

TEACHING FIRST-YEAR COMPOSITION
INSTRUCTOR HANDBOOK

THE ENGLISH DEPARTMENT
OKLAHOMA STATE UNIVERSITY
2017-2018



First-Year Composition at Oklahoma State University

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Dear instructors,

Welcome to the 2017-18 academic year at Oklahoma State University. Whether you are a returning or new instructor, we hope that you will find this handbook a useful resource. As many of you know, the First-Year Composition program has a website that provides you with teaching resources. The site is located at <http://comp.okstate.edu/>. This handbook complements the website.

The handbook includes the most recent information on program, department and university policies relevant to first-year composition as well as syllabus and assignment checklists to help you design your course materials. It also includes our program, course, and assignment outcomes and assignment sequence as well as brief descriptions of resources and opportunities available to you as an instructor.

The work you do in the classroom and in the writing center is crucial to the life of this university. As instructors and consultants, you get to know the students and you have the power to shape their ideas about language and writing in many ways. Your hard work as an instructor and/or writing consultant will also reward you in concrete ways: demonstrating your dedication may help you land the perfect job. We hope that you will find many opportunities here to do so.

In addition, and importantly, crafting your pedagogy will feed your research and writing work in **small and large ways**. That's *praxis*: theory plus action. And that means that you will nurture the FYC program itself, through your teaching, your assignment ideas, and your willingness to help us develop. With that approach in mind, we look forward to meeting or re-connecting with you and talking about the teaching of writing in the 21st century.

Sincerely,

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Director of First-Year Composition

Dr. Joshua Daniel-Wariya
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IMPORTANT CONTACTS

<i>When you need</i>	<i>Contact</i>
Information about offices, students' advisors, enrollment status, tuition waivers	Office staff in Morrill 205
Reserve equipment / meeting space	Office staff in Morrill 205
Request classroom change	Office staff in Morrill 205
Advice about a student with attendance problems	AD or Program Director (only Program Director can grant an exception to the attendance policy)
A substitute ASAP	Other instructors, any AD, and Program Directors (Emergency? Contact Main Office—744-9474)
Advice about a specific student or suggestions about what to teach	ADs/Program Directors
Guidance about the academic misconduct procedure	Graduate students work with ADs. VAPs, Lecturers and Adjunct Instructors work with Director or Associate Director.
Advice about a student with a disability	Student Disability Services (315 Student Union, phone: 744-7116), ADs/Program Directors
Paycheck, benefits or tax questions.	Robert Estes, Department's Senior Financial Assistant

This list is not exhaustive, so please see any Graduate Assistant Director with questions or concerns.

PROGRAM OVERVIEW

Oklahoma State University requires a minimum of six semester credit hours (two classes) in English composition for a baccalaureate degree. For some students who qualify, Basic Composition, International Composition, Critical Analysis and Writing, or Technical Writing may be the most appropriate choices. However, most students take the two-semester sequence of Composition I (ENGL 1113) and Composition II (ENGL 1213). For more information about Multimodal Composition I (non honors ENGL 1313) and II (non honors ENGL 1413), consult the FYC website.

ENGL 1113 and 1213 are intended to develop skills in critical reading, research and writing at the college level. ENGL 1113 concentrates on developing students' abilities to read analytically, write in multiple modes and develop revision skills in composing essays appropriate to varied rhetorical situations. ENGL 1213 adds the components of college-level research and documentation skills. Both courses teach critical thinking strategies, modes of organization, sentence editing, and revision as integral parts of the writing process rather than as separate units of the course. All papers are read at least once by the instructor and by peer reviewers in rough draft form, and students are expected to utilize these comments and corrections in the creation of a final, graded essay. In addition to the required formal essays, students also engage in a significant amount of informal exploratory and reflective writing.

FIRST-YEAR COMPOSITION OUTCOMES

According to composition scholar Kathleen Blake Yancey, learning outcomes focus on the *what* of education. Specifically, they articulate what “we want students *to know, to understand, and to do*” by the conclusion of a course or program (p. 21). Outcomes are intended to be few in number, to provide a basic framework for a course or curriculum, and to be minimally invasive so that instructors are empowered to be flexible and adaptive in terms of how they facilitate student learning.

What Outcomes Do

Outcomes are used to assess programs as much or even more often than they are to assess individual classrooms. As outcomes articulate what students should have done and learned by the end of your course, they need to suggest three things effectively: 1) what students will learn, 2) what students will do in order to demonstrate that learning, 3) how the instructor will know that the students have learned. This is often explained by the suggestion that outcomes need to be measurable and observable, which is just another way of saying that whatever your outcomes articulate about student learning and action, it should be possible for you to assign grades to those activities in a consistent way and it should be possible for you to produce evidence showing that your students have done and learned what your outcomes envision.

What outcomes do not do is assess how well students are performing a particular task or learning a particular area of content knowledge. Such assessment is left to your own particular grading criteria and approach within program guidelines. From collecting and analyzing your student work, however, you should be able to provide evidence that students have done and have learned the things embedded in your outcomes.

Action Verbs and Cognition

The single most important thing to remember when writing outcomes is to rely on action verbs that reflect the type of thinking and doing you want from your students. These action verbs should provide a clear sense of observability. For example, one verb often used in poorly-written outcomes is *to understand*. On one level, this verb makes sense. At the end of a course, it might make sense that we want a student to understand the elements of rhetorical situations. However, how can we know that a student has understood something? A long-standing axiom in assessment scholarship is that, if the best answer to how you will know a student has done something is that you would need to look inside their brain, then the outcome is probably not as clear as it should be.

If, however, our outcome said we want our students *to recall and describe the elements of rhetorical situations*, then we have a clearer sense of what they would do. Can you think of a basic type of assignment that would allow you to observe them recalling and describing the definition of a term? Below, you will find an abridged list of action verbs that generally correspond to different types of

thinking: *knowing, comprehending, applying, analyzing, synthesizing, and evaluating*. You can use these verbs as a good starting place for writing your own outcomes.

Knowledge: the ability to recall dates and facts about bodies of knowledge.	define, describe, identify, list, name, outline, recall, recite, recognize, repeat, reproduce, state;
Comprehension: the ability to interpret meaning from a body of knowledge.	approximate, articulate, summarize, characterize, compare, describe, differentiate, distinguish, express, extend, generalize, interpret, paraphrase, visualize;
Application: the ability to apply knowledge to new situations in order to solve problems.	adapt, apply, assign, classify, construct, customize, draw, explore, illustrate, manipulate, relate, use, utilize
Analysis: the ability to identify relationships and connections between different kinds of knowledge.	analyze, break down, diagram, differentiate, examine, explain, explore, illustrate, outline, separate;
Synthesis: the ability to use knowledge and data to create something new.	Abstract, arrange, assemble, categorize, code, combine, compile, construct, create, formulate, generalize, integrate, modify, network, rearrange, rewrite;
Evaluation: the ability to make critical judgments using some set of external criteria.	Appraise, assess, compare, conclude, criticize, critique, estimate, evaluate, grade, judge, measure, rank, rate, recommend, validate

Outcomes Assessment

	Missing	Needs Clarity	Clearly Stated
Outcome Assessment			
Outcome provides a clear snapshot of what students will actually do.			
What the students <i>will do</i> can be observed in some type of performance (such as the assignments or products they will compose).			
That performance is focused on the specific context and overall goals of the course.			

Outcomes in FYC at Oklahoma State

Below, you will find the overall outcomes for both English 1113 and English 1213 here at Oklahoma State University. These outcomes must appear on your syllabus for any English 1113 or 1213 course you teach here, and they are intended to provide a clear sense of what we want students to know, understand, and do by the end of their time in the First-Year Composition program. We encourage you to compose 2-3 course-specific outcomes that reflect what the students in your iteration of the courses will do. The purpose of those outcomes - as well as tips for composing and assessing outcomes - can be found in the subsequent section.

English 1113: Primary Goal

Students will recognize composing as a process and demonstrate that recognition by adapting their compositions to a variety of rhetorical situations and audiences through inventing, drafting, revising, and editing writing in a variety of styles and genres.

Program Outcomes

By the end of English 1113, all students will:

- Recall and describe vivid details through a narrative that shapes and expresses those details for a general/public audience.
- Interpret and explain vivid details through inquiry and observation, and then characterize those details in the form of a profile constructed for a general/public audience.
- Break down and analyze the rhetorical moves made in a primary text, and then arrange and assemble those details in an essay explaining their overall purpose/effect for a specialized/academic audience.
- Evaluate and assess the positions taken in a collection of texts about a particular researched subject and take a stance on that issue through a thesis-driven essay for a specialized/academic audience.
- Read, summarize, analyze, synthesize, and evaluate texts in a variety of styles, genres, and mediums, demonstrating the ability to do so in forms that may include - but are not limited to - class discussions, quizzes, annotations, and writing about writing.
- Revise and edit multiple drafts to produce writing that is well organized, mechanically and grammatically sound, and mostly error free.

English 1213: Primary Goal

Students will develop and extend their proficiency with writing processes by archival research and interrogation, developing research questions, conducting sustained and focused primary/secondary research, critically analyzing source materials through visual representation, developing research projects, and reflecting upon their own research processes.

Program Outcomes for 2017-18:

- Define archive and describe the process of archival research
- Identify and analyze the purpose, stance, exigency and scope of a selected archive
- Identify and describe tropes or patterns occurring regularly within the selected archive; depending on the archive these may be narrative lines (for example, recognizable hero narratives, recognizable epiphany narratives, recognizable rags to riches narratives, etc.) ways of creating a particular identity or community (patterns of language, metaphor, simile, calling to particular values or ways of seeing the world) or promote particular values (patriotism, hard work, equality, consumerism, liberal individualism, etc.)
- Compose evaluative criteria of a selected archive
- Develop a thoughtful evaluative argument in response to a selected inquiry question based on the sources provided by the archive
- Apply archival sources and (secondary sources as appropriate) in order to support the argument
- Draw a conclusion answering the inquiry question
- Support the conclusion appropriately using archival sources
- Identify and apply appropriate revision at both deep and surface levels
- Develop and refine a topic, along with keywords, for research and inquiry.
- Apply keyword knowledge to research their topics using--but not limited to--university library resources.
- Describe key issues pertaining to a research topic and develop effective research questions.
- Describe and apply a system for searching, storing, and organizing sources using software (we recommend Zotero).
- Describe the processes used to refine their research topics;
- Describe the rhetorical purpose of their composing choices;
- Select sources purposively and ethically;
- Describe, summarize, and visually represent various points of view on their research topic;
- Evaluate sources in terms of--but not limited to--such factors as purpose, scope, exigency, credibility, angle of vision.
- Summarize, paraphrase, and quote appropriately for an academic audience, demonstration through the effective and consistent use of a selected style and citation system (such as MLA or APA).
- Develop and build an argument through the use of reasoning, evidence, and sources.
- Revise and edit at both deep and surface (higher order and lower order) levels.

Course-Specific Outcomes

While the program outcomes provide a framework for the required assignment sequences in First-Year Composition, **all courses have a percentage of the student's overall grade that is at your discretion to administer**, including what format the final exam takes. As outcomes should reasonably provide an accurate description of what your students do in your course, it is a good idea to compose two to three course-specific outcomes to reflect your own particular approach to the discretionary percentage at your disposal. For instance, if your course involves a lot of peer review and work shopping, you should have an outcome reflecting that practice and stating what your students will learn. The same is true if you utilize a lot of class discussion, or oral presentations, and so on. This is a good practice for taking stock of and articulating exactly what your own classroom looks like.

This section of the handbook is a starter kit to guide you through the process of writing effective and clear outcomes. Here, we explain what outcomes should do and how they should be written. In subsequent sections, we provide lists of verbs generally recognized by assessment scholars as indicators of different types of activity and learning, and we also provide an assessment rubric to help you evaluate and revise your own course-specific outcomes.

PROGRAM TEXTBOOKS

General Education courses at Oklahoma State University are required to use a common textbook and assignment sequence across sections. We use the same ebook, embedded into the course D2L site, for both first-year composition courses. This reduces costs for students and ensures students have access to their textbooks from the first day of class. In addition, the ebook format allows instructors to embed comments, discussion questions, links, and images into the text.

Students in 1113 will use a combined rhetoric, reader, and handbook:

Ebook: Lunsford, Andrea, et al. *Everyone's an Author: with Readings*. 2nd ed. New York: Norton, 2013.

Students in 1213 will use the following textbooks:

Ebook: Lunsford, Andrea, et al. *Everyone's an Author: with Readings*. 2nd ed. New York: Norton, 2013.

Traditional text: Lewis, Lynn C. ed. *Inquiry, Research, & Argument at Oklahoma State University*. Third Edition. Southlake, TX: Fountainhead Press, 2017.

Instructors may supplement but not replace these textbooks with a small number of additional readings, constituting no more than 15% of a week's required readings. Failure to make significant use of the selected textbooks contravenes university and program policies.

ASSIGNMENT SEQUENCE 1113

Because English 1113 and 1213 are designated General Education courses, instructors need to follow the assignment sequence, weight each assignment as indicated, and apply consistent assessment criteria following the program outcomes above and each assignment's purpose, audience, key terms and description. Note that these are designed to provide each instructor with considerable creative freedom to design assignments that meet program outcomes and assignment particulars.

Essay 1- Literacy Narrative (10% or 100 points)

Purpose

To practice and develop writing strategies that include vivid description, a well-told story, and a sense of significance/meaning to the story. To be able to define literacy (see below) and apply this definition to selected contexts.

Audience

While peers are a traditional choice for audience, we highly encourage instructors to consider creative applications of audience for this assignment. For example, you might give your students several roles to consider: a parent telling a child a bedtime story; a coach telling his or her team the story; a celebrity telling the story to an interested journalist, etc..

Key Terms

Literacy, Narrative

Definitions

We define *literacy* as the ability to use context-specific language enabling a communicative act. It is bound up with reading and writing traditionally but may also be considered to include other forms of communication. (So, for example, a dancer may write a narrative about creating a dance routine in order to communicate joy using language specific to dance.)

Narrative describes a meaningful sequence of connected events, a story leading from a beginning to an end.

Approaches to Assignment Content

The FYC website offers you sample assignment sheets. Other approaches might include:

- Assigning students to use the term “literacy sponsor” from Deborah Brandt and to discuss a literacy sponsor important to them in some way. (Brandt’s essay on this topic will be discussed in 5213 and is also readily available from any AD or the Director.) Inquiry question: What moment describes an important time for you when a literacy sponsor, an

institution, organization, group, or individual, either helped or hindered your journey towards literacy within a particular context?

- Assigning students to think about an important moment in their lives they were either able or unable to persuade an audience to act because of their ability or inability to use language. Inquiry question: How did your ability to use language enable or inhibit your ability to act at an important moment in your life?

Assignment Form

Students will write a 4-5 page narrative essay that explores an experience with literacy and applies writing techniques that include description, a well-told story, and a sense of significance/meaning to the story. The essay will follow MLA conventions for font, margins, page numbering and title.

Instructors will include the following in this unit:

- An invention/gateway writing activity no later than the end of week 2; (this activity should serve as a diagnostic assignment so that instructors may gauge students' writing abilities early in the semester)
- Model literacy narratives for discussion and exercises to develop writing strategies relevant to the assignment
- Detailed assessment criteria discussed in class and used as basis for review and revision activities
- Early drafts turned in for instructor comments
- Peer-review workshop

Highly encouraged: one-on-one conferences. Instructors with heavier teaching loads might consider small-group conferences instead.

Essay 2 - Profile (15% or 150 points)

Purpose

To develop further the ability to select and organize details in order to reveal an interesting topic, **present a particular angle, and define a topic's significance** through the profile genre. To practice and develop observation and/or interview skills as appropriate research methodology. Interviews are an optional requirement for this assignment.

Audience

We highly encourage assignment sheets that help students think carefully about audience. Previous successful approaches have included: a profile for incoming first-year students; a profile for majors in a selected discipline, or a profile for fans or hobbyists.

Key terms

Angle, Profile, Interesting

Definitions

Angle: Selecting an *angle* or approach to a topic offers students the opportunity to choose the details that are the most interesting about a topic. Students generally need appropriate classroom activities and exercises to help them be able to define and apply the term to their topic.

Teaching Tips: Have students discuss or freewrite their expectations prior to their observations or interviews. Then after their observations and/or interviews, ask them to discuss how those expectations were changed by their experiences. That change may become a useful *angle*. Similarly, students could generate a list describing what most people think about a place, event, or person. They can then discuss what may be overlooked by those conventional expectations.

The textbook emphasizes firsthand accounts as part of the genre (270), so it will be important for students to select topics that will allow them to observe the people, places, or events they want write about.

Interesting: The textbook uses the term *interesting* in describing the characteristics of the genre. Because the term is abstract, providing students with concrete examples or defining these together as a class will lead them towards a more effective writing process.

Approaches to Assignment Content

The FYC website offers sample assignment sheets which instructors may use. Other approaches to consider include:

- Ask students to select and interview an Oklahoma State University alum about his or her first year in college. (Here instructors may ask students to research the year in which the alum graduated in order to generate their interview questions. Instructors can help students locate alums through their fraternities and sororities or through the OSU Alumni Association among other sites.)
- Ask students to select a discourse community different from their own. (Here instructors may teach and apply language appropriate to discourse community analysis.)

Assignment Form

Building on the descriptive skills developed in the first unit, students will select an individual, group, place, or event to observe and/or interview as appropriate to the assignment in order to write a 4-6-page profile. They will research appropriate background or context and develop the skills of selecting appropriate and interesting details. The essay will follow MLA conventions for font, page numbering, margins and title.

Instructors will include the following in this unit:

- An invention/gateway writing activity
- Model profiles for discussion and exercises to develop writing strategies relevant to the assignment
- Mini-lectures and exercises to develop primary source research strategies (interviews, surveys, observations) relevant to the assignment
- Detailed assessment criteria discussed in class and used as basis for review and revision activities
- Early drafts turned in for instructor comments
- Peer-review workshop

Highly encouraged: one-on-one conferences. Instructors with heavier teaching loads might consider small-group conferences instead.

Essay 3 - Rhetorical Analysis (20% or 200 points)

Purpose

To be able to describe and define the rhetorical moves a writer/composer selects in a given text; to **identify the contexts and patterns informing a given text; to offer an interpretation of a text's** rhetorical moves in order to analyze its significance.

Audience

Instructor may designate audience: academic audience/peers/professionals in a particular field. This will be dependent on the instructor's choice of objects of analysis, i.e., "texts."

Key terms

Analysis, Rhetorical Moves, Contexts

Definitions

Analysis: a crucial skill, refers to examining the smaller parts or elements of a whole. For example, a text might be analyzed according to its purpose, audience, genre, stance, and media/design, among other elements. However, analysis will also consider patterns of elements. For example, a student writing a rhetorical analysis of the television show *Grey's Anatomy* might notice that each episode appropriates a popular song title.

Rhetorical moves: refers to the strategies used to organize the text in order to persuade an audience. For example, defining and identifying *contexts* allows students to consider the reasons the text was composed at a particular moment and time.

Approaches to Assignment Content

Instructors may select print or visual objects of analysis. Because the assignment asks students to interpret what a text is *saying* and *doing*, instructors should avoid literary analyses in the course as literary analyses involve a different set of skills and may not scaffold towards later assignments.

The FYC website offers sample assignments instructors may use. Other approaches include:

- Instructors may select a category of advertisements, such as political ads, ads targeting women, ads targeting men, etc.
- Instructors may select a category of YouTube videos: film trailers, videos that teach a skill such as cooking or martial arts, etc.
- Instructors may select a theme such as “representations of Oklahoma,” or “representations of sports,” and allow students to pick the text/object they wish to analyze.

Assignment Form

The student will write a 4-5-page rhetorical analysis of a text. The analysis will be thesis-driven and include a close reading of the object of analysis in order to meet program outcomes. Assignment sheets should be constructed with this inquiry question in mind: What rhetorical strategies (textual, visual, aural) does [the object of analysis] use in order to persuade its audience?

The essay will follow MLA conventions for font, page numbering, margins and title.

Instructors will include the following in this unit:

- An invention/gateway writing activity
- Model rhetorical analyses for discussion that reflect the instructor’s approach to the assignment
- Exercises to develop writing strategies relevant to the assignment
- Detailed assessment criteria discussed in class and used as basis for review and revision activities
- Early drafts turned in for instructor comments
- Peer-review workshop

Highly encouraged: one-on-one conferences. Instructors with heavier teaching loads might consider small-group conferences instead.

Essay 4 - Evaluation Essay (20% or 200 points)

Purpose

To practice and develop the ability to construct, define, and support evaluative criteria; to generate a thesis based on evaluative criteria, revise the thesis in order to increase its effectiveness, and arrange, draft and write a persuasive essay.

Audience

Instructor should designate audience: academic audience or professionals in a particular field. This will be dependent on the instructor's particular evaluative essay assignment. Instructors may offer students a selection of roleplaying scenarios in order to designate audience. For example, a first-year student choosing among several universities or a climate change scientist selecting an environmental group for a donation.

Key terms

Evaluation, Criteria, Balanced and Fair Assessment

Definitions

An *evaluation* in an academic setting should be developed after constructing *criteria*, rather than attempting to develop reasons for an already decided judgment. In this way, students will be making cognitive moves important to writing a thesis-driven evaluation.

Balanced and fair assessment, based on the *criteria*, allows nuance or shades-of-gray argument strategies. Few *evaluations*, especially in scholarly work, should or can be without nuance. For example, a movie may have spectacular visuals but a tired and clichéd plot. A thoughtful movie critic will craft an *evaluation* that takes note of this disparity and makes an argument in which his or her preferred *criterion* weights the *evaluation* in one direction or another.

(Grammar note: criteria are plural. The singular is criterion. Students may not be aware of this difference.)

Approaches to Assignment Content

Television shows, movies, and advertisements may work as objects of analysis in this assignment; however, these may be less productive than more novel ideas. Sample assignment sheets are provided on the FYC website. Other approaches include:

- Ask students to develop a list of their areas of expertise. Students may be musicians, athletes, web page designers, cooks, even shoppers. Then ask students to list the tools / objects they use as part of their skill. They may then select one to evaluate. This could generate essays evaluating a varied and interesting array: shopping malls, guitars, cookbooks, web browsers, etc.
- Ask students to select, try out, and evaluate a social media site that they have not used before.

Assignment Form

Students will write a 5-7-page essay. Instructors *may* include an introduction to scholarly research with this unit, so in-text citation and a works cited page may be needed. The essay will include carefully developed criteria, support for the criteria and for the evaluation, as well as a thesis.

Instructors will include the following in this unit:

- An invention/gateway writing activity

- Model evaluation essays for discussion that reflect the instructor's approach to the assignment
- Exercises to develop writing strategies relevant to the assignment
- May include beginning scholarly research strategies and exercises
- Detailed assessment criteria discussed in class and used as basis for review and revision activities
- Early drafts turned in for instructor comments
- Peer-review workshop

Highly encouraged: one-on-one conferences. Instructors with heavier teaching loads might consider small-group conferences instead.

ENGLISH 1113 READINGS

The following is a guide for selected readings from our new text, *Everyone's an Author*.

Unit 1: Literacy Narrative

Required Readings

- Introduction - This sets the tone and context for the text. It's only a few pages and can be used to discuss how you'll use the book in the course.
- Chapter 1 - "Thinking Rhetorically" - This short chapter explains what we learn from studying writing, which can help to frame the literacy narrative by showing the breadth of applications of the study of composition.
- Ch. 7 - "Managing the Writing Process" - This chapter includes suggestions for planning, brainstorming, drafting, and revising. Obviously, these are very useful skills for any writing task.
- Chapter 10 - "Choosing Genres" - This very brief chapter explains how different genres work and evolve and how writers can work with or against them. This framework could help before diving into the narrative genre.
- Chapter 12 - "Writing a Narrative/'Here's What Happened'" - This chapter describes narratives and then discusses literacy narratives specifically. It offers an annotated student example literacy narrative, "Literacy: A Lineage." The chapter provides other types of narratives, so instructors will want to focus student attention on their own expectations for students' narratives. The two sample essays at the end of the chapter have arguable relationships to literacy ("The Look" perhaps more than "Liar's Poker"), but this could be an interesting discussion point to add to the discussion questions at the end of the readings.

Additional Readings

- Chapter 5 - "Writing & Rhetoric as a Field of Study" - This short chapter explains what we learn from studying writing, which can help to frame the literacy narrative by showing the breadth of applications of the study of composition.
- Chapter 9 - "The Writing Center" - This very brief chapter is an exceptional tool to help students use WC sessions effectively.
- Chapter 29 - "What's Your Style?" - This chapter is great fit for the narrative, which relies on rhetorical style.

Unit 2: Profile

Required Readings

- Chapter 14 - “Reporting Information /‘Just the Facts, Ma’am’” - This chapter defines the report genre and includes the profile as a featured subset of the genre. “Heart and Sole” and “Selling the Farm” are including as examples of profiles, but instructors should discuss the genre and how these examples fit (or don’t fit) those expectations.
- Chapter 8 - “The Need for Collaboration” - Because students may conduct interviews or observations for this assignment, this chapter on collaboration fits right into this module. This brief chapter discusses listening, planning, and flexibility as important aspects of working with others.

Additional Readings

- Chapter 6 - “Writing & Rhetoric in the Workplace” - Students may be making important contacts as a part of this unit, so this chapter, which addresses professional communication, highlights the importance of making a good first impression through writing.
- Chapter 30 - “Tweets and Reports” - The profile genre can be a difficult one in terms of pinning down an appropriate tone. This chapter focuses on appropriate tones for different writing contexts, which is pertinent in this unit.
- Chapter 31 - “How to Write Good Sentences” - This is an in-depth discussion of rhetorical grammar, and it would fit well with Chapter 30.
- Kohl - “Clean Sweep”, Rose - “Blue-Collar Brilliance”, Hooks - “Touching the Earth”
Canedy - “The Talk: After Ferguson, A Shaded Conversation about Race”

Unit 3: Rhetorical Analysis

Required Readings

- Chapter 2 - “Rhetorical Situations” - This chapter introduces students to key rhetorical terms such as genre, audience, purpose, stance, context, medium and design. Being able to define each of these terms is a crucial part of the rhetorical analysis. (If instructors have chosen to use this chapter earlier in the assignment sequence, we recommend they review these terms as part of this unit.)
- Chapter 3 - “Reading Rhetorically” - Through an understanding of rhetorical reading, students will then be able to gain an understanding of writing a rhetorical analysis. This chapter also includes information on “reading visuals.”
- Chapter 4 - “Meeting the Demands of Academic Writing” - This chapter gives concrete examples of the kinds of research and workplace projects that depend on rhetorical analysis, reading, and thinking.
- Chapter 13 - “Writing Analytically /‘Let’s Take a Closer Look’” - This chapter provides thorough information for students to learn to conduct close analysis of texts across various modes of communication.

Additional Readings

- Chapter 10 - “**Choosing Genres**” - This very brief chapter explains how different genres work and evolve and how writers can work with or against them. This framework could help before diving into the narrative genre.
- Emily Martin - “**The Egg and the Sperm**” - Martin, an anthropologist, offers a rhetorical analysis of the language used to describe the egg and the sperm. Her analysis discovers the ways gender stereotypes are “hidden within the scientific language of biology.” The article has become “a classic reading in medical anthropology” (1005-1006). The essay includes visual analyses. There are several other analytical essays, but none are quite as explicitly rhetorical in approach.
- Kohl - “**Clean Sweep**”, Rose - “**Blue-Collar Brilliance**”, Hooks - “**Touching the Earth**”
Canedy - “**The Talk: After Ferguson, A Shaded Conversation about Race**”

Unit 4: Evaluation Argument

Required Readings

- Chapter 11 - “**This is Where I Stand: Arguing a Position**” - This chapter provides useful information for helping students extend their analysis skills (from Unit 3) to include taking a stance and arguing for it. While a more in depth examination of this chapter may be conducted in 1213, the basis of this chapter will provide a foundation for the unit. Note: The example essays are not necessarily evaluations, so instructors need to be aware of this.
- Chapter 15 - “**Two Thumbs Up: Writing a Review**” - This chapter defines the genre of the review and describes the evaluation process. It offers three appropriate example reviews (of *The Monopolists*, of *Inside Out*, and of *Serial*), but instructors may consider avoiding the literature review example, which may be useful in Composition II, but not in this unit.
- Chapter 18 - “**Strategies for Supporting an Argument**” - As students construct their arguments, this chapter provides clear explanation of the various arrangements for effective arguments and will provide strong support for chapter 11.

Additional Readings

- Chapter 22 - “**Evaluating Sources**” - This chapter’s information assists students to purposefully select their sources for support of their arguments. While it will be a primary reading for Unit 3 in ENGL 1213, here in 1113 it is beneficial for supplemental discussion points.
- Chapter 32 - “**Checking for Common Mistakes**” - To assist students with their revision process, this chapter is a helpful resource.
- Dawidziak - “**Walking Dead Opens its Fifth Season in Lively Fashion**”
- Newman - “**To Siri, With Love**”

1213 ASSIGNMENT SEQUENCE

This section begins with a brief overview of the entire course, followed by a detailed assignment sequence and readings recommendations.

The outcomes listed earlier in this handbook are again listed below with relevant outcomes attached to each eight-week project sequence.

This suggested sequence does not take account of holidays or breaks and instructors have the discretion to determine the appropriate timeline for students to achieve course outcomes.

1213 Curriculum Overview

First eight-week project:

- The Archival Research Project
 - Assignment 1: Archive Rhetorical Context & Properties (10%).
 - *An investigation of a selected archive in order to determine its rhetorical context and properties culminating in a summary/report of findings.*
 - Assignment 2: Archive Analysis & Evaluation (20%)
 - *An analysis and evaluation of the selected archive, developing evaluative criteria and developing a nuanced conclusion by answering a provided inquiry question*

Second eight-week project:

- The Inquiry Project
 - Assignment 1: Portfolio (20%).
 - *A first and final draft of an infographic, a visual representation, of four to six sources, revealing a range of viewpoints on a subject of inquiry. A traditional alphabetic summary of one source.*
 - Assignment 2: Research Paper (25%)
 - *A researched, documented, and revised seven to nine page argument in response to an inquiry question developed by the student along with a works cited page.*

Final Exam (5%):

- Required by the university, this final exam meeting is typically a reflective exercise or student presentations.

Instructor Discretion (20%)

- Instructors may select from assignments such as peer reviews, homework, quizzes, topic proposals, statements of goals and purpose, or an annotated bibliography project.

While the course is structured as two eight-week projects, we recommend that instructors help students connect the cognitive moves in the first eight weeks with the moves they will make in the

second project. Students will be moving from thorough investigation of a single source to thorough investigation of multiple sources; responding to a provided inquiry question to constructing their own inquiry questions; working from a provided source to locating and working from multiple sources, etc.

DETAILED ASSIGNMENT SEQUENCE

Project One: THE ARCHIVAL RESEARCH PROJECT

Project outcomes

By the end of this unit, students will be able to:

- Define archive and describe the process of archival research.
- Identify and analyze the purpose, stance, exigency and scope of a selected archive.
- Identify and describe tropes or patterns occurring regularly within the selected archive; depending on the archive these may be narrative lines (for example, recognizable hero narratives, recognizable epiphany narratives, recognizable rags to riches narratives, etc.) ways of creating a particular identity or community (patterns of language, metaphor, simile, calling to particular values or ways of seeing the world) or promote particular values (patriotism, hard work, equality, consumerism, liberal individualism, etc.).
- Compose evaluative criteria of a selected archive.
- Develop a thoughtful evaluative argument in response to a selected inquiry question based on the sources provided by the archive.
- Apply archival sources and (secondary sources as appropriate) in order to support the argument.
- Draw a conclusion answering the inquiry question.
- Support the conclusion appropriately using archival sources.
- Identify and apply appropriate revision at both deep and surface levels.
- Apply appropriate documentation and citation strategies consistently.

Assignment 1: Archival Rhetorical Properties Assignment (10%) Weeks 1-4

Students will select an archive or collection from a provided list. Instructors will use the list provided by the First-Year Composition office located on our website. (Instructors may use the list selectively or entirely.) Students will explore their selected site to answer the following questions:

Assignment Inquiry Questions

- Who created this archive and what can we discover about the funders or sponsors for the archive?
- What is selected and what is left out of the archive?
- What is the method of collection of materials? What other methods do similar archives use to collect materials?
- How are the materials arranged?
- Whose voices are present in the archive? (For example, does the archive focus on **women's** voices? **Farmer's** voices? Survivors? A combination?)
- Why was the archive created at its particular moment in time? (For example, was it created because of a specific event, phenomenon, or need?)
- What is the stated purpose of this archive and how does the archive achieve this purpose?
- Is this archive singular or are there other similar archives? What differences are there between the selected archive and the others you find?

Instructors will choose as their assignment either:

- The composition of a Prezi or PowerPoint, summarizing the archive in terms of its rhetorical contexts, using the questions below to guide their summaries. (This assignment can be a class presentation.)

OR

- The composition of a three to four-page summary of the selected archive, describing the archive in terms of purpose, exigency, and scope and using the provided inquiry questions to help guide their investigation.

Assignment 2: Archive Analysis and Evaluation (20%) Weeks 5-8

Using the same archive, students will write a 4 to 6-page analysis and evaluation including a bibliography and applying a consistent citation system. (Sources will come from the archive although outside research is allowed.) On the basis of their analyses, they will draw conclusions about their selected archives. As in the evaluation essay in 1113, students will need to develop criteria in order to form their arguments.

The instructor will provide students with inquiry questions in order to guide their analyses. Students should select one of the following:

- Is this archive an ethical representation of its material?
- What values does this archive privilege or forward? How does it do this and is this approach fair and reasonable?

- The materials of the archive offer a snapshot of a particular event, time, or place. Each of the items in the archive offer a story or narrative. Which stories/which items are the most significant and why?

Instructors may compose supplementary inquiry questions **in addition to but not in replacement** of these questions.

Suggested Eight Week Sequence

We provide this suggested sequence to help instructors think about outcomes for each week as well as design their lesson plans.

Week 1

Instructor: Course introduction. Reading strategies. Introduction to archives and key terms: selectivity, scope, purpose, exigency, and arrangement.

Student: Select two or three archives of interest and be able to apply key terms. Describe different reading strategies across modes (visual, textual, aural/oral).

Week 2

Instructor: Defining, locating, and using an archive. Exploration of assignment inquiry questions (see PowerPoint overview.)

Student: Select archive and begin applying assignment 1 inquiry questions. Explore selected archive and define and identify its connection to key terms.

Week 3

Instructor: Introduce students to Prezi and/or advanced features of PowerPoint if using the visual iteration of this assignment. Introduce potential structures and arrangements of the rhetorical contexts and properties (a kind of summary).

Student: Practice working with Prezi/PowerPoint. Begin developing presentation. Begin drafting paper if instructor chooses the written version of the assignment.

Week 4

Peer review, revisions, presentations if applicable, assignment 1 due.

Week 5

Instructor: Developing criteria for evaluating the archive: analysis of visual, oral, and alphabetic texts: principles and application. Discussing, unpacking, and method appropriate to answer the provided inquiry questions.

Student: Develop own criteria suitable for selected archive. Select an appropriate inquiry question for selected archive.

Week 6

Instructor: Help students develop support for their evaluative criteria. Teach the use of Zotero

Student: Will develop first few pages of their drafts and will practice using Zotero for citations/bibliography and annotations (as desired by instructor)

Week 7

Instructor: Will teach how to use signal phrases in an academic paper (framing quotations, paraphrases, summaries); develop activities so that students will be able to accommodate potential audience concerns: what issues could an audience have with evaluation? Where and how should the student accommodate those concerns?

Students: Will be able to add appropriately to their drafts in progress

Week 8

In-class activities such as peer review, global revision strategies, style workshop and instructor/student conferences. The archival analysis assignment will be due at the end of this week.

Potential Homework Assignments

- Instructors may introduce Zotero and ask students to begin posting materials connected to their archives.
- Instructors may ask students to describe their process as they explored their selected archives in a brief reflective essay.
- Instructors may require a topic proposal for the second assignment.
- Instructor may ask students to select their inquiry question for their essay and to provide a rationale for their choice as well as forecast the method they will use to work towards an answer.

As you prepare to move into the longer research paper assignment, you may wish to provide students with a shorter assignment preparatory to their research for the infographic portfolio and paper.

Project Two: STUDENT INQUIRY PROJECT

The second eight weeks leads students to create their own inquiry questions and compose a 7-9-page (including works cited) research paper based on topics they select. Students should be encouraged (but not required) to base their inquiry questions on topics emergent from their archival projects.

By the end of this eight-week project, students will be able to:

- Develop and refine a topic, along with keywords, for research and inquiry.
- Apply keyword knowledge to research their topics using--but not limited to--university library resources.
- Describe key issues pertaining to a research topic and develop effective research questions.
- Describe and apply a system for searching, storing, and organizing sources using software (we recommend Zotero).
- Describe the processes used to refine their research topics.
- Describe the rhetorical purpose of their composing choices.
- Select sources purposively and ethically.
- Describe, summarize, and visually represent various points of view on their research topic.
- Evaluate sources in terms of--but not limited to--such factors as purpose, scope, exigency, credibility, angle of vision.
- Summarize, paraphrase, and quote appropriately for an academic audience, demonstration through the effective and consistent use of a selected style and citation system (such as MLA or APA).
- Develop and build an argument through the use of reasoning, evidence, and sources.
- Revise and edit at both deep and surface (higher order and lower order) levels.

Assignment 3: The Infographic (20%) Weeks 9-12

Students will create an Infographic that visually represents a range of viewpoints on a subject of inquiry. The Infographic should incorporate 4-6 sources. Along with the Infographic, students will compose a 500-word summary of one source used.

Instructors should provide a number of sample Infographics to students, as they may be unfamiliar with the form. Many examples are included on the Composition website. For the purpose of this assignment, define “**Infographic**” as a visual representation of information - such as charts, graphics, and icons - accompanied by minimal text that is intended to be understood quickly.

Audience

This infographic should be geared to a non-specialized audience. As the researcher, your job is to compile data related to your research topic and to then present that data to a general audience.

Key Terms

visual rhetoric, design, data visualization, multimodal, non-discursive

Assignment Form

For this project, you will turn in a portfolio consisting of the following:

- A first draft of your Infographic. If your final portfolio is submitted digitally, you will need to scan or take an image of your first draft;
- The final, digital version of your infographic, which may be designed using an infographic maker such as PiktoChart or using your own custom design;
- A 500-word Summary. Here, students should select one text visually represented in their Infographic and do a traditional written summary.

Assignment Weight

The infographic project will count as 20% of your grade for this course. The summary should count for no more than 10% (20 points out of 200 for the project, or 2% of the total course points) of the total grade for this project, as the majority of the evaluative weight will be placed on the infographic itself.

Overview of the Unit Process

This project will transpire over a four-week unit. Below, you will find descriptions of the work to be completed each week.

Week 9

Goals: identify and describe various types of infographics and their rhetorical purposes; research and evaluate additional sources for this project and the final paper.

Instructors: introduce students to a variety of infographic types with an emphasis on rhetorical purpose; create and practice invention activities geared toward helping students devise a research topic for their infographic project.

Students: develop a research question for your infographic by the end of this week; make sure you have a clear understanding of what infographics are as well as their types and purposes. Identify a larger pool of useful sources, and hone in on a single source for your summary.

Week 10

Goals: identify and describe best design practices for infographics;

In this week, students should be continuing to research their topics and analyzing the rhetorical moves made in various types of infographics.

Instructors: guide students through the process of rhetorically analyzing infographics; relate design strategies to the overall rhetorical purpose of particular infographics to help students understand good practices for design.

Students: research your question; identify and read a variety of sources to help you arrive at an argument that gives some answer to your research question; develop your own list of best practices for design; begin drafting a version of your infographic. Note: It may be a good idea to draft several versions. Draft your article summary.

Week 11

Goals: finish drafts of Infographics/summaries and receive feedback.

Instructors: should be doing some type of revision activities and strategies this week. This could include peer review workshop, individual conferences, and so on.

Students: gather feedback on your drafts and work on revising them toward their final form.

Week 12

Students should be revising their drafted Infographics into their revised and finalized form, with the guidance of their instructor.

Potential Homework Assignments

- Annotated bibliography (students could be asked to locate two sources by the end of the first week, two more by the end of the second, etc.)
- Statement of Goals and Purposes: In the previous iteration of this assignment, students were required to compose a written reflection on the rhetorical design choices they used in their Infographics. Instructors may wish to assign such a project as a smaller homework assignment if they wish to get to those meta-cognitive goals.
- Topic Proposal: while a full assignment in the previous sequence, instructors may wish to have their students propose a research project or research questions during this unit.
- Research Question

Assignment 4: Researched Argument (25%) Weeks 13-16

Assignment: Students will research and write a 7-9-page research paper (including works cited) about their topic of choosing. This topic can, but is not required, to be based on the archival work students did earlier in the semester. If they **aren't** already, instructors should work with students during this unit to use research management software (we recommend Zotero) to keep up with and manage their research.

During these four weeks, instructors should cover such topics as developing and refining an inquiry question, argumentative structure, academic audience and style, working rhetorically with sources, and the use of rhetorical appeals in persuasive arguments. Students should be expected to spend a good deal of time drafting and revising for this project, with instructors providing class time whenever appropriate for students to research, write, and revise.

Potential Homework Assignments

- Annotated bibliography using Zotero
- Peer review and source evaluation worksheets
- Reflective essay or journal entries about the research process

PROGRAM POLICIES

Students with Disabilities

If a student needs special accommodations in your class, you will receive a memo from the Office of Student Disabilities. If a student asks for accommodations then you will need to direct them to the Office of Student Disability Services. The language you can use for your syllabus is available on our program website.

You might be asked to provide extra examination time, lecture notes, or a note-taker in the memo. Some students may need to bring their guide or assistance dog to class. If you have concerns about classroom management in this situation, talk to any **composition program staff**. We've probably had a similar situation!

Students requiring special accommodations generally welcome the opportunity to meet with you one-on-one. They are asked to set up a meeting with you but sometimes it's easier if you go ahead and invite them first.

Keep in mind that students need to ensure that you receive the verification letter and that accommodations cannot be made retroactively for assignments already completed or absences already accrued. For more information call 405-744-7116 or go to <http://sds.okstate.edu/>.

Finally, you need to keep information about students with special accommodations confidential. In no case, should you discuss a student's situation with other members of the class.

Attendance

Because studies show that first-year students who attend class irregularly tend to fail out, our program does include a firm attendance policy. You will want to ensure students know that you expect them to be present every day your class meets. You should maintain accurate attendance records. Some instructors ask students to sign in on an attendance sheet each class while others prefer to take attendance themselves. Using D2L to keep attendance allows students to see their own attendance record, making it easier for them to keep track of absences. Keep in mind that you will need to turn in your records at the end of the semester.

In order to be counted as present, students need to be in class on time and remain until the end of the class period. Some instructors allow a five-minute grace period for arrival; this can be helpful to students who are coming from a class at the far side of campus.

Excusing students from class: Students may be excused from class in certain situations. However, in all cases, students should give you documentation to verify the situation.

Students are excused without penalty in the case of jury duty, mandatory military service, and activities required for classes, scholarships or university-sponsored athletic teams. No other absences will be excused, including absences due to illnesses, doctor's appointments, and emergencies. The FYC program allows for a specific number of absences without penalty for unavoidable circumstances. The number of class meetings per week determines how many absences may be excused from penalty. For classes meeting twice a week, the absence limit is 4. For classes meeting three times a week, the absence limit is 6.

Absences beyond the limit are considered excessive and result in grade reductions. (The only absences that do not count toward the total allowed are those listed above in item A.)

Grade reductions will be taken on a percentage basis from the total number of points possible in the course.

Tues/Thurs or Mon/Wed classes: 4 absences are allowed without automatic grade reduction, 5 absences equals a final grade reduction of 7.5% of the total points possible for the course, 6 absences equals a final grade reduction of 15%, and 7 or more absences equals failure of the course.

Mon/Wed/Fri classes: 6 absences are allowed without automatic grade reduction, 7 absences equals a final grade reduction of 5% of the total points possible for the course, 8 absences equals a final grade reduction of 10%, 9 absences = a final grade reduction of 15%, and 10 or more absences equals failure of the course.

Requests for exemption to the program attendance policy must be made in writing to the program director by the student. **Only** the program director can grant exemptions, although instructors may wish to make a case for the student in some situations. However, exemptions are extremely rare and have been granted only for the most extraordinary circumstances.

Missed in-class work

Students absent for university-sponsored activities or mandatory military service may make up work missed due to such absence. University-sponsored activities include activities connected to scholarships or classes. They do **not** include social or Greek-sponsored activities, clubs, or intramural athletics. You will want to decide on any other policies regarding missed in-class work. Just make sure these are clearly stated on your syllabus.

Late work

Grades of work defined as "late" (coming in after established due date and time) will be reduced by 5% of the total points possible for the assignment each day it is late. Instructors may determine if

this policy includes drafts and how weekends will be counted toward the grade reduction. Instructors may reduce the grade on a paper by up to 5% if a conference or peer editing session is missed.

Missing work

Students in your classes must complete **all** required drafts and **all** final copies of the major papers in order to receive credit for the course.

Plagiarism

According to university policy, plagiarism is “presenting the written, published or creative work of another as the student's own work. Whenever the student uses wording, arguments, data, design, etc., belonging to someone else in a paper, report, oral presentation, or other assignment, the student must make this fact explicitly clear by correctly citing the appropriate references or sources. The student must fully indicate the extent to which any part or parts of the project are attributed to others. **The student must also provide citations for paraphrased materials.**”

Students often have an incomplete or faulty definition of plagiarism. Even if they are able to define plagiarism well, they usually are in the early stages of learning how to document and cite sources appropriately. Our program outcomes indicate that by the end of the first-year composition sequence, students should be able to demonstrate proficiency in applying outside sources to their own work: the most effective instructors are aware of this important outcome and of the developmental nature of learning academic conventions. In other words, instructors will notice confusion about these conventions in student work; working through the confusion in class and in one-on-one conferences will help students meet academic expectations.

Plagiarism can result in failure of the course or suspension from the university. For more information, see the policies listed at <http://academicintegrity.okstate.edu/>. The Assistant Directors of the FYC program have received training in academic integrity procedures and are highly qualified to help you navigate program and university policies and instructional approaches to teaching academic conventions.

APPRENTICESHIP PROGRAM

As part of our commitment to professional development and teacher training, our First-Year Writing Program requires all future graduate instructors to participate in our Apprenticeship Program. For one semester before teaching their own class, graduate students are paired with an experienced instructor in a section of either Comp I or Comp II in order to gain a basic introduction to Composition at Oklahoma State University, learn and observe good teaching practices, and teach an individual class in order to receive feedback. The learning outcomes for this program can be found below.

By the end of a semester in the Apprenticeship Program, all students will:

- Prepare for, observe, and create written logs of class sessions in a section of Composition.
- Create a detailed lesson plan, including learning outcomes, for a single class session.
- Teach a session of Composition and reflect on that session.
- Regularly meet with a mentor and with Dr. Daniel-Wariya to reflect on teaching experiences.
- Compose a short statement of best practices for teaching composition that details what they have learned about teaching.

Dr. Daniel-Wariya will contact all apprentices and instructors during the first week of the semester for scheduling purposes, and to give more detailed startup instructions. However, below is a brief rundown of basic expectations for both apprentices and mentors.

Apprentice Responsibilities

- Prepare for, attend, and keep logs of all meetings in your assigned class. This means, at **minimum, doing the assigned reading for the day's class, being attentive and engaged in the classroom, and noting what you observe.** Dr. Daniel-Wariya will give you more detailed instructions for our logs, which will be kept and edited in a shared Google Doc.
- Meet regularly with your mentor to discuss how the class is going. This can take the form of short conversations in the hallway before or after class, or in regular meetings at scheduled times.
- Meet with Dr. Daniel-Wariya at designated times. Let him know if problems or conflicts arise with your assigned class or schedule.
- Compose a statement of best practices. Again, more information will be sent to you via e-mail. This document will be due at the end of the semester.

- Finally, be respectful of your mentor's **time and efforts**. The mentors in our program provide us with an invaluable service for us on a volunteer basis. Please remember that your participation in this program is a *professional* activity that is part of your paid assistantship. Not going to class, not being prepared, or not communicating with your mentor or Dr. Daniel-Wariya is unacceptable. You should treat attendance and preparation for this course the way you would treat a course that you were teaching.

Mentor Responsibilities

- Regularly meet with your apprentice to discuss teaching and pedagogy.
- Allow your apprentice to lead at least two individual class sessions under your supervision (Dr. Daniel-Wariya will observe either or both of these classes if requested by you and/or the apprentice and if scheduling permits).
- Please remember that you should never ask or allow your apprentice to teach a class in your stead, nor should they do any grading. Remember that the apprentice is *not* a teaching assistant. You should think of them as a participant-observer in your classroom.
- Finally, please contact Dr. Daniel-Wariya if any of the following problems emerge: 1) your apprentice stops coming to class; 2) your apprentice is habitually unprepared; or 3) your apprentice continuously disrupts your classroom or your ability to teach.

NOTE: This point should not suggest that these are problems we expect to occur. In fact, it is rare that either an apprentice or a mentor describes the experience as anything other than mutually beneficial. However, it is not the responsibility of a mentor to handle problems brought to their classroom by an apprentice.

SOCIAL MEDIA POLICY

Social media platforms can be useful for engaging students in discussion with a more inviting interface than is often found on course management software, and we find the use of social media in **composition courses to be consistent with the Council of Writing Program Administrators'** recommendations to provide students with the support for composing in a variety of digital environments. As a program, we encourage the use of platforms like Twitter, Wordpress, Storify, etc., especially when coupled with work to raise student awareness of the public nature of social media use and of the different rhetorical situations these platforms offer. We also understand that using social media in this way may constitute a portion of the course grade.

While the use of these platforms can be pedagogically beneficial, instructors should be aware that social media platforms also carry security and privacy concerns for some students. Moreover, some students may not have access to the technologies that these assignments may require.

Because some students will have serious and legitimate concerns or limitations, the instructor will be responsible for the following:

- Offering an alternative assignment, which may be developed beforehand; or negotiated with students on an individual basis
- Making clear in the syllabus and in class that an alternative assignment is available
- Providing alternative assignments to students without requesting justification, explanation, or documentation of need.

If a student requests an alternative assignment, the student should not be held unduly responsible for justifying that need to the instructor. Students should request or opt in to alternative assignments at the beginning of the unit; instructors should include this instruction on their assignment sheets.

ZOTERO

A number of useful digital applications are now available for you and for your students for the purpose of organizing sources, generating citations and bibliographies, and developing connections between sources. The First-Year Composition program highly recommends the use of Zotero, which has been integrated into the 1213 curriculum. The Oklahoma State library support team can teach this system to your class, which may be helpful the first time you implement this approach. Below we have included a chart that briefly outlines Zotero’s functions and purpose. You can find more information at <http://info.library.okstate.edu/zotero>.

<u>Zotero</u>	
Purpose	Research assistant (Saves and organizes multimodal sources, generates citations and bibliographies)
Audience	Scholars, Researchers, Grad Students, Undergrads (works well for organizing single projects and seeing connections across multiple projects)
Browser Compatibility	Firefox through extension to browser, Chrome, IE, Safari through downloadable app, Zotero Standalone plus browser extension.
Upload, save, and organize sources into folders files	yes
OS/Platform Compatibility	Mac, Windows, Linux (Free third party apps available for IOS, Android, and tablets)
Add tags to help identify sources	yes
Generate “References” list in multiple styles	yes
Add notes or annotations to source information	yes
App Download for handheld devices (App Store and Google Play) Barcode Scan	yes from third party developer
Word Processor integration	yes: Word, OpenOffice through download of toolbar to word processor

Allows for Collaboration	yes
Supported by OSU library: OSU librarian can introduce to class	yes
Downloadable for personal computer	yes
Tutorials	<p>Starting w/ Standalone: https://www.youtube.com/watch?v=H8UTehdF92s</p> <p>Word Processor Plug-In: https://www.youtube.com/watch?v=sbR_N6ldSI</p> <p>Inserting References: https://www.youtube.com/watch?v=imSxa5MbXrc</p> <p>There are also many tutorials on YouTube that explain how to get started using different browsers.</p>

INSTRUCTOR RESPONSIBILITIES

The expectations listed here are common to most university teaching positions. This list is meant to help you meet your responsibilities with clear understanding of what the institution, department, and program expect of you as a first-year composition instructor.

Please keep in mind, however, that failure to meet these expectations can result in losing your Teaching Assistantship or early termination/no renewal of your employment contract.

If you ever have questions about one or more of these expectations, please see one of the program directors.

Please also refer to the sections below concerning the rights of instructors and support provided for them, and check the program policies as posted on the OSU Composition website for updated information.

All instructors in the OSU Composition Program are expected to:

- Meet classes during the entire class period on the days assigned (note: instructors may cancel **one** class meeting per major assignment/essay for conferences);
- Arrange for a substitute instructor as needed (note: contact an AD in the case of emergency class cancellation);
- Set and keep required office hours: 3 hours on 3 different days for 1-2 sections, 4 hours for 3 or more (note: office hours may be held outside of your office on campus only. Leave a note at your desk and notify students ahead of time);
- Follow the current curriculum, make significant use of the required textbooks, and adhere to program-wide policies (e.g., common attendance policy). Instructors may assign no more **than 15% of a week's readings from outside sources.**
- Provide all students with a description of course policies and a syllabus specifying grading procedures/weights and major due dates (with at least several weeks' notice for essay due dates). Please see the assignment sheet checklist included in this handbook.
- Provide students with clear, *written* descriptions of graded assignments and of the criteria for completing those assignments successfully.
- Provide clear and timely feedback on student writing, i.e.:
 - Regularly provide feedback on major essay *drafts*, and/or allow students to revise "final" commented-on essays for a grade improvement.

- Use written and/or verbal comments on student essays to identify accomplishments and clearly denote areas that need improvement.
- Return student essays with comments in time for the student to use instructor feedback to improve his/her writing for the next essay.
- Return shorter assignments with some indication on how to improve, and in time for the student to continue to make progress in the course.
- Keep clear records of grades and absence counts and turn these in at the end of each semester.
- Receive generally satisfactory evaluations from students, and/or continue efforts to improve and refine teaching strategies.
- Attend all sessions of Fall and Spring Orientation.
- Subscribe to and keep abreast of information posted on the COMPLIST e-mail discussion forum.
- Alert the composition assistant directors or associate director to potential problems that may affect classes or students (this is a particularly crucial step to take *before* confronting a student who may have committed plagiarism).
- Appear on campus at all times free from the visible effects of alcohol or controlled substances.
- Treat students and other instructors fairly and with respect.
- Refrain from any gestures, physical contact, or language that could be interpreted as sexual harassment.
- Maintain professional distance and refrain from developing personal/dating relationships with undergraduate students in your classes.

The First-Year Composition program is expected to provide you with appropriate pedagogical and mentoring support as well as professional development activities. Graduate Teaching Assistants (GTAs) are required to participate in these professional development activities:

- Complete required composition class observation as part of the mentoring program during the first two semesters of GTA support (ONLY for first-year GTAs who have not taught composition before).
- Satisfactorily complete English 5213: Composition Pedagogy, before the end of their first year at OSU (all GTAs).
- Attend special Fall or Spring Orientation sessions for teachers new to OSU (all GTAs prior to their first semester of teaching at OSU).

- Work with an assigned mentor to develop and/or reflect on pedagogical approaches (all GTAs during their first two semesters of teaching).
- Have your teaching observed by the Director or Associate Director (all GTAs during their first two semesters of teaching).

INSTRUCTOR RIGHTS

All instructors in the OSU Composition Program have the right to:

- Design or choose reading and writing assignments—within the general curriculum guidelines—according to the instructor's professional judgment.
- Conduct individual class sessions according to the instructor's professional judgment about what his/her students need to become better readers, writers, and thinkers.
- Assign grades to student work that reflect the instructor's assignment, criteria, and professional judgment.
- Receive assistance as needed in responding to students who are disruptive, seriously unprepared for course work, or in need of other assistance.
- Receive assistance at any time in improving or adjusting any approaches to teaching that are not working with a particular class or text.
- Be informed in advance of any official administrative observation of the instructor's class.
- Be "presumed innocent" by the program administrators of any wrongdoing or mistake until given an opportunity to provide a full explanation and have any problems investigated.
- Be viewed as a fully contributing member of the program faculty, with ideas about teaching, curriculum design, and/or program administration that will be taken seriously.

In addition, the FYC Program provides the following support to all of its instructors:

- A shared desk in a shared office with access to a networked computer and phone;
- Access to a shared printer in the 4th floor lounge;
- Free photocopying of class materials (within reason);
- Help in finding substitute coverage for missed classes in case of illness, emergency, or out-of-town trips (contact an AD or Director for assistance if necessary);
- Additional tutoring for students from the OSU Writing Center;
- Desk copies of all texts currently in use, plus access to other texts/resources in the 4th floor lounge.

OKLAHOMA STATE UNIVERSITY POLICIES

The following policies are university wide covering various issues that you might face while teaching at OSU. These outline the best way to handle certain situations. However, please come speak to any program director on how FYC specifically deals with these issues.

Academic Integrity

An institution's reputation and intellectual freedom depend on its uncompromising commitment to the ideal of academic integrity. OSU is committed to instilling and upholding integrity as a core value. This policy embodies OSU's dedication to maintaining an honest academic environment and ensures fair resolution of alleged violations of academic integrity.

The following statement summarizes OSU's Commitment to Academic Integrity:

"I will respect OSU's commitment to academic integrity and uphold the values of honesty and responsibility that preserve our academic community."

All members of the OSU community are entrusted with academic integrity, which encompasses the fundamental values of honesty, trust, respect, fairness, and responsibility. Therefore, students, instructors and members of the Academic Integrity Panel are expected to demonstrate academic integrity through the following actions.

Students are expected to:

- Understand and uphold the academic integrity guidelines established by the University and the instructor.
- Present their own work for evaluation by their instructors.
- Cite appropriately the words and ideas of others.
- Protect their work from misuse.
- Accept responsibility for their own actions.
- Treat instructors and members of the Academic Integrity Panel with respect when violations of academic integrity are examined or appealed.
- Trust instructors and members of the Academic Integrity Panel to enforce the academic integrity policy and procedures.

Instructors are expected to:

- Understand and uphold this academic integrity policy and procedures. Standards set by instructors in their classes should be consistent with the guidelines provided within this policy.
- Discuss and communicate information about academic integrity to students.

- Reduce opportunities for dishonesty through vigilant exam security and proctoring, and give clear instructions for homework and projects.
- Evaluate students fairly and consistently and award credit based on professionally judged academic performance established by the instructor.
- Trust students to follow the academic integrity policy until the instructor has sufficient information to substantiate a violation, then confront students with information about the alleged violation, follow the procedures, and report violations.
- Evaluate fairly the information that may indicate a student has violated academic integrity.
- Assure that teaching assistants or adjunct instructors who work under their direction understand and uphold academic integrity policy and procedures.
- Treat students and members of the Academic Integrity Panel with respect when violations of academic integrity are examined or appealed.
- Trust members of the Academic Integrity Panel to enforce the academic integrity policy and procedures when violations are appealed.
- Members of the Academic Integrity Panel are expected to:
- Accept responsibility for upholding the academic integrity policy and procedures for the University.
- Uphold instructors' standards for academic integrity that were clearly communicated to students, consistently enforced, and compatible with the University academic integrity policy, procedure, and guidelines.
- Evaluate information that may indicate a student has violated academic integrity.
- Treat students and instructors with respect when violations of academic integrity are examined or appealed.
- Participate in appropriate training.

Academic Integrity Facilitators are instructors, advisors, or academic administrators who are trained in academic integrity policy and procedures.

Behaviors that violate the fundamental values of academic integrity may include but are not limited to:

- Unauthorized collaboration
- Plagiarism
- Multiple submissions
- Cheating on examinations
- Fabricating information
- Helping another person cheat
- Unauthorized advance access to examinations
- Altering or destroying the work of others
- Altering academic records

These behaviors may subject the student to disciplinary action including receiving a failing grade on assignment, examination or course, receiving a notation of a violation of academic integrity on the transcript, or suspension from the University. Serious violations discovered after a student graduates may lead to revocation of a degree. These behaviors are described in detail in the Academic Integrity Guidelines.

Gender Discrimination, Sexual Harassment, and Title IX from The OSU Policies

It is the policy of Oklahoma State University (OSU) that unlawful gender discrimination in any form, including sexual harassment of faculty and staff, or other forms of gender discrimination as referenced by Title VII of the Civil Rights Act of 1964, 42 U.S.C. §2000e (Title VII), and Title IX of the Education Amendments of 1972, 20 U.S.C. §1681 (Title IX), is prohibited in the workplace and in the recruitment, appointment, and advancement of employees. Gender discrimination of students, including sexual harassment, as referenced by Title IX, is prohibited in and out of the classroom and in the evaluation of students' academic or work performance. This policy is in keeping with the spirit and intent of various federal guidelines which address the issue of fair employment practices, ethical standards and enforcement procedures.

The University encourages victims to report instances of gender discrimination prohibited by Title IX or Title VII, including but not limited to, sexual assault or other sex offenses, either forcible or nonforcible in nature. In addition to internal grievance procedures, victims of criminal gender discrimination (e.g., sexual assault or harassment) are encouraged to file complaints or reports with campus police or local law enforcement agencies as soon as possible after the offense occurs in order to preserve evidence necessary to the proof of criminal offenses. The OSU Police Department is available to assist victims in filing reports with other law enforcement agencies.

All students, members of the faculty, and non-faculty staff personnel are required to comply with the policy and procedures outlined to address complaints about gender discrimination, sexual harassment and sexual assault. In addition to the procedures outlined in this policy statement, discrimination and harassment complaints may be filed with the U.S. Equal Employment Opportunity Commission (involving employment) or U.S. Department of Education, Office for Civil Rights (involving education programs or activities). Any complaint of gender discrimination or sexual harassment filed under the University's policy shall be processed even if the complainant also files a complaint or suit with an outside agency, U.S. Equal Employment Opportunity Commission, or U.S. Department of Education, Office for Civil Rights. Retaliation against anyone who makes a complaint or participates in the complaint process will not be tolerated.

Disruptive Behavior

The following information about disruptive behavior is from the *Student Conduct* page "Suggestions for Handling Disruptive Student Behavior in the Classroom."

The Student Code of Conduct (Section III, E26) prohibits classroom disruption, which is defined as follows: Classroom disruption is behavior a reasonable person would view as substantially or repeatedly interfering with the instructor's ability to teach the class or the ability of other students to benefit from the instructional program.

The Student Code of Conduct (Section IX, Part C) also addresses student/faculty relations, classroom activities, and the university's responsibility to provide a satisfactory learning environment. The last paragraph of this section states: "It is the responsibility of the student to be prepared, prompt, attentive, and courteous in the classroom and conform to policies set by the teacher to maintain academic decorum."

SYLLABUS CHECKLIST

Your syllabus should include, at minimum, the following information:

- Your name and contact information (email address, etc.)
- Your office location and office hours
- Your course and section number
- A statement of course outcomes
- A list of the materials students must purchase (textbooks, etc.)
- A description of the major assignments, (essays and final) and any other assignments, or activities.
- A grading scale listing all assignments you figure into students' grades, such as participation, reading responses, quizzes, presentations, etc.. Include their individual weights/values. (You may also consider including a general grading criteria, though you should produce more specific grading criteria for each major assignment)
- Time and place of the final exam
- The Composition Program Policy Sheet found here: <http://comp.okstate.edu/policies>
- A schedule of readings, assignments, etc. for *at least* the first three weeks of class
- A statement concerning how you will count days in terms of assessing late penalties in your sections (by class day, by calendar day, do weekends count, etc.)
- If you have a tardy policy, include a statement concerning any penalties you assess concerning late arrivals to class. (Note: You may not count a tardy student as absent. However, you may count three tardies as an absence, if you wish.)
- Your paper revision policy. Example:
“Extra credit assignments are not possible in this course. However, students who receive below a B on major essays may revise and resubmit their papers. If you wish to take advantage of the revision option, you MUST meet with me to discuss what needs to be done to improve your grade. You will

also be asked to select a due date for the revision. No revision work will be accepted without prior instructor approval.”

☐ Your email response policy. Example:

“I can always be reached at my OSU email address. I always try my best to answer quickly, but I have other responsibilities as well. However, I will not make myself available all the time. If you send a message to me at midnight, chances are I will not respond until the following morning. Please be professional when writing e-mails. That is, please include your name, a greeting, and a subject when sending any emails.”

☐ Any other specific instructions you feel students should be aware of concerning your class (such as attendance-taking process, paper formatting, margins, fonts, whether you use a portfolio system, descriptions of acceptable and unacceptable behavior, etc.)

Optional additions:

☐ Conferencing policy

Example: “You are required to attend three conferences with me, but you may schedule more anytime. On conference days, we will cancel class so that you can meet with me individually in my office usually to discuss a draft of the essay or essays you are currently working on. You will sign up for a 20-minute time slot. Missing a conference means that you will miss getting the most direct and individual feedback from me about your work. It will also count as an absence. When you come to a conference, bring a copy of the draft of the essay(s) that you want feedback on. Conferences usually go better when you have specific questions to ask me about your draft. The more specific you can make your questions, the better feedback I can give you.”

☐ Electronics policy

Because we are using an e-book, banning electronics from your classroom every day is not recommended. However, you may wish to institute “screen-free” days as appropriate. This could be an opportunity to for you and your students to discuss the challenges as well as the opportunities inherent in technology. Whatever you decide, be sure to include the policy in your syllabus.

☐ Professional courtesy statement.

Example: “During student presentations, be courteous to your classmates. Do not chat or use the computer during presentations. Similarly, when your peer is speaking, be courteous and give him or her your full attention. You are expected to be on task during collaborative group work. I expect you to treat your peers and your instructor with respect. Inappropriate or harassing comments will not be tolerated and, after one warning, students who engage in this behavior will be asked to meet with me regarding this issue. Further penalties will be assessed as warranted.”

- ❑ Available resources (Writing Center, Counseling Services, etc.)

- ❑ Communication policy (How and when you will communicate with students outside of class: email/Twitter/etc.)

ASSIGNMENT SHEET CHECKLIST

Your assignment sheet has two purposes. First, it offers students the essential details about the writing assignment and gives them information about what they will need to do in order to succeed. Second, the assignment sheet is invitational. The best assignment sheets will generate interest or intrigue about the writing task. Well-designed inquiry questions are one approach as are anecdotes or scenarios.

The following should appear on every assignment sheet:
(See Assignment Sequence Description for explanation of these terms.)

- Description of the assignment approach
- Purpose
- Audience
- Key terms: definitions need not be included if you intend to devote class time to developing them.
- Overview of the unit process: what students will do during the course of the unit
- Assignment form
- Assignment weight
- Evaluative criteria: these should connect to program outcomes and to the assignment purpose. Include only criteria that you intend to work with during the unit and those you may reasonably expect students to be able to meet already. (For example, students can reasonably be expected and reminded to use spellcheck although you will not teach this. Students cannot reasonably be expected to use in-text citation correctly if you have not taught this.)
- Due dates: include homework, draft and final due dates.

Optional elements:

- Examples
- Formal rubrics
- Resources such as websites or D2L files you have provided

THINGS TO READY BEFORE DAY ONE

Your first day of teaching is an exciting one. Here are the things you can accomplish ahead of time in order to have a productive and less nerve-racking experience:

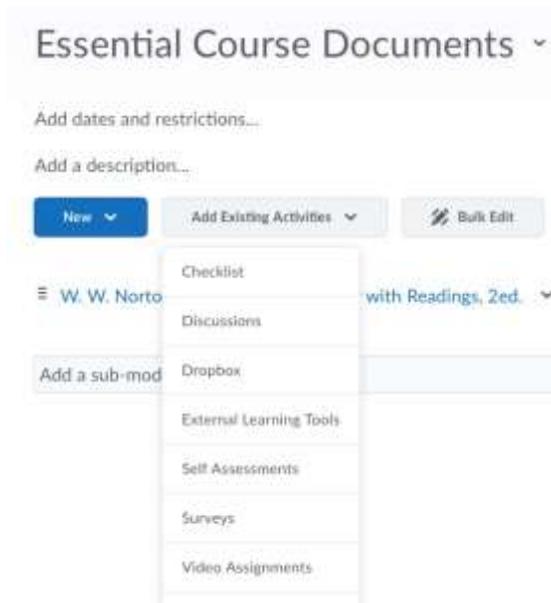
- A syllabus with a schedule for the first three weeks; (feel free to write a semester long one too)
- Print out your class list;
- Make an attendance document (you must keep a record of your classes). D2L has attendance-keeping abilities
- Make sure you have the textbooks
- Make a plan for what to accomplish on day 1;
- Respond to the front office's request for information.** Charissa will send an email requesting your schedule. The email will include information about where to post;
- Go visit your assigned classrooms. Try out the technology. Check if the whiteboard/blackboard is stocked with pens/chalk;
- Make sure you have completed the REQUIRED FERPA training. You will not be allowed access to your Online Classroom until you do.
- Add the ebook to your D2L site. (Instructions provided on the next page.)

ADDING THE EBOOK TO YOUR D2L SITE

1. In order to access the ebook, *Everyone's an Author with Readings*, you will need
 - a. Access to D2L (available once you have completed the necessary paperwork and online forms)
 - b. To provide your Oklahoma State University email address to the Norton publishers' representative, Doris Dorrrough. Her email is ddorrrough@wnorton.com.
2. From MyOKSTATE home page, click on icon for Online Classroom.
3. Scroll down to a class section in need of the ebook and click.
4. Click on Content. At the bottom of the lefthand column, you'll see the option to add a module. Add a module with the name of your choice.
5. Click on the module. You'll see three buttons. Click on "Add Existing Activities."



6. Under the dropdown menu, select "External Learning Tools."



7. Drag down to “WW Norton Everyone’s an Author with Readings, 2nd edition.” The ebook will then be added to your class.

DEPARTMENT DIGITAL RESOURCES

The First-Year Composition Website

On the composition website, <http://comp.okstate.edu/> you can find resources to help with your teaching while at OSU. Materials available include:

- Courses: overview of ENGL 1113, 1213, 1313, & 1413 with learning outcomes
- Sample syllabi and assignment sheets
- Policies: OSU program-specific policies such as attendance, late work, and academic integrity
- Forms: FYC application forms
- The FYC Newsletter “Assets”: Including an archive of past issues and the option to subscribe to the newsletter if you are not already

The website is updated regularly so please check back for more useful assignments and resources. We are always looking for more resources to add and share, so please contact any AD or the Composition webperson if you have any ideas or materials.

The Digital Studio

Morrill 208 affords tremendous opportunities for creative innovation in the classroom. Our Digital Studio is a place where instructors can foster a media-rich experience in crafting texts beyond the alphabetic text. The space is arranged for collaborative and small group activities.

The Digital Studio provides several tools for students and instructors. Two large projectors and four tabletop tvs circle the room to allow students to share their work. There are also twenty-four Macbook Air laptops. Each laptop comes with Audacity, Evernote, the Office Suite, and several other programs for students to create their projects. We can also add programs if you have some ideas about this.

More information or how to use this space can be found here: <https://morrill208.wordpress.com/>

If you would like a tour, please let one of the program directors know. If you would like to teach in this space, please let Dr. Lewis know.

TEACHING OPPORTUNITIES

During your time at Oklahoma State University, you will have the opportunity to teach a variety of undergraduate classes. Below are descriptions of courses offered in the FYC program at OSU. If you are interested in teaching beyond 1113 or 1213, please talk to Dr. Lewis or Dr. Daniel-Wariya. These choices are typically available to graduate student instructors who have taught a minimum of one year in our program.

First Year Composition

ENGL 1113 - English Composition I—a first-semester writing and analysis course designed to **strengthen students' literacy skills in writing and analysis.**

ENGL 1213 - English Composition II—a second-semester follow up course to 1113, this course focuses on research, critical thinking, and argument.

ENGL 1313 & 1413 (non-honors) - Critical Analysis & Writing I & II—these two semester courses fulfill ENGL 1113 & 1213 requirements, but incorporate a multimodal approach into the curriculum. GTAs who teach this course have received training in multimodal composition instruction.

ENGL 1313 & 1413 (honors) - Critical Analysis & Writing I & II—these two courses are for **students who are designated “honor” students. In order for students to receive “honors” credit, these must be taught by instructors with a PhD.**

ONLINE COURSES – Both English 1113 and 1213 have online sections. These courses typically go to advanced graduate students and require training in online pedagogy. See Dr. Daniel-Wariya if interested.

PROFESSIONAL DEVELOPMENT

Like writing, teaching is a craft. Honing your craft continually helps ensure your success as an instructor and as a professional in your chosen field. Information about opportunities for professional development provided by the English Department and by Oklahoma State is provided below.

Departmental Resources

The Assistant Directors of the Composition Program can provide guidance when it comes to developing your teaching and finding resources for doing so. Even if you have not been assigned an AD mentor, please come to us with questions, requests, or problems related to teaching, building assignments, **developing syllabi, and grading. If they can't directly and immediately** answer your question, they will help you identify resources for finding more information. The ADs have regular office hours posted each semester.

The *English Graduate Student Association* sometimes hosts workshops led by either faculty members or experienced instructors on special topics. Previous events include grading workshops, a rubric exchange, syllabus workshops, and a time management seminar. If you have specific workshop that you think would be especially helpful, contact the EGSA president to make a suggestion.

Rhetoric Society of America student chapter at OSU recently offered a workshop on publications with an interdisciplinary faculty panel as well as Skype With A Scholar discussions. This organization is open to all graduate students with an interest in rhetoric.

Institutional Resources

The *Edmon Low Library* provides workshops on research resources that are often useful for teaching and research alike. The FYC program partners regularly with the librarians to develop workshops and resources for instructors. Learn more or access online training at <http://www.library.okstate.edu/bibmanager/index.htm>.

University Counseling Services offers SafeZone Training to instructors who wish to provide a safe space for LGBTQ students and colleagues. Special training sessions have been arranged to accommodate large groups of English department instructors who wanted to participate in this training. Learn more at <http://ucs.okstate.edu/index.php/safe-zone>.

Human Resources also provides workshops and training sessions for job-related skills including things like using Excel and Access, writing newsletters and dealing with difficult people. Find more at http://hr.okstate.edu/training/staff_dvpt.

The Graduate College occasionally offers workshops and conferences on teaching and professional development, and Career Services regularly provides workshops and specialized career fairs. Find more at <http://gradcollege.okstate.edu/events> and <http://hireosugrads.com/StudentsAlumni/Events.aspx>.

Institute for Teaching and Learning Excellence also provides regular workshops and brown bags which they advertise throughout the school year on topics in the following categories: Effective Teaching, Assessing Learning and Teaching, Diversity and Inclusion, Creativity, Career Development, and Miscellaneous. Over the last couple of years, these events have been video recorded and are available for viewing here: <http://itle.okstate.edu/events/past-events.php>.

Another significant way to enhance your professional development is to get involved with student organizations. Being an officer in a student organization can help you develop leadership and administrative skills as well as build connections with faculty and administrators whom you may not have otherwise had the opportunity to know. Additionally, attending English Department and Arts and Sciences lectures and special events will enable you to get in touch with the campus community, **to network, and to develop your professional identity.** Keep apprised of what's going on by checking these calendars and your e-mail regularly: <http://english.okstate.edu/calendars>, <https://app.it.okstate.edu/osucalendar/main>.

Finally, many of these training and professionalization opportunities are CV-worthy. Demonstrating active participation and developing your skills as a teacher should be highlighted!

Notes