . . . [sexually transmitted diseases]” (Stryker). In fact, studies of comprehensive education curriculum proved that there have been “delays in sexual intercourse, reductions in number of partners, and increases in contraceptive use” (Stryker). Comprehensive sexual education addresses

abstinence, as the only way to avoid sexually transmitted diseases and pregnancy, but also acknowledges that some number of teenagers will choose to have sex and therefore provides students with knowledge about contraceptives and other protection methods. Such comprehensive programs give instruction in safe sex behavior, including the use of condoms and other contraceptives. If there is not enough support to receive complete comprehensive sexual education within schools, then courses such as Abstinence-Plus, which is a form of sexual education that promotes abstinence but also includes a minimal comprehensive sexual education approach, are vital for the health and safety of youth in the United States.

Teaching abstinence-only in sexual education curriculum is irresponsible; teens are sexual beings and need to be taught about all of the perils of sex so that they can make informed decisions about whether to have sex or not and, if they choose to do so, how they can proceed in a safe and healthy manner. Teens are being subjected to ignorance by being taught only of abstinence in their sexual education courses.

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Editor's Note

Working with the current topic of American dependence upon crude oil, Lindsey Meints concludes that American oil dependence must end and proposes ethanol as a viable alternative energy source. How does the structure of this argument model a problem/solution essay, and does this structure create a clear understanding of both the topic and Meints's standpoint? Given that this topic is current and controversial, does Meints fully depict opposing viewpoints? Has she proven that ethanol is a practical alternative to oil? Strong arguments must be supported by outside research. Meints has gathered a number of sources—has she effectively used research to support her claims?

The Time to Change**Lindsey Meints**

In 2005, we consumed on “average over 555 million gallons of motor fuel each and every day” (Cooke). Every day people all over the country go about their daily lives and never think about how much oil they are using. They drive their cars all across the country burning up gasoline and then stop at the nearest Chevron whenever they need some more. They keep doing this but never realize that there might be an end to this oil. Nonetheless, the time is going to come sooner than we all think. The United States needs to start decreasing its dependency on oil now because high dependency has too many problems dealing with foreign countries and there are alternate energy sources to switch to that are more environmentally and economically friendly in the long run.

Oil dependency has always been a problem for the United States. For the past several centuries, countries have been fighting over control of the various oil reserves and trying to obtain as much oil as possible because the need of it is always growing. Just one difficulty that the United States has already had with the oil industry was the 1973 oil embargo. During this time period, there was a huge scarcity of oil which caused paranoia throughout the entire United States. The gas prices “increased by 251 percent,” and people were waiting in “long lines for a few gallons of the precious fluid” (Cooke). This could have been the perfect chance to find alternate energy sources to replace the oil shortages that were happening. Nonetheless, the embargo did “not alert the government into seeking effective conservation measures and increased production of domestic oil, the development of alternatives to oil, and less dependence upon oil imports” (Kamrany 10). America could have started switching

to different sources of energy but instead they put it off which is exactly what is happening today. The United States isn't taking any steps away from oil dependence which is very hazardous to our future. Sources say that "the development of new technologies for alternate sources of energy takes about 20 years" (Kamrany 10). Knowing this, the government needs to start the transformation immediately before it is too late to change.

It is very disappointing that America is not learning from the past and taking advantage of what could be learned. The oil crisis was a critical time for our country and yet still the "government continued with a policy of cheap energy, continued with a high dependency on oil as a major source of energy, continued to encourage oil imports and discouraged domestic production of oil" (Kamrany 10). This is not a good sign that the United States didn't learn from this dramatic experience that could have led to complete oil desolation. Our country is still living today the same way it was 30 years ago knowing that this event might happen in the future. This is not intelligent and will surely lead to complete oil bareness.

Not only is the United States in danger of having another oil crisis, but it is also at risk because it relies heavily on oil from foreign countries. This is an unreliable source because the countries with the oil can boycott the United States and choose not import it to them whenever they desire. The irregularity has been shown by "regional and border conflicts such as the Iraq-Iran war of 1980–81 [which] point to supply disruptions in the future and the unreliability of the supply of oil at any price" (Kamrany 9). The Middle East is always dealing with conflicts so it is hazardous to trust them with America's oil imports. Since "half of the United States" oil consumption is being imported, the "producing countries have manipulated the availability of the supply of oil for both political non-price reasons economic reasons" (Kamrany 4). Basically this gives these foreign countries the possibility to cheat the United States and charge them incredibly high prices for the oil because America has no alternative for it. Having such a high dependence on other countries is also dangerous because they can always stop importing the oil to America and leave them with nothing. Many of these oil rich countries hate America so they could use that against us and put us in a situation where we could not obtain the oil.

The Middle East also has very little need for oil which can have some disadvantages to the United States. It has been researched that "without the European and American markets, the crude would have remained beneath the desert sands" (Lax 22). America is the reason the market for oil is as big as it is now and this is a serious drawback because it relies so greatly on this single substance. The countries with the oil that the United States imports from can use this to their advantage because they aren't concerned about its rising prices. As long as it benefits them as a country, they don't

care about America and their energy issues. They will charge the highest price people can bear (Kamrany 4). The United States is stuck in this situation and isn't doing anything to try to get out of it. These foreign countries "threaten to raise their oil price if we attempt to . . . reduce our consumption of foreign oil, and they threaten to cut back their production of oil if we attempt to build up a strategic petroleum reserve to insulate the United States from another temporary crisis" (Kamrany). Basically, these countries know the United States' weaknesses with the oil industry and they benefit immensely with it. To solve this problem, the United States has to have complete independence on oil and instead use other resources in place of it. We cannot be trapped in the middle of it anymore.

Most importantly is the fact that oil is going to eventually run out. It is "an exhaustible resource and sooner or later (say, 30 to 50 years from now) we would have to find alternative sources of energy" (Kamrany 4). America cannot wait until then and then finally change everything when the last chance comes. We need to start now before too many problems arise and there is no possible way to change. America is already stuck in the middle of the oil industry because it "consumes 44% of total free world oil production and 37% of its exports" (Kamrany 14). We have to get out of this circle and start our dependence on oil by either using less of it, or using different options.

Knowing that the United States needs to change, there are many other different energy sources that they can use that are just as affective. Just one example is ethanol which "can now be made out of everything from prairie switchgrass to wood chips and other agricultural waste" (Pfeifer 7). Brazilian President Luiz Inacio Lula da Silva states that it is "good for our air, it's good for our economy and it's good for our national security" (Pfeifer 7). Ethanol could be an excellent new source of energy to change to because it has many advantages over oil. There is only a certain amount of oil in the world but "you can always grow more sugar, corn or wheat to make more ethanol" (Salinas 7). This can be a huge benefit because we will never have to worry about ever running out of fuel for our cars. The assurance of never having a shortage will be a great relief to Americans. Ethanol is also better for the environment because it is "nontoxic and biodegradable" and "reduces carbon monoxide and other toxic pollutants in the atmosphere" (Salinas 7). This is crucial to the United States because it is already having so many problems with global warming and toxicants hurting the environment.

Despite all these reasons to change, there are still people who don't think the United States should switch to alternate energy supplies. These people don't want to spend the millions of dollars it will take to make the switch. They also argue the fact that oil is a cheap resource that works for the United States so there is no use

for a change. They are satisfied and don't want to think about something that may cost them more. Although these are all good reasons, they are not going to work for the future. Oil is effective and easy to get to now but it will get much more difficult as time goes on. Switching to different resources may be more expensive in the short run, but in the long run the United States will reap the benefits. That is why we need to switch now so that people can realize all the advantages it will bring.

One country that has decreased their dependence on oil and now relies on ethanol for fuel is Brazil. Not only does it save them money but it allows them to be in control of their own economy. Today, a "whopping 75 percent of new cars sold in Brazil are so-called flex cars that can run on alcohol or gasohol, a mixture of ethanol and gasoline" (Salinas 7). Think of how much oil they are not using by switching to this alternate fuel. Not only are these cars saving fuel but they also are costing the same as regular cars. This is a remarkable invention because "unlike hybrids sold in the US, for example, flex cars in Brazil don't cost any more than traditional models" (Downie). Brazil is proof that becoming less oil dependent is possible and very beneficial to their country. In addition, because "Brazil has invested in the production and distribution of ethanol, it is cheaper than gas there" (Salinas 7). This shows that the United States really needs to switch over to ethanol. Americans not only will be happier with the lower cost of fuel but their environment will not become so endangered with the threat of pollutants coming from car's fuel. Ethanol is an eminent alternative that the United States needs to realize and switch to.

It is vital to the future of the United States that it becomes less dependent on oil. Oil may be the easy resource now but it will eventually run out and Americans will be forced to find alternatives. Luckily there are alternatives such as ethanol, solar, wind and hydro that can be just as effective as oil (Olson). The United States cannot wait and choose not to switch. An anonymous person stated that "if the Brazilians can do it, why can't we do it in the United States" (Salinas 7). So why aren't we making the switch now?

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Editor's Note

Alex Vincent's "Solve with Sustainability" develops an argument in support of a proposal or claim of policy. The question at issue here is of local concern, but the problem the writer defines carries significantly broader potential effects. The argument moves from a definition of the problem to feasible options for solution, including an example of such solutions at work elsewhere, followed by concession of the need for further research in the area, and, finally, detailed suggestions for implementation. Does that organizational pattern work effectively? Note how his evidence is drawn from both local campus resources and expert opinion. The essay begins and ends with a connection to the "big picture," giving the reader necessary context and a reason to care.

Following Vincent's essay you will find documents from his writing process. Compare the final draft to the first draft, prospectus, and outline to get a sense of how this paper grew from conception to execution through several stages of thoughtful revision. At the beginning, Vincent's topic area was broad and global, but in the final draft, he addresses a topic of global concern by offering a detailed proposal for a local solution. His first draft lacks adequate development. Can you see where he expanded his argument from that draft to the outline and final paper? The cover letter submitted with the final revision comments on Vincent's process during this project: the low point of finding himself "knee deep in 200+ page documents," the helpful advice he received from the classmate who reviewed his essay, and the need to revise for his particular audience.

Solve with Sustainability: A Proposal for a Zero-Emission Transit System at Cal Poly

Alex Vincent

The over-population of the World may not be a realistic problem if a recent scientific projection is true. The American Academy of Pediatrics published a report that predicts an increasing number of childhood fatalities due to global warming (American Academy of Pediatrics 1). Forecast increases in the occurrences of natural disasters and illnesses accompanied by decreased availability of food show a bleak future for the population of Earth (American Academy of Pediatrics 1). The human race may have a tough future if people do nothing to help protect the environment from the climate change that has already begun. The problem is how? What can people do? Some institutions and households have switched to

energy-saving technologies. Here at Cal Poly, there is a heavy emphasis on sustainability; so much of one, in fact, that the school's catalog features sustainability on its cover. And though the school has taken steps in the right direction, the university hasn't taken any definite and large-scale leaps at proving Cal Poly a leader in the green campus movement that has been sweeping through American campuses. Yes, many student organizations are making a grass roots effort to bring an environment-friendly message to campus. But this is Cal Poly, one of the top colleges in the nation, and the school can't even reach a silver LEED (Leadership in Energy and Environmental Design, a rating system created by the US Green Building Council, silver being the third greenest rating out of four) rating on the new housing complex? As the Master Plan Committee, the Committee has the power to determine the future steps that Cal Poly will take to improve the campus. To achieve the goals set forth by the Master Plan and prove Cal Poly as a leading sustainable campus, the Master Plan Committee should include renewable energy powered transit in the future plans for Cal Poly.

In 2000, Cal Poly worked with hired advisors and consultants to create the *Master Plan and Environmental Impact Report* that mapped out the needed campus improvements and goals that were to be completed by 2020. One of the major goals of the plan was to create better circulation around campus, so a Master Plan Circulation Group was formed after the plan's completion to suggest improvements by composing the *Master Plan: Circulation Element Suggestions for Implementation*. In chapter 2 of the Report, the main points of the Master Plan relating to circulation were discussed: sustainability, less dependence on cars, more emphasis on pedestrian transportation, and Cal Poly as an example for other campuses. The biggest issue that plagued these goals was that too many students and staff have been relying on cars.

Accident, traffic, parking, and pollution issues all arise from the large amount of personal vehicle use. Table 2.2 from the Master Plan Circulation Group's study shows that the results from a study model developed by compiling surveys from 2001 and 2003 showed that 60% of students and employees of Cal Poly came to and from campus using cars, while only 22% walked and 10% used the bus. On page 108 of the Master Plan, mass transit is emphasized when the report says: "Traffic congestion can be reduced by increasing the number of persons in a vehicle and substituting alternative transportation including public transportation, bicycles, and pedestrians" (Master Plan Circulation Group 72). With the demand for less personal vehicle use, many new changes are planned for the campus.

The proposal in chapter 7.2 of the circulation report describes improvements that the committee can consider as part of future projects. These improvements include expanding the SLO transit system to include two new routes, a two-route shuttle system, an on-call taxi system for educational purposes, a new circulation plan around

campus, more bus stops, and a new and permanent transportation center “in the area of the (expanded) Campus Market” (73; Table 7.2; Exhibit iii; Exhibit 7.5). If adopted, there would be a greater need for new buses to travel the added routes. Alternative fuel powered transit was already discussed in application to the new shuttle service. However, zero-emission transit, powered by electricity or hydrogen, could be used for the entire transit system and successfully achieve sustainability and leadership goals described in the Master Plan.

Technologies are currently available and in use in a handful of major cities that eliminate the majority of bus exhaust, the most popular being electric powered. A well-developed example of an electric powered transit system is located in Santa Barbara. Investing in electric vehicles since 1990, the Santa Barbara Metropolitan Transit District (MTD) has conducted numerous studies on the buses’ performance (Master Plan Circulation Group 163). These studies have led to improved technologies. The newest “stingray” buses developed by the Santa Barbara Electric Transportation Institute have more reliable batteries called “zebra” batteries (Master Plan Circulation Group 163). The buses were tested in San Francisco against diesel counterparts and the electric buses “exceeded the diesel buses in power when climbing hills” (Master Plan Circulation Group 164). The San Francisco Municipal Transportation Agency was so impressed with the buses’ performance that they ordered 25 for their transit system (Master Plan Circulation Group 164). Better batteries along with new rapid charging stations allow the buses to have very high ranges and little or no maintenance, so even an inexperienced driver could operate the new buses (Master Plan Circulation Group 164).

The introduction of electric buses in Santa Barbara has had an overwhelmingly positive response. Having had issues with rider numbers prior to the implementation of electric buses, the Santa Barbara MTD recorded a “ridership increase five-fold from 200,000 to 1,000,000,” within the first year alone (Master Plan Circulation Group 163). After being amazed at the success of the Santa Barbara program, the fall 2003 CE 424 class from Cal Poly visited Santa Barbara to ride the “stingray” and to talk with Paul Griffith from the Santa Barbara Electric Transportation Institute. Mr. Griffith, being one of the buses’ designers, gave the class a brief overview of the feasibility of such a system at Cal Poly. The conclusion was that “electric bus use could reduce vehicle traffic and air pollution, and provide a safe, efficient, and fun mode of travel” (Master Plan Circulation Group 164). If this is true, then the electric buses can accomplish all of the committee’s circulation goals.

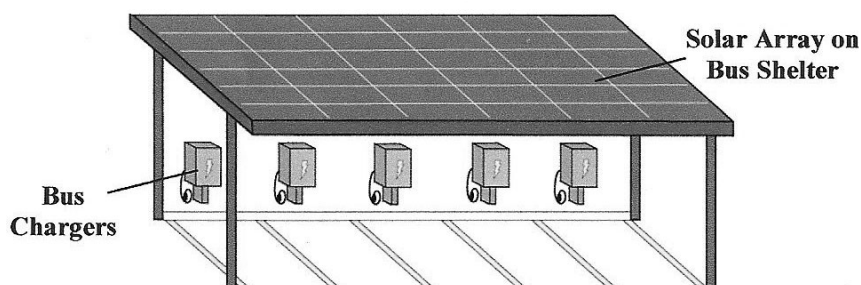
Though electric buses are the most common form of zero-emission transit, hydrogen buses have been looked at more favorably because fuel cell efficiency surpasses the efficiency of batteries. In November 2003, a Cal Poly student from an ENGL 149 class approached the transit administration about replacing the diesel buses on

routes 4 and 5 serving Cal Poly with the stingray buses, but the City Transit Manager preferred that any replacement buses be hydrogen powered (Master Plan Circulation Group 74). Hydrogen buses are powered using a fuel cell and an electric engine. The fuel cell creates electricity by recombining hydrogen with oxygen and producing water. Electricity produced goes directly towards powering the electric engine. Most hydrogen buses have hydrogen stored in a fuel tank, similar to cars today. However, hybrid electric-hydrogen buses have been created that are fueled by water and electricity. Electricity stored in batteries power an on-board electrolyzer that splits water into hydrogen and oxygen. The hydrogen and oxygen are then recombined in a fuel cell that powers an electric engine. Though this system loses efficiency by using batteries, an electric-hydrogen hybrid avoids the difficulty of storing and pumping hydrogen. Either system effectively powers buses and has similar ranges to gasoline counterparts.

Both hydrogen and electric-hydrogen hybrid technologies are very promising, but they have yet to be largely produced or tested. There have been many demonstrations throughout Europe of both technologies, yet none of these small implementations have collected as much substantial research as electric buses. Though a relatively new technology, many projects are in the works to create huge fleets of new hydrogen buses. The biggest hydrogen bus projects are proposed for the next three Olympic Games. China's government has requested a total of one hundred hydrogen, electric, electric-hydrogen, and electric-gasoline buses be created for the Beijing Olympic in 2008 (Air Resources Board 2). The Canadian government has a goal of 15–20 hydrogen buses for the 2010 Olympics and England has 70 hydrogen buses planned for the 2012 Olympics (Air Resources Board 1). With the use of hydrogen transit at these major events, hydrogen bus technology will be better understood.

Hydrogen and electric buses are called zero-emission transit because the buses themselves don't produce any emissions. However, the method of producing the electricity and hydrogen that power the buses often come from fossil fuels. Electric buses in Santa Barbara get their electricity from the local electric utility, Southern California Edison, and the most common way of producing hydrogen from splitting water, electrolysis, is often powered by electricity from fossil fuels (Gleason and Griffith 6). By using power from a local utility to produce fuel, electric and hydrogen buses don't completely solve the issue of fossil fuel dependency.

However, there are other ways of producing the fuel needed to power the buses. When adopting the zero-emission buses, the committee should include renewable energy sources in the Master Plan to produce electricity to power the two bus technologies. No other college campus has a large scale renewable energy powered transit system, so this is an opportunity for Cal Poly to prove itself an innovative university. A widely used renewable energy option, solar power has the potential to power a fleet of electric buses or a hydrogen production plant (see Figures 1 and 2). Photovoltaic panels, made



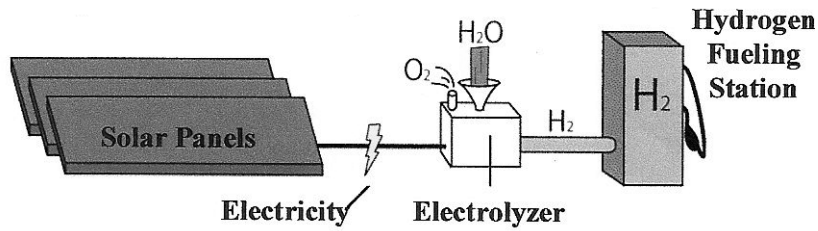
The solar panel array would act as a roof over the buses to protect them from weather as well as produce electricity that can be stored in charging stations located at each parking space. When buses stop at the transit center, they can plug into the chargers and recharge the batteries.

FIGURE 1 Solar Electric

of a silicon-based semi-conductor, use the photons of sunlight to produce electricity. These panels are expensive, but last over twenty-five years and need minimal maintenance. Another option to consider is wind power. The University of Minnesota powers over half of its Morris campus with one turbine (West Central Research and Outreach Center 1). Climbing nearly 230 feet in the air, the 1.65 megawatt turbine has three wind-capturing blades that extend 135 feet and begin producing energy with 7.8 mph winds (West Central Research and Outreach Center 1). A wind turbine of this size would cost less and cover less area compared to the equivalent solar panel system. A combination of wind and solar power can power San Luis Obispo's transit system without emissions and with minimal costs after the system's initial installations.

A feasible plan for implementing renewable transit at Cal Poly in the near future would be to invest in electric buses, which are already well researched, and solar panels (Figure 1). A solar electric system would be relatively easy to install and the bus technologies are better developed compared to hydrogen buses. Easy expansion is another benefit of solar electric system. As the renewable transit system continues to grow popular, wind turbines and a hydrogen production system (Figure 2) will become a better possibility. This way the transit system currently in place could continue to run while slowly adding new electric or hydrogen buses and replacing broken down buses with their zero-emission counterparts.

The committee should strongly consider adopting a renewable energy transit system for Cal Poly's future to not only help the campus's traffic problems, but also to reduce carbon dioxide emissions and, over time, save money. A renewable energy transit system is becoming more economically feasible as wind and solar power systems are getting cheaper while gas prices are continuing to increase. Zero emission bus technologies are also improving in cost and in efficiency. The environmental bene-



The solar panels produce electricity that is used to power an electrolyzer. The electrolyzer takes in water and splits it into either liquid or gaseous hydrogen and oxygen. The hydrogen is then stored and pumped at a fueling station.

FIGURE 2 Solar Hydrogen

fits would be tremendous by reducing the number of personal vehicles at Cal Poly as well as eliminating the fossil fuels used to currently power the transit system. Cal Poly's future would be a lot greener with inclusion of renewable transit on campus. And in the big picture, offsetting fossil fuel use here on campus is a step towards saving the population of Earth from the severe consequences of global warming.

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Alex Vincent is an architecture major.

The next six pages feature Alex Vincent's draft materials.

Alex Vincent
Pinto Eng. 134-24
10/17/07

Research Prospectus for Designated Audience

1. I want to do my paper on the lack of drinking water that may become more severe in the near future. This topic interests me because I don't know whether there is much action that addresses the issue of using up all the drinking water. I think there should be more research on how to avoid a global water shortage when many of the wells and springs begin to be overused and drained.

2. My research questions is should there be more federal funding for research on how to produce more drinking water from currently unusable sources? I will need to approach both scientific data as well as political stances on the issue for it to be successful.

3. My audience is the Democratic presidential candidates for the 2008 election. Because I support the democratic party and hope that one of the candidates win the election, I am address them to make sure that if they do become president that they address the issue of water shortage.

4. I don't know much about the subject. I do know that Canada has one of the largest supplies of fresh water on Earth. Also, I know that ocean water has too high of a concentration of salt to be purified economically. There are small-scale water purifiers that can purify polluted river and lake water.

5. I'm going to approach this by first finding data about water shortage and when it will affect the United States. Then I will research current technologies of water purification as well as current federal support of such research. To conclude, I'll see if I can find any expected advances in water purification technologies that may need federal funding to become economically feasible.

As you learn more, perhaps you can find a single aspect of the problem to discuss.

a huge issue: can you narrow it down to a more "deable" scope (it's only a 4-6 pg essay, and you want to be able to offer detailed analysis)

looks fine for now

6. Opposing viewpoints may say that it would cost too much or there is no threat of a water shortage. Others may argue that it is the individual citizens' responsibility to buy small purifiers and make their own fresh water.

7. The American government should support research for water purification technologies to guarantee American citizens access to fresh water.

OK for now -
later on, you will
need a much
narrower scope.

4

Alex Vincent
 SPinto Eng 132-24
 10/30/07

Outline- Designated Audience Paper

I. Intro

A. Hook- Perfect world or worst case scenario (too cheesy?)

B. Background:

1. Global Warming/ Renewable Technologies
2. Transportation
3. Green Campuses

* C. Thesis- To prove Cal Poly as a Green Campus and help student in the new dorms get to class, the university administration should adopt a system of alternative fuel-based transportation.

II. Body

A. Global Warming

1. Changing climate
2. Melting ice/rising water
3. Cause → transportation
4. Threat to humans + animals

B. Renewable Technologies

1. Types
2. Applications
3. Relation to transportation

C. Solar/Electric or Solar/Hydrogen

1. Describe solar power
2. Electric engines
3. Hydrogen fuel cells
4. Electric vs. Hydrogen

D. BioFuel

1. Types
2. How it works
3. Benefits
4. Downsides

E. Solar vs. BioFuel

1. Cost
2. Environmental impact
3. Best choice

F. Green Campus

1. Environmental benefits
2. Display
3. Recognition
4. Other campuses?

III. Conclusion

- Describe ideal system (imagery), maybe tie to into image (contrast?)
- Reiterate benefits of system
- Green Campus
- Tie finish to hook

S: / S
 Office Hours
 Mrs. PINTO

Only
 ones that
 relate



This cover letter was included with Alex's final draft.

Alex Vincent

Pinto, Eng 134-24

11/14/07

This paper was tough for me to write because I chose to bite off a lot to try to chew. Having done research papers in the past, I chose a topic like I had before. But in those instances, I had much more time to research and write the paper than I had on the audience paper. I ended up knee deep in 200+ page documents about how to improve the school and little research about hydrogen buses. Though my draft was not complete when I gave it to Renee to peer review it, I was able to take away valuable suggestions on how to make a better, complete draft for my final paper. The biggest thing Renee helped e with was pointing out my lack of audience. She said she was a little confused about who I as addressing because it had broad fact that could pertain to anyone as well as specific terms that only certain groups would understand. Though I realized I need to improve my audience, Renee found the rest of my paper very clear and fluid, which gave a boost of confidence to continue on through the paper. Though the paper lacked in the departments of conclusion and a full body, I was able to use Renee's advice to improve my thesis and better introduce my topic. Now that the paper is complete, I'm feeling good about my body paragraphs because I followed a similar flow to what Renee had read.

This is Alex's first draft.

Interesting Fact
★ Everyday a new global warming horror story comes on the news, the headlines often predicting an oncoming apocalypse. Though these reports may be a little extreme, the human race may have a tough future if people do nothing to help protect the environment from the climate change that has already begun. The problem is how—what can people do? Some institutions and households have switched to energy-saving technologies. Here at Cal Poly, there is a heavy emphasis on sustainability; so much of one, in fact, that the school's catalog features sustainability on its cover. And though we have taken steps in the right direction, the university hasn't taken any definite and large-scale leaps at proving Cal Poly a leader in the green campus movement that has been sweeping through American campuses. Yes, many student organizations are making a grass roots effort to bring an environment-friendly message to campus. But this is Cal Poly, one of the top colleges in the nation, and the school can't even reach a silver LEED rating on the new housing complex? To make a large positive impact on the environment and become a leading sustainable campus, Cal Poly should work with the town of San Luis Obispo to adopt a zero-emission transit system.

In 2003, Cal Poly worked with hired advisors and consultants to create the Master Plan and Environmental Impact Report that mapped out the needed campus improvements and goals that were to be completed by 2020. One of the major goals of the plan was to create better circulation around campus, so a Master Plan Circulation Group was formed after the plan's completion to suggest improvements by composing the Master Plan: Circulation Element Suggestions for Implementation. In chapter 2 of the report, the main points of the master plan relating to circulation were discussed: sustainability, less dependence on cars, more emphasis on pedestrian transportation, and Cal Poly as an example for other campuses. The biggest issue that plagued these goals was that too many students and staff have been relying on cars.

Accident, traffic, parking, and pollution issues all arise from the large amount of personal vehicle use. Table 2.2 from the Master Plan Circulation Group's study shows the results from a study model developed by compiling surveys from 2001 and 2003 showed that 60% of students and employees of Cal Poly came to and from campus using cars, while only 22% walked and 10% used the bus. On page 108 of the Master Plan, mass transit is emphasized when the report says: "Traffic congestion can be reduced by increasing the number of persons in a vehicle and substituting alternative transportation including public transportation, bicycles, and pedestrians," (Master Plan Circulation Group 72). The proposal in chapter 7.2 of the circulation report describes many improvements that the campus will consider as part of future improvements. These improvements include expanding the SLO transit system to include two new routes, a shuttle system, an on-call taxi system for educational purposes, a new circulation plan around campus, more bus stops, and a new and permanent transportation center "in the area of the (expanded) Campus Market," (73). Alternative fuel powered transit was already discussed in application to the new shuttle service, but if expanded to the entire transit system, zero-emission buses that are battery or hydrogen powered could achieve many of the goals of the Master Plan. There are technologies currently available and in use in a handful of major cities that eliminate the majority of bus exhaust, the most popular being electric powered. A close a well-developed example of an electric powered transit system is located in Santa Barbara. Investing in electric vehicles since 1990, the Santa Barbara Metropolitan Transit District (MTD) has conducted numerous studies on the buses' performance. Based on bus performance, the newest buses developed by the Santa Barbara Electric Transportation Institute have more reliable batteries with longer ranges. These improvements, along with new rapid charging stations, allow the buses to have near-infinite ranges.

Editor's Note

John Swanson's "Don't Fight the Crime if You're Going to Sling Grime" engages the reader immediately with a clever title and slightly surprising—but technically accurate—confession. Consider how the introduction seamlessly combines *ethos*, *pathos* and *logos*. Swanson's argument offers as evidence dramatic, *pathos*-laden examples. Has the writer also performed sufficiently extensive research to balance emotional appeals with ample statistical data? He connects this abundant support to his argumentative purpose with clear, logical explanations given in a confident, journalistic style. Quotations are smoothly incorporated via signal phrases into the writer's own sentences and paragraphs: Swanson does not allow the sources to argue his point for him. The topic of media piracy is complex, entailing plenty of room for debate, and timely as well. What's your stand on this complicated problem?

Don't Fight the Crime if You're Going to Sling Grime

John Swanson

I am a thief. I have willingly and knowingly committed tens of thousands of actions of theft since my kleptomaniac-like spree began over six years ago . . . and I am not alone. Since launching into the public eye in 1999 with the rise of Napster, illegal music downloads have become almost commonplace in American society. However, along with the advent of this new digital age of music has come a change in the industry itself. With more consumers being able to find music online for free, CD sales have plunged dramatically since peaking in 2000 (Ahrens). In an effort to save its business, the Recording Industry Association of America, or RIAA, have become the leaders in the fight on illegal file-sharing. Unfortunately, CD sales have continued to plummet even as the RIAA threatens suits against thousands of its customers. The RIAA has thus become increasingly more desperate in its actions to stop illegal downloading and copyright infringement. With each passing day, the choices made by the RIAA are beginning to show how this paranoid organization is becoming more immoral than file-sharing itself rather than using the internet as a tool to save itself.

It's important to look at this history of the fight against illegal downloads in order to understand where it currently stands. Napster was created in 1999 and introduced the concept of free and unlicensed music to millions of Americans before being shut down by the RIAA in July 2001. But the damage was done. Instead of finding a way to work with Napster in order to use the internet as a tool for better music distribution, the RIAA quashed the program and thus sent 26.4 million file-sharing refugees to countless other sites in search of free music ("Global"). Such a pattern has continued ever since. For every site or program that is shut down by U.S. laws, countless others spring up from the hydra that is music piracy. Napster was followed by KaZaA, Morpheus, Limewire, Bit Torrent, and a myriad of other programs and websites.

According to the *L.A. Times*, an average of 80 percent of 12–24 year olds believe that downloading illegal music is not a crime. With a mindset like this, it's easy to understand why 20 billion tracks were downloaded illegally last year alone, and the number keeps growing (Webb). The *L.A. Times* also notes that CD sales have sunk 30 percent since 1999, coincidentally the same year Napster came about, with little hope of bouncing back any time soon (Duhigg).

Understandably worried about the cause-and-effect relationship of illegal downloading and slumping sales, the RIAA decided to take action. Thus far, their main weapon in battling illegal downloads has been the threat of suits against a small handful of these musical pirates. Most cases are settled out of court for a few thousand dollars, saving both the accused and the RIAA the time and effort of a lengthy legal battle. Since they began sending out letters in 1999, the RIAA has settled with 26,000 individuals, with only one case going to court (Ayres). The logic behind this move is that the possibility of a no-win lawsuit with large monetary losses would drive down the number of people illegally downloading music. These suits were never about trying to make up revenue lost by illegal downloading. In fact, according to Jennifer Pariser, Sony BMG's head of litigation, the RIAA loses money in each of its suits against its customers (Bangeman). However, even in the face of these lawsuits, illegal file-sharing has grown exponentially over the past six years. As a result, the steps taken by the RIAA have become much more drastic and harsh.

Many will argue that file-sharers who are caught and made to pay are simply getting what they deserve. But who gets to decide what is fair? One needs to look no further than the case of Jammie Thomas, the only individual yet to take a file-sharing lawsuit to court, to see the heinous monster that the RIAA has become. According to a story in *The Times*, Jammie is a single mother of two living in a small town in northern Minnesota. She makes around \$36,000 a year and was sued in 2005 for sharing twenty four songs on the KaZaA file sharing network. Denying that she was guilty, Jammie was willing to spend more money on legal counsel than it would've cost to settle out of court in an attempt to prove her innocence. The case ultimately went to trial, with the RIAA pushing that the maximum \$3.9 million possible fine be levied against Jammie. When the verdict was announced in early October, many were stunned. Jammie was found guilty and ordered to pay \$222,000 (or \$9,250 *per song*) to the RIAA. On top of \$60,000 in legal fees, the judgment will no doubt drive this single mother into bankruptcy (Ayres). One must have an extremely calloused heart to find this not cruel and unusual. For sharing twenty four songs, Jammie definitely got more than she deserved.

The wicked actions of the RIAA are not limited to those they wish to make examples of. The RIAA currently finds itself being sued on both the state and federal level by innocent individuals who wish to expose how the RIAA treats suspected file-sharers. Texan Rhonda Crain has filed suit against the RIAA, accusing that they collaborated with unlicensed firms and "... agreed between themselves and under-

stood that unlicensed and unlawful investigations would take place in order to provide evidence” for lawsuits in the state of Texas (“RIAA”). While the suit does not specify the details of the types of illegal spying, it doesn’t take much effort to uncover other examples of the RIAA’s ‘investigation methods.’

An Oregon woman named Tanya Anderson recently filed a federal suit after RIAA officials threatened to interrogate her ten year old daughter after a case of mistaken identity led them to believe she was downloading music (Triplett). Instead of relenting after discovering they had the wrong person, the RIAA instead insisted that Tanya pay thousands of dollars to settle the case. In a clear attempt at intimidation, someone working with the RIAA even contacted Tanya’s daughter’s school pretending to be her grandmother and inquired about her attendance (Triplett). The RIAA now obviously seems to think it acceptable to bully families and children in order to keep up their track record of successful settlements.

According to the RIAA, the cases of Jammie Thomas and Tanya Anderson are extremely rare examples of bad publicity regarding file-sharing lawsuits. “When you fish with a net, you sometimes are going to catch a few dolphins” says RIAA spokeswoman Amy Weiss (qtd. in Roddy). They have adopted a no-tolerance policy regarding illegal downloads, hoping that by making examples of those caught, music pirates will think twice about stealing in the future. This is not a viewpoint held only by those affiliated with the RIAA. Many music aficionados believe that the internet is a plague upon the musical market and see no issue with the RIAA’s methods and results.

However, this school of thought doesn’t take into account the good done to music by the internet and file-sharing. Websites such as Last.fm, MySpace, and Purevolume are helping thousands of small bands get their names out in a way never before possible. With little mainstream promotion, bands like Clap Your Hands Say Yeah, Sufjan Stevens, and the Arcade Fire have become incredibly popular thanks to the support generated by their internet fan base. Not all downloads are “thefts”; many fans often download an album to “test it out” before going out and purchasing it, myself included. The distribution of music legally online is a booming market as well. According to the *Sydney Morning Herald*, last year 47 million homes in the U.S. bought 5 billion songs online (Wright). Digital album sales grew 103 percent from 2005 to 2006 with no plateau in sight (Ahrens). Illegal file-sharing may be a crime, but those few who are caught are bearing an extremely unfair punishment wrought by a paranoid industry ignoring the myriad of good this new technology could do for them.

Despite the good that the internet has done for music, the topic of illegal downloads usually spurs an argument based on the artists themselves. Critics of file-sharing argue that “true fans” would never steal from the artists they love. This statement is not entirely true. Due to stringent recording contracts by the RIAA (which produces 90 percent of the music in the U.S.), most artists make the majority of their revenue from touring and merchandise sales (“Who”). “True fans” supplant these small losses by showing their dedication to the band—paying record amounts of money to see their bands play

and spending even more money on often overpriced merchandise. Even artists themselves have begun to use the advent of the internet and file sharing as a new way to reach out to fans. Many artists, like Dave Matthews and Pearl Jam, have begun to sell downloadable copies of individual live shows as a new form of entertainment and profit. Musicians rarely care about file sharing; it's the industry that has become fearful.

And the industry has good reason to fear: according to the *Washington Post*, sales of records are down from \$13 billion in 2000 to \$9 billion last year (Ahrens). More and more musicians themselves are noticing this change and abandoning labels altogether. Radiohead let fans pay what they thought fair for their newest album, Nine Inch Nails has made it public that they will never release an album via a major label again, and Prince gave away his newest CD free with copies of the British tabloid *Sun*. The internet is the way of the future, at least as far as music goes. Instead of embracing this new digital technology to help save itself, the RIAA is alienating itself from its customers by its immoral decisions.

There are easy ways that the RIAA could use the internet itself to fix their current situation. Many individuals and organizations, including Napster and the EFF, have proposed an extremely simple method of keeping both downloaders and copyright holders happy by instituting a single \$5–\$15 monthly charge for an unlimited number of downloads from whatever service online file sharers preferred on an individual basis. These charges could easily be set up in coordination with internet service providers, who already are able to monitor traffic from illegal downloads quite easily. In return, the RIAA would promise not to threaten those paying users with lawsuits. Unfortunately, the RIAA refuses to comment on such a plan, showing an extreme amount of stubbornness while only hurting themselves.

If I was in Jammie Thomas' shoes, ordered to pay \$9,250 for each song I've ever illegally downloaded, I would be hundreds of millions of dollars in debt. That's not to say I don't buy CDs themselves. I can't estimate the amount of money I've spent on artists I've discovered from the internet or on CDs I've bought after downloading them first. Even amidst the improbable threat of facing such charges, I don't think I'll be changing my ways. I don't see any logic in helping support an organization that has been charged with using illegal means to sue its customers into bankruptcy. I support the artists, not the immoral and stubborn industry.

The sad thing is that the RIAA show no signs that they are learning from their ineffective and cruel methods. Last year they even filed a lawsuit against XM satellite radio accusing them of copyright infringement (to the tune of \$24 billion) for allowing subscribers to record *off of their own radios*, something that radio listeners have been able to do since the introduction of the tape deck (O'Brien). The paranoia and stubbornness don't look to be subsiding anytime soon. Bob Dylan once sang "You better start swimmin' or you'll sink like a stone/ for the times they are a-changin'" ("Times"). In the pool that is the music business, the RIAA is acting like an angry, water-wing-wearing toddler who fears new experiences. The times are

changin', and the RIAA needs to take off its floats, start swimmin', and try new things before its customers leave it in a time out.

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John Swanson is a biochemistry major.

Fresh Approaches

The essays in this section exemplify the thoughtful and creative approach that Cal Poly's English 134 instructors take when teaching argumentation, analysis, and stylistic complexity. As a unique spin on a profile, "Root of All Evil or Symbol of a Generation?" offers a unique perspective on how to define a particular generation. While "Selling your Lip for a Taste of Freedom" employs rhetorical analysis and argumentation, the author also looks closely at the practices of advertisers, even borrowing their methodology by using the second-person point-of-view.

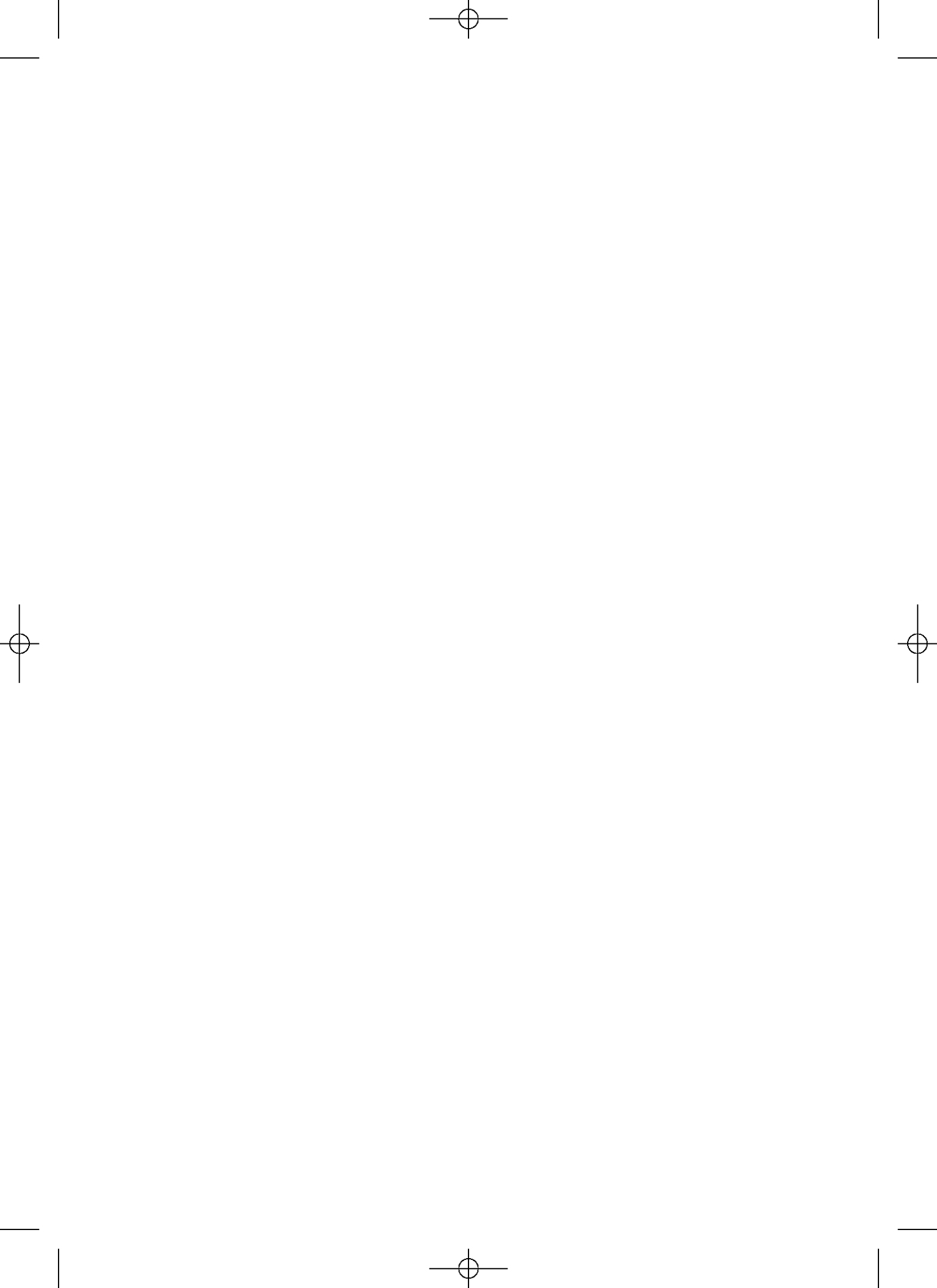
The authors of these essays show their adaptability to different rhetorical situations by playing with topics, tone, and rhetorical appeals to best relate to their audience. Boyer exhibits structural inventiveness in her personal narrative in which she imagines her grandmother's funeral, just as Burt explores the relationship between personal possessions and identity. You might have noticed that some of these writers have multiple pieces in *Fresh Voices*. As you read, keep in mind Tateishi and Swanson's previous essays: consider the choices they make in one essay compared to another. What strategies for responding to diverse assignments might you model in your own writing?

While these essays take risks with their methods and meanings, they still draw on the skills necessary for composing an analytical writer's history, an entertaining and convincing profile, and a persuasive rhetorical argument. What similarities do these four essays share with others in *Fresh Voices*? What sets them apart?



In “Grand and Perimeter,” Tyler Pratt presents a sketched perspective of a campus location. Drawings and written pieces convey tone. How does the shadowing in “Grand and Perimeter” create a certain mood or atmosphere? Also consider the fresh perspective presented by Pratt. This is an area many Cal Poly students and staff will find familiar, but what buildings and objects are not represented? What might this suggest about the perspective Pratt is offering?

Tyler Pratt is a construction management major.



Editor's Note

In her essay “My Mr. 50s,” author Jaclyn Burt uses vivid descriptions to explore how a favorite accessory helped shape her identity. Do any of these descriptions stand out to you? If so, why? How does Burt’s use of language bring the relationship between objects and the construction of the self to life for the reader?

Although the author is writing about her glasses, do more universal themes emerge? She discusses the way the glasses helped create an identity for her, but says, “ultimately you’re the one that changes you.” What do you think she means by this? As you read, pay attention to how the role of Burt’s glasses evolves as the essay progresses. What claim is she making about identity and objects? Who is she addressing? As a reader, how does the author’s use of second person perspective influence the purpose of the piece? Try to identify Burt’s audience: Her peers? Teachers? Others? How does the writer’s perspective change the way the audience receives a message?

My Mr. 50s**Jaclyn Burt**

According to my doctor, I have perfect eyesight. But I wear glasses. They have thick, rectangular black brows and gold lining on the frame and they are passé. They’re called Mr. 50s glasses. I didn’t grow up in the 50s or even inherit them from a dead relative; in fact, I’ve only had them for a year. I got them because I liked the way I looked in them, and ever since I started wearing these old relics, I’ve been wondering if belongings can make us belong.

The summers in my hometown can get too hot to go to the beach or even sit outside, so my friends and I have discovered a cool alternative—bargain hunting! About a year ago on one such pursuit, we ended up in a grimy second-hand store on Poway Road. You could feel the years in the balled-up cotton on the clothes from far too many trips to a rusty washing machine. Now, I’m no priss, but I could never wear those clothes because I always envisioned fat men peeling garments off dead bodies on the side of the road and transporting them in the back of a baby blue pickup truck to these musty shops. So instead, I went for the accessories bin, which is far less intimidating. After several minutes of unearthing, I came up for breath with a pair of thick-rimmed glasses like the ones you might see your Grandpa wearing in those old family photos. I had a strange feeling while holding them—like the kind I used to get when I would imagine myself as a spy or someone mysterious. I polished them off and tried them on. The winds didn’t blow the door open and the earth didn’t crack

at my feet and pull me under, but I did feel a little surge of curious confidence on my ears and nose.

I didn't take them off all day. When I wore them I looked goofy, clever, boyish, and mischievous, but I felt sassy and smart, and I'd smile like I had a secret. I experimented with different accents, voices, and personas trying to uncover the personality and power they held. A personality, however, cannot be unraveled in a day. So that summer, being the social butterfly that I am, I would meet people, go places, see and be seen and I'd wear the Mr. 50s until they grew on me. Pretty soon people identified me with them and would treat me differently as a result. I wore them to a picnic once and started talking to Joven, an exceedingly opinionated character who had scared me in the past with his vocally bitter criticism for those who opposed his radical ways. Although my friends and I had been around him often, I don't think I'd ever spoken to him, too afraid he'd decide to denounce his vegan values and bite my head off. That day was different, though, and I had my good luck charms on to prove it. I carried myself in a collected manner when I spoke and was surprised at the unusual reverence Joven displayed and the respect he gave me for my opinions. It was as if he saw me as an equally experienced and knowledgeable individual before we started talking so he didn't try to force his views on me. These glasses not only gave me a collected demeanor but oddly enough, they seemed to give people a pre-conceived notion of what I was all about. People began to see me like I'd seen people like Joven; I was an admired trailblazer.

The paradox of people in all generations is that everyone strives to be different, and when others see that one unique being, they'll follow along too, thinking, "I want to be my own person just like they are." Pretty soon, it's popular to be unpopular and it's trendy to go against the grain. The more I wore these out of date glasses, the more people would evaluate me as something I wasn't. I didn't have it all together, and I wasn't trying to be different. A "popular unpopular" movement these past few years has been the "indie" or individual persuasion. From an object I bought for 10 dollars, people suspected I might be an anarchist who didn't care what people thought about me. They suspected I might be a vegan who didn't shower much and rode my bike everywhere. None of that was true, but the glasses did come to define the things I was interested in. I found myself more enthralled with eclectic music, nature, and delicious vegan ice creams, but I still wasn't the character that these glasses defined me as. Nonetheless, I like to act a part that was written for me. This disguise allowed me to behave with less self-consciousness; it made me feel I was a completely unique individual who didn't have to answer to anyone. Strangely, as time went on, these character traits became more a part of my personality and I felt more confident even without the glasses.

In Shakespeare's *As You Like It*, the character Rosalind is only able to realize her undying love for Orlando when she is in costume. Disguises can be liberating and ironically revealing. What my disguise revealed about me was the fact that I was insecure about the way I was perceived by others. I didn't need to rely on a mask to protect myself. I am what I am (not Popeye, but Jaclyn) and I think the only way to see things clearly is to see things myopically for a while. Looking back, I would like to think that a pair of magical glasses changed my life and my personality, but realistically, I changed over time because of my experiences with friends, family, and growing up. Possessions can make you act differently, and can make others perceive you differently, but ultimately you're the one that changes you. Maybe the glasses helped me discover something about myself, but in the future I don't think I'll need them to define my personality. I'll give my Mr. 50s away to a second-hand store, and some lost person in the same loop of life and time will give them a try because it's fun letting some disguise define you for a while. It may just help you to see yourself a little more clearly.

Jaclyn Burt is a biological sciences major.

Editor's Note

Katie Boyer's "Funeral in my Head" is an unconventional personal narrative in which the writer imagines her grandmother's funeral. What do funerals represent to the writer and her family members? What do they represent to you? Close your eyes and recall visiting your grandmother. What sights, sounds, and smells come to mind? What specific details about her grandmother does Boyer include in her essay? How do the imagined details compare to those from her actual experience?

Boyer takes risks with her content—imagining a funeral—as well as her form. The first thing you may have noticed about this essay is the use of italics: what do they signify? The essay is fairly choppy, yet memory and daydreaming are often fragmentary. Does Boyer's essay show a link between form and content? Does the unorthodox organization work? If yes, how so? If not, what might improve it? How might you describe the tone of "Funeral in my Head," and how does Boyer convey it (ex. title, first line, point of view, descriptions). This stylistic approach may evoke varied responses from readers, but Boyer's internal and external observations about this moment in her life certainly resonate.

Funeral in my Head

Katie Boyer

The room was dark. This was a place I had been so many times and yet I felt lost. I had never been to a funeral before. My black dress needed to be ironed, but this wasn't the time to worry about how I looked. I was nervous to speak in front of a crowd of crying family members. It didn't really matter what I said when I got up there—I can't bring my grandmother back. I wasn't sure how to talk to crying people and I definitely didn't know how to comfort them. I had to make my family proud though; especially my dad, my dad needed it. I stood in front of the room as the watery eyes slowly looked at me. I felt stupid going up there with note cards; this should be from the heart.

"Anne Boyer was loved by all who knew her. She had a strong, charismatic personality. I couldn't have asked for a better grandma. She did all the 'grandma' things with me that she was supposed to do: Grandma Anne taught me her secret recipes, always gave the best presents, kissed me when I didn't want her to and smiled as I wiped it off.

I spent a lot of time around Grandma Anne in her last few years and there were some things I became accustomed to that I especially miss. Every Sunday morning I would find her in the living room, already well into her day, reading the newspaper or doing a crossword, which she was so good at. She would spend as long as it took on a crossword to fin-

ish it, always setting it down and coming back to it. I never had that kind of patience. I would find her crosswords all over the house.

On those Sunday mornings, while my grandma was doing those daily word puzzles, I was excited to make French toast from the recipe she taught me, making sure to add just enough cinnamon and vanilla for flavor. Her approval meant so much. She taped the recipe onto the inside of the kitchen cabinet for me so I could do it all by myself. It became our Sunday special.

She lived a long and happy life. I only wish I had been more a part of it. I miss my grandma everyday but I try to remember that she is a better place watching over us."

This is how I imagine my grandmother's funeral if there had been one. I would have believed in God and His heaven for a few moments at her funeral. I try to imagine what that day would be like down to every detail. But the fact is it's been over three years since she died and we never actually had a funeral for her.

My father is her only living son and never once mentioned having a funeral. "Doesn't he love her?" I wondered. "Isn't having a funeral the right thing to do when someone you love dies?"

It's not that my father wasn't as upset as I was, because I know it was indescribably hard for him when his mom died. (I know because a very unusual thing happened: my father cried in front of me. I can't recall any other time this happened.) Maybe funerals aren't about how much you love that person who passed away but more of a tradition and a way to get closure—a tradition that all families practice but mine.

I remember that phone call the night she died. My dad had been in the hospital alone with her all day. He didn't want my sister and I to see her in such bad shape. I tried not to cry when my dad told me; I waited until I was off the phone. I wanted to be strong for him.

My parents got divorced when I was seven and since then my sister and I lived with my mom and saw my dad every other weekend. When I was about thirteen, three years before my grandma died, my dad moved into her house to take care of her. The whole family thought she didn't have much more time to live, but she stayed with us much longer than we had expected. I like to think that her Alzheimer's got better (or at least became more stable) because of my father's presence. His new residency there was accompanied by weekend visits by my sister and me. It was the first time we really spent more than a few hours with her. No one really knows what kept her alive so long, but without that miracle, I would have never really known my grandmother.

My grandma's house always smelled like cigarettes and so would I after spending a weekend there. I hated that cigarette smell, but maybe there was something to

be appreciated in it. The cigarettes were something she grew up with and was used to. She was addicted to it. It was part of her generation; it was part of her. Now, the smell of cigarettes, however unpleasant, reminds me of good times with my grandmother.

I admire the obstacles my grandma had to overcome throughout her life. She managed to get out of an abusive, loveless marriage and raise her two children on her own. I admired her will to live through her disease and everything she must have gone through while she was sick—emotionally and physically. (The toll it must have taken on her emotionally to be pushed around in that old wheelchair for years is heartbreaking!) I can't imagine the strength and courage it took to get through each day.

"She was sick. We did all we could for her. I know she appreciated you being there for her Dad. She was ready to go to her final resting place. She lived a full life."

Maybe I shouldn't have been so surprised that her death passed without any form of a funeral. When my uncle died about eight years earlier, it was a terrible time for my family because my parents had just gotten divorced a few months before. I was only eight years old and I barely remember my uncle. My dad took my sister and me up to the family cabin in Tahoe to spread my Uncle Bruce's ashes in the surrounding fields. It seemed to be the perfect small ceremony even though neither of his parents participated.

"My grandma always believed things would work things out for themselves. She believed in God and heaven and peace and love."

Normally, I am a very skeptical person—too skeptical even for religion. I don't know what happens to our souls when we die. I've gone to church but could never fully grasp the idea of an all-powerful being. I never knew anyone who died before my grandma. Maybe it takes the death of a loved one for someone to really examine his or her beliefs. By no means have I been converted to Catholicism in the hopes of going to heaven with my grandma now; but it definitely does give me comfort imagining her happy and healthy and safe for the rest of eternity in a magical place.

After I spoke, my dad said a few words about his mom. He is a man of few words and luckily there wasn't much that had to be said, we all knew how he felt. I think my grandma would have been pleased with the funeral. All of our family was there plus a few close friends. We filled her tiny living room. As we piled into the kitchen for the small recep-

tion, there was one thing on the table of assorted dishes that stood out—French toast. Maybe no one else understood it, but I had made it for my grandma that day.

I thanked all the guests for coming. I thanked them for caring and for being a part of her life. I gave hugs to people I didn't know but it felt good.

A funeral is a sign of respect. Funerals might give some sort of closure, but I'll never know how that feels. Funerals are for the loved ones left behind when someone dies. I don't think my grandma would object if she knew she wasn't getting a funeral. She deserved to have a funeral thrown for her and my dad deserved to have one for her too, but this essay is the most they ever got.

Katie Boyer is a journalism major at Cal Poly.

Editor's Note

Collin Tateishi's "Selling Your Lip for a Taste of Freedom" offers a rhetorical analysis of a Skoal® Smokeless Tobacco advertisement. Tateishi purposefully uses second-person, direct-address to appeal to the reader and model the methods of advertisers. When he writes, "By purchasing this product, you are freeing yourself of the monotonous burdens that have plagued your current lifestyle," how do you respond? Is the tone conversational, moralistic, engaging? While Tateishi relies on both *pathos* and *ethos* to appeal to his reader, can you recognize appeals to reason and logic as well? Consider Tateishi's command of language. He uses active verbs such as "welcomes," "horse-shoed," and "symbolizes." Do these verbs give the essay energy and, in turn, paint a more vivid picture in your mind?

Though Tateishi's response is brief, he delves deeply into the content and meaning(s) of the advertisement. What is the difference between summary and analysis? Locate moments where the writer shifts between these two modes to give a fully developed response. For example, the statement, "Color is a major contributor to the ad's devious message," is an analytic claim. Overall, how does Tateishi organize the essay? Lastly, notice the conclusion, especially the last line. It is somewhat unsettling and lingers in our minds; Tateishi places the responsibility of being discerning readers of advertisements back on his readers.

Selling Your Lip for a Taste of Freedom

Collin Tateishi

"Welcome to the brotherhood." Skoal® Smokeless Tobacco welcomes YOU—the helpless male consumer to their family of swanky, suave Matthew McConaughey clones. By purchasing this product, you are freeing yourself of the monotonous burdens that have plagued your current lifestyle. You will no longer be the average, single male who is neglected by women. With that juicy pinch of smokeless tobacco horse-shoed against your lower lip, you're irresistible. At least, that's what the Skoal® advertisement team is determined to convince you with their combination of *pathos* and *ethos*.

This advertisement taken from *Maxim* magazine is based entirely on *pathos*. What immediately jumps off the page and keeps your anxious index finger from sliding to the next page is the glorified, centered image of two young men (middle to late twenties) sporting powder blue button-up shirts, enjoying a night at the strip club. The consumer sees these men between the long, sexy, fishnet stocking covered legs

of a stripper atop a glistening wooden table in ruby red heels. The man on the right, laughing in joy while holding what appears to be a glass of rum and coke, is leaning against his friend. With three dollar bills slipped between his fingers, the friend is gazing beyond the stripper's crimson garter belt at her womanly assets. His eyes are overflowing with the look of "SEX!" Now if that's not an emotionally driven advertisement, I don't know what is.

Color is a major contributor to the ad's devious message. Red, the color that covers eighty percent of the page, is an excellent attention grabber. It symbolizes power (the red carpet for celebrities and Very Important Persons) and is also associated with courage and promiscuity. The soft and sensual blues from the men's shirts contrast well with the bold red to reach a respective medium.

"What was the best dip of your life?" . . . "At my buddy's Vegas bachelor party." . . . "Why?" . . . "Who's asking?" This documented conversation is listed at the top of the page in two different fonts: questions in legible red and responses in handwritten black. The reference to the bachelor party in Vegas is important because of the ideology and freedom that is associated with the city: exotic and provocative. The advertisers even go as far as including a spinoff on the Las Vegas slogan, "What happens in Vegas, stays in Vegas." When you dip with Skoal® "Every dip tells a story. And this one ain't talkin'."

Skoal® also incorporates *ethos* into their ad by including two silver warning stamps in the lower corners of the page. The stamp to the left states: "WARNING: this product may cause mouth cancer." Found in the opposite corner is: "U.S.A Smokeless Tobacco CO. reminds you, not for sale to minors." Who in their right mind would be drawn to purchase a product that righteously admits to oral cancer? Is the prominent "sexual appeal" truly that convincing? Required trademarks and warnings aside, it is obvious that Skoal®, a highly credible corporation that conducts itself in a professional manner, is more than willing to provide you, the consumer, with their magnificent gum decimating product.

As consumers it is imperative that we ask ourselves, "Am I really not enough without this product?" The educated advertisement analyzer would respond with "YES. Of course I am." However, the culture that we have begun to embrace believes otherwise. And in that sense, have a seat and take a pinch—the brotherhood welcomes you.

Collin Tateishi is a city and regional planning major at Cal Poly.

Editor's Note

In his generational profile essay “Root of all Evil, Symbol of a Generation,” John Swanson offers a sarcastic yet thoughtful analysis of a cultural artifact—Axe Body Spray. He begins the essay discussing how we often define generations with “wars, movements, political shifts, musical trends, literary masterpieces and the like,” and then juxtaposes such weighty events with Axe Body Spray, a seemingly passé mass-produced product. How does this comparison set the tone for the essay? How does Swanson portray his generation (ex. lazy and sexualized)? As a member of the generation Swanson addresses, do you feel he accurately depicts you? This essay cannot be sufficiently examined without taking into account the influence of media. Can media tell us how to live, what is appropriate, what to buy? Do you have brand loyalty? Why? What factors contribute to brand loyalty?

What does original language such as, “The Man-Fumes of my generation” or “the real reason for the Great War on Guy Funk,” contribute to Swanson’s stylistic approach, and is such language appropriate for an argumentative profile? He uses quotations from interviews with his friends as evidence for his claim that the “Axe Effect” defines his generation. Is this evidence convincing? Why or why not? Though at first this essay may simply seem like a witty spin on generational typing, Swanson’s ideas have far-reaching and widespread implications about societal values and identity formation.

Root of All Evil, or Symbol of a Generation?

John Swanson

Generations are most often remembered for their significant events such as wars, movements, political shifts, musical trends, literary masterpieces, and the like. I have no doubts that such examples may one day be used to describe the generation in which I live. The last few years have been ones of significant shakeup: a major terrorist attack on our country, a war on terror began, and the beginning of a long-term overseas occupation. However, it was during these years that the Great War on Guy Funk began. An unsuspecting America was invaded in 2002 by a French-made body spray for men known as “Axe,” and the reverberations would be felt for years to come. As my friend Jennifer Garcia now observes, “Axe . . . is everywhere, I can’t seem to stop and smell the flowers anymore.” Although not every person in my generation uses or owns Axe Body Spray, the “Axe Effect,” as it is known, and its sudden widespread popularity speak great multitudes for both my generation and the values it will be remembered by.

Simply glancing at a can of Axe can reveal much about the generation to which it is marketed. The jet black, ergonomic cylinders are emblazoned with eye catching designs and colors and labeled with a mysterious font. Gone are the days of deodorants containing recognizable scents. The Man-Fumes of my generation are branded with exotic names like Clix, Touch, First Move, and All Nighter. The need for such extreme packaging does a wonderful job of symbolizing how impulsive my generation has become. We are more likely to sport a non-traditional tattoo or piercing than any generation before us, and we regularly purchase products without a second thought. A person is often defined by what decisions he makes, and a generation whose decision making ability is marred by impulsiveness will no doubt be remembered for it down the road.

Hand in hand with the impulsive nature of my generation walks our almost universal value of impatience. Mine is a generation of instant gratification reared on fast food and high-speed internet. Lucky for the Axe-Generation man, the body spray itself is both cheap and quick; for less than \$5.00 and the push of a button, any acrid Joe Schmo can blast himself with a scientifically formulated mist of faux-pheromones. The body spray has thus become a necessity to the modern, impatient teenage male. My friend Andrew Vongsady, a longtime user of Axe Body Spray, believes that "Axe is the new deodorant stick. You don't need to feel like you just put jelly or chalk in your armpits. If I can get it done within five seconds, I support it."

Andrew's statement leads into another value of my generation mirrored by Axe: laziness. Axe readily exploits this deadly sin in an effort to appease a much broader section of its target demographic. Nowadays, it is commonplace for young adults to spend hours surfing the internet, watching TV, and playing video games (Axe is coincidentally advertised in many video games, including *Ghost Recon* and *Splinter Cell*). Even the act of taking a shower is often shirked as being too difficult. Many guys douse themselves with body sprays after an intense workout to hide the smell, while others like Andrew "use Axe/TAG if I need to hide a three day no-shower-period." While it is doubtless that this is not the intended purpose of such body sprays, the willingness to forgo simple measures of personal hygiene is something that can be attributed to how lazy my generation has grown.

However, as significant as impatience and laziness are to a perception of my generation, they cannot hold a candle to our most widely held belief—the real reason for the Great War on Guy Funk: my generation's widespread acceptance of sexuality. As my friend Katelyn Cottle observes, "I believe the amount, if we were to measure, of attraction between boys and girls is the same as it's ever been; it's just more and more public and blatant now." I hold few doubts as to whether the male deodorant market would survive in a world without females to impress. The advertisements of such body sprays make no effort to hide this widespread opinion. According to

TIME magazine, Axe has spent more than \$100 million in advertisements since its launch five years ago. Many of these ads warn my generation of the “Axe Effect”—the tragic mauling of Axe-wearing men by ridiculously gorgeous women. The message sent out by the makers of modern body spray is that promiscuous sex is necessary for a complete life, and body spray is necessary for promiscuous sex.

While it would take someone of extreme stupidity to believe such messages as fact, there lies some kernel of truth behind these messages. “Women are attracted to hot guys who smell good. This is not over the top—it’s true. A million girls flocking to one man dousing himself in Axe, however over exaggerated, gets the point across,” says Katelyn. Axe Body Spray may be a product targeted at men, but the way women respond to such pleasant smelling men is something unique to my generation. According to *Marketwire*, 77% of women say body odor is the number one deal-breaker when considering a date, while 50% of women would consider a good smelling guy for a date, even if he isn’t her type. Sixty-two percent of women will admit to having stolen a man’s shirt because they loved how it smelled. Eighty percent of women would rather sleep with a sexually inexperienced partner who smells good than a well-experienced man who smells bad. With statistics and opinions like these, why would any man of my generation risk *not* owning a can?

It has always been true that men are willing to go great lengths to grab attention of the opposite sex, but the risks of wearing Axe also symbolize how far men of my generation are willing to venture in that pursuit. According to the *Natural Skincare Authority*, each time a man smothers himself in Axe Body Spray, he is also spraying himself with Butane, a chemical that has been scientifically linked to certain forms of cancer. To many this would seem bad enough, but Axe Body Spray also contains Denatured Alcohol. This wonderful drying agent has been known to cause birth defects and infertility. The irony of this fact is not lost on my longtime friend and body spray critic Keegan O’Mara, who told me, “I think it is wonderful to imagine a world where people who use Axe regularly cannot reproduce.”

Axe is both a product and a smell unique to my generation, and it won’t be going away any time soon. According to *TIME* magazine, Axe controls 83% of the lucrative \$180 million body spray industry, and sales just keep growing. While the exact number of those who fell victim to “the Axe Effect” may never truly be known, the cultural impact and significance of body sprays on the whole will forever be remembered to those who experienced them firsthand. Luckily, those values and traits symbolized in Axe Body Spray are not the only ones held by my generation. It’s always easier to remember someone for their negative qualities, but is it fair to label an entire generation in such terms? My generation’s legacy will hopefully depend on more than just our impulsiveness, impatience, laziness, and sexually overt behaviors. The sense of smell

may be the strongest one tied to memory, but as Katelyn mused, “how [has our generation] made this earth a better earth? That’s what will ultimately define us.”

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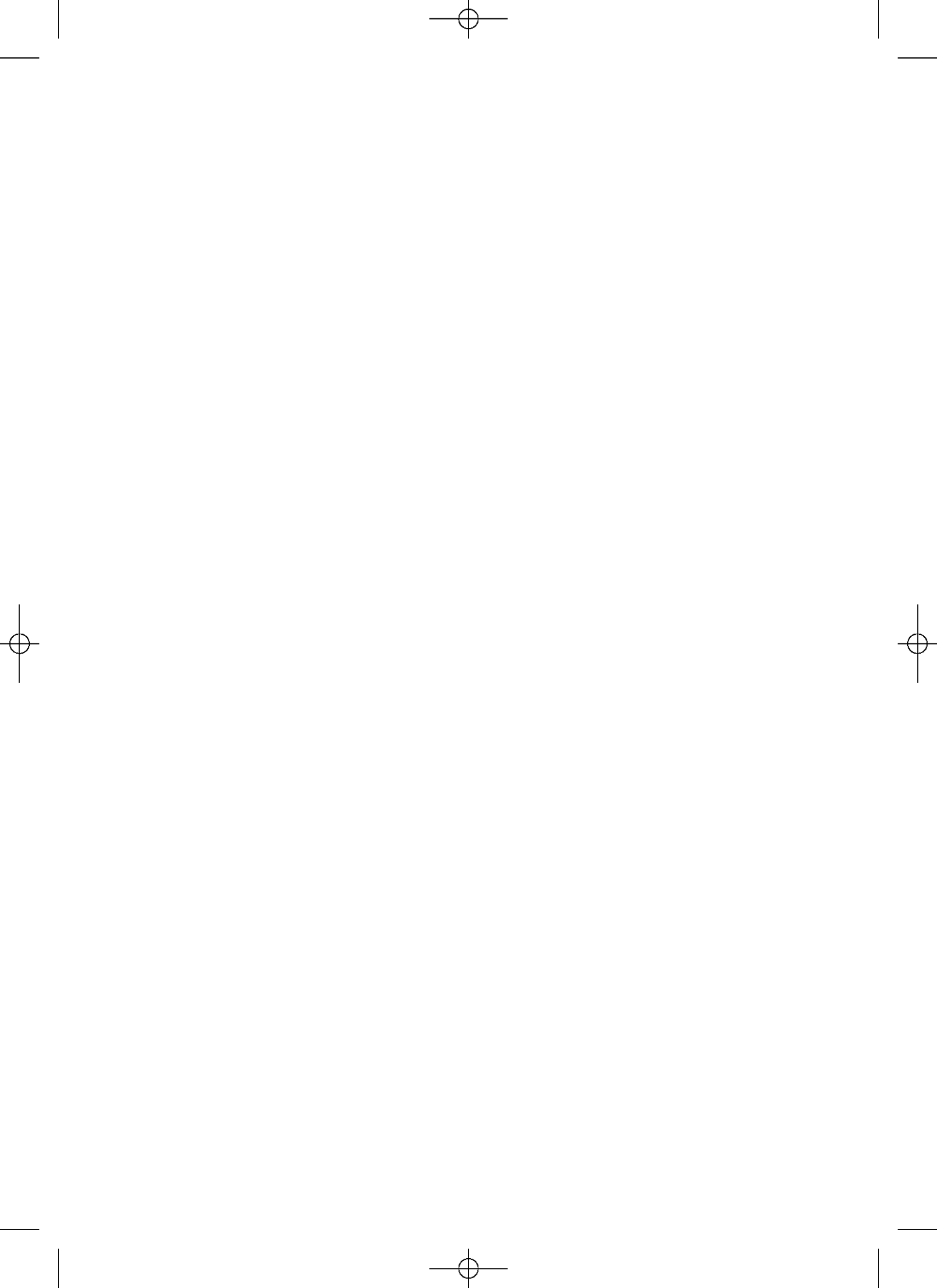
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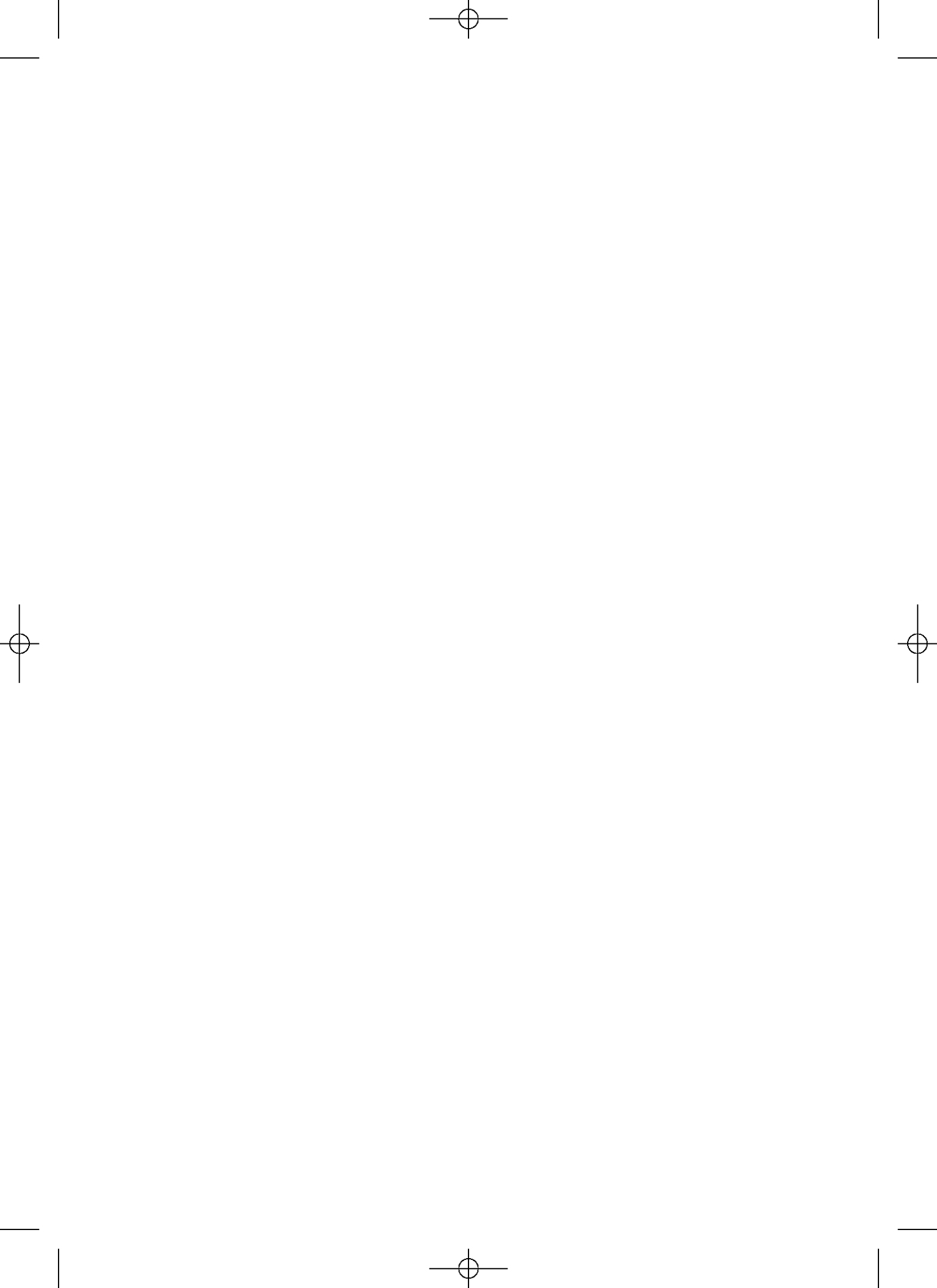
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Appendices





General Education Course Objectives

The General Education Course Objectives for English 134 state that as a student enrolled in the course, you will learn:

1. To understand the writing act as a means of exploring and expressing your ideas.
2. To approach the act of writing as a recursive process that includes drafting, revising, editing and proofreading.
3. To develop and apply rhetorical awareness of your audience and to use this awareness to assess your audiences and to adjust your utterances to that audience.
4. To understand the major organizational strategies and to apply these strategies effectively with reference to your audiences.
5. To become aware of the major stylistic options such as voice, tone, figurative language and point of view and to apply these options with rhetorical appropriateness.
6. To apply the above objectives so as to write essays that are unified, coherent, and free of significant grammar, usage, punctuation, mechanics and spelling errors.
7. To read critically in such a way as to understand and to derive rhetorical principles and tactics that you can apply in writing and in critical reading of other students' papers.
8. To apply all of the above principles to in- and out-of-class original writing of not fewer than **4,000 words**.

English 134 emphasizes a process approach to composition: instructors will engage in a dialogue with you about your writing, providing feedback designed to prompt you to rethink your work. In addition, you will gain competence as a writer by learning how to assess your own work. In addition, English 134 is rhetorically oriented, which means you will learn to account for the relationship between writer, reader, and text when you write.

Composition at Poly:

Catalog Course Descriptions

The following courses constitute the composition curriculum at Cal Poly.

ENGL 102 Basic Writing II (4) (CR/NC)

Instruction in the writing process. Practice in the strategies of writing, revising, and editing paragraphs and essays with attention paid to focus, support, and organization. Directed readings of exemplary prose. Not for baccalaureate credit. Credit/No Credit grading only. Repeatable. 4 lectures. Next Course in Sequence: ENGL 134

ENGL 103 Writing Laboratory (1) (CR/NC)

Directed practice in writing in a laboratory environment. Required of all students scoring below 151 on the English Placement Test (EPT). Students scoring below 146 must take an additional remedial course before registering for ENGL 103. Not for baccalaureate credit. Credit/No Credit grading only. To be taken concurrently with ENGL 134.

ENGL 111 English Sentence Structure for ESL/EFL Students (4) (CR/NC)

Focus on the fundamentals of sentence patterns, sentence construction, and sentence combining within the context of the paragraph and story. Practice in writing a variety of effective sentences; practice in linking sentences in a unified paragraph controlled by a topic sentence. Not for baccalaureate credit. Credit/No Credit grading only. 4 lectures. Prerequisite: Non-native English speakers who need to develop skill in writing English sentences.

Next Course in Sequence: ENGL 133

ENGL 112 English Paragraph Development for ESL/EFL Students (4) (CR/NC)

Focus on the fundamentals of paragraph development within the context of the essay and story. Writing paragraphs with strong topic sentences that control paragraph unity; linking paragraphs for a unified essay through transitions and the control of the thesis statement. Not for baccalaureate credit. Credit/No Credit grading only. 4 lectures.

Next Course in Sequence: ENGL 133

ENGL 113 Essay Writing/ESL (4) (CR/NC)

Practice in essay writing with special attention paid to the writing process. Focus on using details and examples for effective development. Review of grammar problems specific to ESL students. Journal writing to enhance fluency. Directed readings

of essays and fiction. Not for baccalaureate credit. Credit/No Credit grading only. 4 lectures. Prerequisite: ENGL 111 or ENGL 112, or consent of instructor.

Next Course in Sequence: ENGL 133

ENGL 133 Writing: Exposition for English as a Second Language Students (4) GE A1

Writing and stylistic analysis of expository papers. Study and application of techniques of exposition. Critical reading of model essays. Special emphasis on grammar and writing issues appropriate for English as a Second Language students. 4 lectures. Prerequisite: ENGL 111, 112, or 113 or consent of instructor.

Next Course in Sequence: ENGL 145, 148, or 149

ENGL 134 Writing: Exposition (4) GE A1

Writing and stylistic analysis of expository papers. Study and application of techniques of exposition. Critical reading of models of effective writing. 4 lectures. Prerequisite: Satisfactory score on the English Placement Test. Next Course in Sequence: ENGL 145, 148, or 149

ENGL 145 Reasoning, Argumentation, and Writing (4) GE A3

(Also listed as HNRS/SCOM 145) (formerly ENGL 215)

The principles of reasoning in argumentation. Examination of rhetorical principles and responsible rhetorical behavior. Application of these principles to written and oral communications. Effective use of research methods and sources. 4 lectures. Prerequisite: Completion of GE Area A1 and A2.

ENGL 148 Reasoning, Argumentation and Technical Writing (4) GE A3

(Also listed as HNRS 148) (Replacement for ENGL 218)

The principles of reasoning in technical writing. Discussion and application of rhetorical principles, both oral and written, in technical environments. Study of methods, resources and common formats used in corporate or research writing. 4 lectures. Prerequisite: Completion of GE Areas A1 and A2.

ENGL 149 Technical Writing for Engineers (4) GE A3

(Also listed as HNRS 149) (Engineering replacement for ENGL 218)

The principles of technical writing. Discussion and application of rhetorical principles in technical environments. Study of methods, resources and common formats used in corporate or research writing. 4 lectures. Prerequisite: Completion of GE Areas A1 and A2. For Engineering students and students who have already met the CSU GE critical thinking requirement.

Tips for Succeeding in English 134

In the spring of 2008, Deborah Wilhelm, a composition instructor, invited English Department faculty at Cal Poly to create a list of writing preparedness suggestions for college-bound high school students. About twenty faculty members from an assortment of specializations (British literature, American literature, composition, drama, poetry, technical writing, and linguistics) responded to the invitation. Interestingly, four of those who responded also indicated that they taught high school before teaching at Cal Poly.

Faculty members indicated that they don't expect high school seniors to have mastered college-level skills; rather, their responses focused on the pieces that are missing from the skill set that incoming freshmen possess when enrolling in college-level composition courses. Gaining these missing pieces, according to faculty, will help students appropriately position themselves to acquire the new skills that their college courses demand.

The most frequent suggestions focused on the following areas:

- Critical thinking, particularly analytical abilities
- Form that goes beyond formulas
- Expression: correct and effective use of language

While you likely acquired some of these skills in high school level English courses, English 134 instructors will expect you to quickly build from those basic skills and be prepared to compose essays that are much more complex and sophisticated. We present this list to you in no specific order.

English 134 students should be prepared to:

1. . . . compose essays that move beyond summary and instead focus on higher-order cognitive skills, particularly analysis. Many students assume the words “analyze” and “summarize” mean the same thing; however, college writing requires both critical thinking and persuasive ability, skills that require much more than simple summary.
2. . . . compose essays that articulate a position that is supported with logic and evidence. They should be able to support general statements with details that are concrete, specific, accurate, and relevant. Moreover, English 134 stu-

dents should be able to come up with their own argumentative theses rather than needing constant and explicit instructions on what to write about.

3. . . . learn to read rhetorically. In other words, student writers need to account for the relationship between their audience, their subject, and themselves as writers each time they compose.
4. . . . approach grading in English 134 with the understanding that an “A” in a high school class is not the same as an “A” in a college class. The high school “A” indicates preparedness for college writing, not mastery of college writing skills.
5. . . . recognize that every intellectual discipline has its own discourse conventions, and all disciplines require adherence to those conventions as a prerequisite for effective communication.
6. . . . conduct research beyond “Google” and “Wikipedia,” including (in-person) visits to the (bricks-and-mortar) library to learn how to locate books, journals, and other appropriate sources. Basic research skills beyond casual web surfing will not only aid English 134 students in their writing, but will also help them develop a sense of cultural context and a base of knowledge.
7. . . . understand that writing elements have rhetorical purposes—for example, that the function of the conclusion is not to restate the thesis—and they should have a sense of how stylistic choices can enhance or detract from the effectiveness of their writing.
8. . . . understand being successful in a course requires arriving promptly, completing assigned reading, following the course syllabus, submitting work on time, following assignment directions, and contributing to the classroom conversation.
9. . . . develop rhetorical skills that go beyond formulas—such as the five-paragraph and Jane Shaffer essays—whose templates may prevent students from successfully mastering the complex writing assignments they must complete in college, and whose constraints require that the textual content fit the form rather than the other way around.
10. . . . determine the appropriate location for a thesis statement, including places other than the end of the first paragraph.
11. . . . take responsibility for the choices they make as writers. In other words, students write purposefully and deliberately.
12. . . . move beyond timed-writing strategies and instead practice writing strategies aimed at process, revision, and polish, as well as strategies aimed at producing quality academic or professional writing under deadline.

13. . . . demonstrate basic written grammar skills. Students should also arrive with basic editing skills beyond running the spell and grammar check.
14. . . . recognize the difference between formal and informal language and diction, including when to use each (e.g., a sense of when the first person pronoun is appropriate or inappropriate, and a sense of how (and how not) to use the self as evidence in an academic essay).
15. . . . demonstrate basic skills at integrating quoted materials: how to use signal phrases, how to establish the *ethos* of the source being quoted, how to avoid dropped quotations, and how to interpret quoted material without repeating (e.g., “This means that . . .”).
16. . . . exhibit basic competency in writing with a consistent point of view rather than shifting from third- to second- to first-person statements without rhetorical awareness. Students should also be able to manage a consistent verb tense, as well as appropriate voice, mood, and agreement.
17. . . . transition between ideas, paragraphs, and sentences.
18. . . . develop vocabulary that best conveys their intended meaning. They should know that vocabulary is best learned in context (that is, through reading rather than from reviewing note cards or writing vocabulary sentences).

Defining and Avoiding Plagiarism

The English Department prohibits cheating or academic dishonesty in any form, including cheating and plagiarizing the work of another person.

Defining Plagiarism

Plagiarism is the act of using the ideas, written work, images, or visual or audio files created by another person or persons as if they were your own. This is so whether you quote the source's words exactly, use his or her images or audio files, or restate the source's ideas in your own words. Submitting without the knowledge or permission of your instructor a paper for one class that you have written for another class (including work written for your high school classes) is considered "self-plagiarism" and could result in penalty. Purchasing or downloading essays is also a form of plagiarism since the work you hand in is not your own.

Whenever you use information from another source in any medium, you must credit the original author or source by providing citations in the appropriate form as defined by your instructor.

You may have previously learned "rules" which tell you that you don't need to use quotation marks or to cite your source unless you "borrow" at least four consecutive words—but the truth is that anytime you use words and ideas that are not your own, you need to cite the source.

Examples of Plagiarism

- The submission of another person's work in any medium, either in part or as a whole, without acknowledgement
- Failure to give credit for ideas, statements, facts, or conclusions that rightfully belong to another person
- Failure to use quotation marks when quoting directly from another source whether the quotation is a paragraph, a sentence, or a phrase
- Paraphrasing (putting in your own words) another person's work without acknowledging that person as the author
- Submitting your written work for another class unless you have the express permission of both instructors

Note that quotation marks, signal phrases, and parenthetical citations generally address these problems.

The Consequences

According to university policy, as a student at Cal Poly, you are responsible for your actions. English 134 instructors have clearly stated plagiarism policies on their syllabi. It is your responsibility to become familiar with these policies.

Upon discovery of any form of academic dishonesty, you will be subject to a penalty as determined by the instructor (you may fail the assignment; you may fail the course). In addition, a report detailing the incident of academic dishonesty as well as the penalty determined by the instructor will be filed with the Office of Student Rights and Responsibilities.

According to the Office of Student Rights and Responsibilities, if you are caught cheating or plagiarizing, you risk:

- Receiving an F in the course and being removed from the class.
- A referral to the Office of Student Rights & Responsibilities with a probable disciplinary sanction ranging from Probation [until your] graduation, suspension or expulsion.
- A disciplinary file/record and transcript notation (not the box you want to check on graduate school applications, and they all ask).
- Your personal reputation in the/your Department. Do you want to be known as a “cheater”? How will this reflect on you when you are attempting to transition into your profession?
- Disappointing your parents, family and most importantly . . . yourself!

Reading *Fresh Voices* Essays that Cite Sources

As you read the essays in this collection, focus on how students use sources to support their own ideas. In particular, note how they introduce and quote sources, how they paraphrase, summarize, and integrate quotations with signal phrases. In addition, don't skip over the works cited page at the end of essays. Rather, focus on how this page supplements the essay: every source cited in the essay (including images) needs to appear here. Learning how to incorporate and cite sources properly helps to build your credibility with your readers. While you may learn a different citation style in your major, the key is to know how to work with outside sources.

Work Cited

“Don’t Risk It.” Office of Student Rights and Responsibilities. 11 June 2007 <http://osrr.calpoly.edu/dont_risk_it.html>.

Cal Poly University Writing Lab

The University Writing Lab, **located in the Erhart Agriculture Building (10), room 138**, is a free resource for all students at Cal Poly. The lab is open five days a week beginning week two of each quarter and ending week ten. In the lab, tutors help students become more efficient writers by identifying and addressing the strengths and weaknesses of written materials.

Lab tutors are trained to assist you in:

- Generating and organizing ideas
- Developing a writing process
- Focusing thoughts
- Crafting a thesis
- Writing across the university (e.g., lab reports, research papers, literary analyses, senior projects)
- Fulfilling the Writing Proficiency Exam (WPE)
- Reviewing grammar and punctuation

The lab is staffed by paid graduate and undergraduate students trained through coursework and tutoring workshops. Keep in mind that writing lab tutors do not proofread or edit papers. You can bring in a draft of your paper at any point in the writing process to review with a tutor. Plan to spend at least fifteen minutes per tutoring session. Before meeting with a tutor, identify at least two problem areas you would like to discuss.

If you are enrolled in English 103 concurrently with English 134, you will receive information about the course during the first week of the quarter. The course requires that you work in the writing lab for no less than one hour each week. Failing to do so will prevent you from receiving credit for English 134.

Current hours and information about the university writing lab are available at the following website: <<http://www.calpoly.edu/~wrtskills/writlab/>>.

What the Graduation Writing Requirement Is All About

In 1976, the Trustees of the California State University System responded to both business community and university demands to reverse the decline in graduating students' writing skills. They stated that all students seeking a Bachelor's or Master's degree must "be required to demonstrate their proficiency with regard to writing skills as a requirement for graduation." The Trustees also decreed that students' writing skills be tested after completing ninety quarter units. Thus, the California State University System established the Graduation Writing Requirement to assure that students have maintained the ability to write proficiently at the time of graduation and before they enter the professional workforce.

Cal Poly responded positively to the Trustees' mandate and created two options for fulfilling the Graduation Writing Requirement (GWR):

1. Pass the Writing Proficiency Exam (WPE) (\$25 fee/not offered summer quarter) with a score of 8 out of 12-points possible.
2. Pass a GWR-approved upper-division course with a grade of C or better AND receive certification of proficiency in writing based on a 500-word in-class essay. Select carefully from the following NON-GE WRITING courses: English 301, 302, 310, 317, 318, 326; or from these GE C4 LITERATURE courses: 330, 331, 332, 333, 334, 335, 339, 340, 341, 342, 343, 345, 346, 347, 349, 350, 351, 352, 354, 370, 371, 372, 380, or 381. Check your catalog to see which courses meet USCP requirements. GWR certification is NOT available through London Study courses.

The University English Department has established the GWR certification standards and specification guidelines which must be met within the English courses in Option 2. If a student chooses Option 2 to meet the GWR, he or she must inform the instructor teaching that course and students may attempt to write a proficient in-class essay more than once. Check with your curriculum sheet to see if you need an area C4 general education course or the USCP requirement. Many—BUT NOT ALL—of the courses in Option 2 are accepted for other requirements, meaning you could meet more than one requirement in the same course.

What this means is you can either take a GWR-approved upper-division course, OR you can take the WPE, which costs \$25 and is given at 9 a.m. on a Saturday early in the quarter Fall, Winter, and Spring quarters. During the Summer quarter, course work is the only option available. Test dates and sign-up deadlines are published in the test section of the Student Planning Calendar in the Class Schedule.

Submitting Your Work: *Fresh Voices 2009–2010*

You are cordially invited to submit essays composed in your English 134 course to be considered for publication in the third volume of *Fresh Voices: Composition at Cal Poly*. If your work is selected to be included in the collection, it will be read by over 3000 students in next year's English 134 classes. **You will also receive a free copy of the collection, a certificate of achievement, and a gift certificate to a local business.** This collection is the first of its kind at both Cal Poly and in the CSU system. I believe that next year's English 134 students will benefit greatly from reading work written by their own peers.

What to submit:

- You may submit as many pieces of writing you want, but keep in mind that the selection committee will be especially interested in essays that demonstrate the kind of intellectual engagement encouraged in English 134.
- We will consider any essay that we believe can enhance the English 134 curriculum. However, we will not consider essays that do not properly cite source material.
- If you have an essay that has gone through multiple drafts and has truly been revised, consider submitting the drafts (complete with instructor and/or peer comments) along with your final hard copy. Please note that we are unconcerned with grades and will not include them in the collection.
- Essays should range between 3–7 pages in length.
- If you have original artwork, consider submitting it for inclusion in the collection.

How to submit:

1. Complete and sign the release form. You can get this from either your English 134 instructor or by downloading it from the English Department homepage, <<http://cla.calpoly.edu/engl/>>. Click on "Fresh Voices 2009–2010: Release Form." Please attach a separate form to each essay you submit.
2. Give your instructor a hard copy of the essay(s) you want to submit or drop off a copy in the box outside my office (47-35F).

3. Email a copy of the essay to me: engl-freshvoices@calpoly.edu. Please write your name and “Fresh” in the subject line.
4. Essays must be received by **Friday, June 11, 2009**, to be considered for publication. However, we suggest submitting either while enrolled in your English 134 course or shortly after completing the class. Decisions will be made during the month of June.

The selection committee and I look forward to reading your work!

Dr. Brenda Helmbrecht
Director of Writing

