Dear instructors,

Welcome to the 2019-20 academic year at Oklahoma State University. We hope your summers have been productive, relaxing, and rich in all the best ways.

Whether you are a returning or new instructor, you will find this handbook a useful resource. The handbook includes the most recent information on our program as well as department and university policies relevant to first-year composition. For returning instructors, we’ve added a *What's New* section on p. 56 to help you identify changes for this academic year.

As many of you know, the First-Year Composition (FYC) program has a website that links you to numerous teaching resources, application materials for FYC awards and leadership positions, and semester-specific university guidelines and due dates. The site is located at comp.okstate.edu. This handbook complements the website.

Each of you has, had, or will have the opportunity to work closely with students in the classroom and in the writing center: that work 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: that’s serious stuff. As directors of the FYC program, we value your hard work and recognize the importance of providing you with support, appropriate coursework, professional development workshops, regular formative assessment and one-on-one mentoring to ensure your success and as advised by the Conference on College Composition and Communication (CCCC) Statement on Preparing Teachers of College Writing.

Our program is aligned with the Council of Writing Program Administrators’ Outcomes position statement as well as the CCCC Principles for the Postsecondary Teaching of Writing. We wholeheartedly support and are actively engaged in the development of anti-racist pedagogical strategies: we welcome your collaboration with us on this initiative.

Finally, importantly, we are persuaded that (re)crafting your pedagogy will feed your research and writing work in small and large ways. We are committed to *praxis*: theory plus action. Each of you will nurture the FYC program itself, through your teaching, your innovations, and your willingness to help us develop. With this 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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English Department  
Director of First-Year Composition

Dr. Joshua Daniel-Wariya  
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## IMPORTANT CONTACTS

<table>
<thead>
<tr>
<th>When you need</th>
<th>Contact</th>
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<tbody>
<tr>
<td>Information about offices, students’ advisors, enrollment status</td>
<td>Office staff in Morrill 205</td>
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<tr>
<td>Reserve equipment / meeting space</td>
<td>Office staff in Morrill 205</td>
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<td>Request classroom change</td>
<td>Office staff in Morrill 205</td>
</tr>
<tr>
<td>A planned substitute</td>
<td>Email the listserv (<a href="mailto:OSU-COMPLIST@listserv.okstate.edu">OSU-COMPLIST@listserv.okstate.edu</a>) at least a week in advance.</td>
</tr>
<tr>
<td>A substitute ASAP</td>
<td>You are required to let the department office know the situation: 744-9474.</td>
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<tr>
<td></td>
<td>Request sub from other instructors, any AD, and Program Directors through listserv not social media.</td>
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<tr>
<td>Advice about a specific student, attendance issues or suggestions for classroom activities/policies</td>
<td>FYC Leadership Team (only Program Director can grant an exception to the attendance policy)</td>
</tr>
<tr>
<td>Guidance about the academic misconduct procedure</td>
<td>Graduate students teaching in FYC work with ADs. VAPs, Lecturers and Adjunct Instructors work with Director or Associate Director.</td>
</tr>
<tr>
<td>Advice about a student with a disability</td>
<td>Student Disability Services (315 Student Union, phone: 744-7116), ADs/Program Directors</td>
</tr>
<tr>
<td>Paycheck, tuition waivers, benefits or tax questions.</td>
<td>Robert Estes, Department’s Senior Financial Assistant</td>
</tr>
<tr>
<td>Shared printer troubleshooting</td>
<td>English department computer techs 744-1819</td>
</tr>
<tr>
<td>Technology issues in your classroom</td>
<td>ITLE Tech Help System 744-7234</td>
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</tbody>
</table>

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

The First-Year Composition program at Oklahoma State University supports the core values of this land-grant institution: community, diversity, service, stewardship of resources, excellence, integrity, and intellectual freedom. We do so with an innovative curriculum that emphasizes inquiry, creativity, rhetorical strategies, and critical thinking. Our curriculum, as well as our programmatic policies and procedures for training and supporting instructors, are derived from best practices from three national organizations that are core to the teaching of FYC.

From the National Council of Teachers of English (NCTE), our program is informed by position statements which include, but are not limited to, the Statement on Anti-Racism to Support Teaching and Learning, the Statement on Gender and Sexuality, and the Resolution on English Education for Critical Literacy in Politics and Media. From the Conference on College Composition and Communication (CCCC), our program is further informed by position statements such as the statement on Writing Assessment; Language, Power, and Action; and Students' Right to their Own Language. In sum, such position statements mean that our program seeks to promote and value students and instructors from diverse backgrounds, and our curriculum seeks to prepare students to be productive and engaged democratic citizens. Within our program, such an approach to the teaching of writing offers our instructors the opportunity to engage fully with the most current rhetorical pedagogical strategies and to hone their abilities continually.

From the Council of Writing Program Administrators (WPA), our curriculum is designed to support the larger goals of the WPA Outcomes Statement for First-Year Composition. Based on the composite knowledge of experts in the field of Rhetoric and Writing Studies, this statement describes the types of knowledge and practices students of first-year composition can and should develop in their courses. These include rhetorical knowledge, critical thinking, reading, composing, and composing processes. Our outcomes, particular to our local context and students, derive from the larger prongs of the WPA OS and are supported by best practices in the field derived from current research.
FIRST-YEAR COMPOSITION OUTCOMES 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 be able to

- 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.
- Research a selected topic through guided inquiry and develop an evidence-based argument that evaluates sources through analysis that is attentive to rhetorical considerations including— but not limited to—audience, purpose, situation, and exigency.
- 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 through 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
In addition to building on the English 1113 outcomes, all students who have completed English 1213 successfully will be able to

- Identify conversations surrounding a particular subject through research and inquiry, and enter those conversations by crafting research questions, synthesizing outside sources, and identifying potential avenues for further inquiry.
- Enter and explore a selected archive and be able to both summarize its content as well as to analyze, evaluate, and draw an evaluative conclusion about the archive’s rhetorical context and properties.
- Explore a research subject deeply by identifying important source material about that subject, and engage with that material through analysis, summarization, and visualization.
- Develop an awareness of their own research and writing processes through reflection and self-assessment.
- Develop and explore their own research questions into a thesis-driven, researched essay that builds an original argument in which they make rhetorical decisions about issues including—but not limited to—style, tone, organization, and evidence.
- Critically interrogate and evaluate the rhetorical context of sources, including—but not limited to—their scope, agenda, exigency, and purpose.
- Demonstrate proficiency with conventions of academic style by consistently and accurately summarizing, paraphrasing, and quoting source materials, by clearly citing and distinguishing their own prose from source materials, and by correctly utilizing both in-text and bibliographic citation according to a chosen style guide (such as MLA, APA, or Chicago).
- Revise and edit multiple drafts to produce writing that is well organized, mechanically and grammatically sound, and mostly error free.

Instructor-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 will be able to do after 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.
DEFINING AND DEVELOPING 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 be concrete and observable. 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.
<table>
<thead>
<tr>
<th>Types of Thinking</th>
<th>Corresponding Action Verbs</th>
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<tbody>
<tr>
<td>Knowledge: the ability to recall dates and facts about bodies of knowledge.</td>
<td>define, describe, identify, list, name, outline, recall, recite, recognize, repeat, reproduce, state;</td>
</tr>
<tr>
<td>Comprehension: the ability to interpret meaning from a body of knowledge.</td>
<td>approximate, articulate, summarize, characterize, compare, describe, differentiate, distinguish, express, extend, generalize, interpret, paraphrase, visualize;</td>
</tr>
<tr>
<td>Application: the ability to apply knowledge to new situations in order to solve problems.</td>
<td>adapt, apply, assign, classify, construct, customize, draw, explore, illustrate, manipulate, relate, use, utilize</td>
</tr>
<tr>
<td>Analysis: the ability to identify relationships and connections between different kinds of knowledge.</td>
<td>analyze, break down, diagram, differentiate, examine, explain, explore, illustrate, outline, separate;</td>
</tr>
<tr>
<td>Synthesis: the ability to use knowledge and data to create something new.</td>
<td>abstract, arrange, assemble, categorize, code, combine, compile, construct, create, formulate, generalize, integrate, modify, network, rearrange, rewrite;</td>
</tr>
<tr>
<td>Evaluation: the ability to make critical judgments using some set of external criteria.</td>
<td>appraise, assess, compare, conclude, criticize, critique, estimate, evaluate, grade, judge, measure, rank, rate, recommend, validate</td>
</tr>
</tbody>
</table>

**Outcomes Assessment Rubric**

<table>
<thead>
<tr>
<th>Outcome Assessment</th>
<th>Missing</th>
<th>Needs Clarity</th>
<th>Clearly Stated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outcome provides a clear snapshot of what students will actually be able to do.</td>
<td></td>
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<tr>
<td>What the students <em>will do</em> can be observed in some type of performance (such as the assignments or products they will compose).</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>That performance is focused on the specific context and overall goals of the course.</td>
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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 Canvas 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. These can be saved from semester to semester so that instructors may personalize their textbook with their best discussion questions, writing prompts, and links.

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

Students in 1213 will use the following textbooks:
   

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.
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, rhetorical context, 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.

**Rhetorical Context and Audience**
Developing an assignment with a rhetorical context provides students with a built-in audience, clear purpose, and sense of exigency. Since the literacy narrative emphasizes story, description, and significance, instructors may offer students role-playing choices. For example, you might give your students roles such as a parent telling a child a bedtime story; a coach telling his or her team a story; a celebrity telling the story to an interested journalist, etc. While peers are a traditional choice for audience, we highly encourage instructors to consider creative applications of audience for this assignment while keeping in mind that overly complex roles or scenarios may draw student attention away from the essential writing tasks.

However, you may prefer to emphasize the autobiographical/memoir aspect of this assignment. In that case, you may ask students to define and develop their rhetorical contexts as an invention exercise.

**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.

Rhetorical Context and Audience
Previous successful approaches have included: a profile to be included in a magazine or website for incoming first-year students, a profile for majors in a selected discipline, or a profile for a Stillwater community site on places or people of interest to the community.

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.

Rhetorical Context and Audience
Developing an assignment with a rhetorical context provides students with a built-in audience, clear purpose, and sense of exigency. In the case of this assignment, writing for a particular public often demands the skills of rhetorical analysis. For example, a political analyst may analyze political ads rhetorically in order to note the differences in appeals. A university recruiter may analyze peer university websites for the purpose of proposing changes to their website. A movie critic may analyze trailers in order to write for their general audience about how the trailers are being used to attract viewers.

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 – Evaluating Controversies Essay (20% or 200 points)

Purpose/Outcomes
This assignment, while new to our English 1113 curriculum, continues the attention to evaluation that characterized the previous assignment but adds a focus to source evaluation. In order to help instructors develop their assignments, we’ve established these outcomes:

• Students will be able to analyze a range of sources and evaluate for credibility, angle, scope, authoritativeness
• Students will be able to explain a range of research approaches and to assess according to rhetorical contexts
• Students will be able to construct an argument with thorough and nuanced support that acknowledges the concerns of audience and synthesizes sources appropriately
• Students will be able to develop a nuanced and thoughtful conclusion based on their evaluation of relevant sources

• Students will be able to support their conclusion with ample and appropriate evidence

**Rhetorical Context and Audience**
Because instructors have three different options for this assignment, please refer to the Approaches section below and to the FYC website for sample assignment sheets.

**Key terms**
CRAP Source 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 their 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**
Instructors have three options to choose from in order to help students achieve the outcomes listed above. Only one option should be selected.

**Option 1:** Students will select a currently controversial topic, event, or issue from a list provided by the instructor. They will locate three to four sources with varied viewpoints and evaluate sources using the CRAP (currency, reliability, authority, purpose /point of view) criteria in order to explore one of the following:

• What caused this event? (For example, the Parkland School Shooting)
• What really happened? (For example, the Trayvon Martin killing)
• What is currently happening? (For example, climate change)

They will then develop a five to seven-page argument supported by their evaluation of sources. We strongly recommend that the sources be non peer-reviewed or popular sources, e.g., newspaper articles, blog posts, podcasts, magazine articles, because of our focus on critical thinking and source evaluation.

**Option 2:** Students will make guided selection of three websites with different views on a particular issue or event and evaluate them according to the CRAP criteria. In order to help students write a nuanced evaluation, instructor may require three to four sources. Students will develop a five to seven-page argument based on their evaluation of the websites that answers this inquiry question:
• What are these websites positive aspects and their limitations? What is especially credible and why?

Option 3: This option connects the rhetorical analysis unit with the evaluation unit explicitly. Here, instructors may ask students to write a rhetorical analysis on one website and then add an additional two websites for the evaluation unit. In this option, the rhetorical analysis will answer this question:

• What rhetorical moves does this website make in order to be persuasive to its audience?

Rhetorical moves will include the classical appeals (pathos/ethos/logos) evident in the text and the design as well as uses of language tropes, metaphor, the affordances of web-born rhetoric such as interactivity, participation, juxtaposition, etc..

Assignment Form
Students will write a 5-7-page essay, which includes a works cited page. 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 textbook, *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.
- **Chapter 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 included 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.
- Readings - Hooks - “Touching the Earth”, Kohls - “Clean Sweep”, Rose - “Blue-Collar Brilliance”

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.
- Readings - 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.

- Readings – The Onion – “Nation Shudders at Large Block of Uninterrupted Text”, Staples – “Why Colleges Shower Their Students with A’s”

**Unit 4: Evaluating Controversies**

*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 18 - “Strategies for Supporting an Argument” - This chapter provides clear explanation of the various arrangements for effective arguments and will provide strong support for chapter 11.
- Chapter 22 - “Evaluating Sources” - This chapter’s information assists students to purposefully select their sources for support of their arguments.

*Additional Readings*

- “Letter from Washington Redskins Owner Dan Snyder to Fans.” From textbook Tumblr: click on “Links from your book,” and scroll down to chapter 22,
- Chapter 32 - “Checking for Common Mistakes” - To assist students with their revision process, this chapter is a helpful resource.
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 1213 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%)**
Approximately weeks 1-4 (assignments 1 and 2 work in tandem to develop student critical thinking and research skills in preparation for the last half of the semester).

Students will select an archive or collection from a provided list. The list is located on the First-Year Composition 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? Workers’ 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%)
Approximately weeks 5-8 (assignments 1 and 2 work in tandem to develop student critical thinking and research skills in preparation for the last half of the semester).

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 offers 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.

Students: 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.)

Students: 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).

Students: 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.

Students: 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

Students: 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.
• Instructors 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

During the second eight weeks, students will select a topic, create their own inquiry questions and compose a 7-9-page (including works cited) researched argument. Students may be encouraged (but not required) to base their inquiry questions on topics emerging 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, and 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 and 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%)  
Approximately weeks 9-12 (Assignments 3 and 4 work in tandem towards the completion of the researched argument)

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. Dr. Daniel-Wariya has provided a packet of helpful exercises and strategies for teaching the infographic which is available on the Comp website.

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**

- Zotero 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: students may compose a written reflection on the rhetorical design choices they used in their Infographics.

• Topic Proposal: instructors may wish to have their students propose a research project or research question during this unit.

• Research Question: students may compose a first broad research question to be revised later for the purpose of assignment 4.

Assignment 4: Researched Argument (25%)
Approximately weeks 13-16 (Assignments 3 and 4 work in tandem towards the completion of the researched argument)
Assignment: Students will research and write a 7-9-page argumentative research paper (including works cited) about their topic of choosing. This topic may be based on the archival project students. For example, students sometimes have an idea about further pursuing a topic. However, they may also choose to develop an entirely different project if they wish. Instructors should continue developing students’ skills with research assistant platforms, preferably Zotero, to 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
• Multiple peer and small group reviews of the work in progress
• Source evaluation activities
• Reflective essay or journal entries about the research process
PROGRAM POLICIES

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 CANVAS 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: Instructors may excuse students 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, required court appearances 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.)

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 Director of First-Year Composition 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.

**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 the FYC Leadership team. 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/](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.

**Missed in-class work**

Students absent for university-sponsored activities, required court appearances or mandatory military service may make up work missed due to such absences. Reasonable deadlines should be set up with such students and they should adhere to these. 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.
**Extra Credit**
Instructors may not offer extra credit assignments because of the difficulty in assuring all students equitable access. If you have an idea that you feel will work well for all students, please seek approval from the Director or Associate Director first.

**Dead Week**
The Registrar sets the policies for “dead” week or the week before finals week: “During pre-finals week, all normal class activities will continue; however, no assignment, test, or examination accounting for more than 5% of the course grade may be given; and no activity or field trip may be scheduled that conflicts with another class. This excludes make-up and laboratory examinations, out-of-class assignments (or projects) made prior to pre-finals week, and independent study courses.”

Note that this policy requires regular class meetings to occur: classes should not be canceled during this week, except in the case of scheduled conferences with students. For both 1113 and 1213, the **final papers may be due no earlier than the penultimate class of the semester.** For a MWF schedule, this means no earlier than the Wednesday of pre-finals week. For a TR schedule, this means no earlier than the Tuesday of pre-finals week. The last day of class may be devoted to preparing for the final exam if you wish, or you may wish to focus on final details of the last assignment with a style and revision workshop.

**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; discussing and working through the confusion in class and in one-on-one conferences will help students meet academic expectations.

We have now added an Academic Integrity Honor pledge that you may wish to implement in your classes. Many universities and colleges use such an approach as a way to remind students of their own accountability as well as have an impact on campus culture. Studies suggest that consistent use of such a pledge does reduce the number of academic integrity issues when paired with instruction on the topic. We suggest asking your students to handwrite or type the pledge on every major assignment and also provide them with instruction on academic integrity expectations. In particular, students used to a sharing economy where they freely offer their peers downloaded materials such as
music and videos may feel the same should go for that “A” composition paper their friend offers to
give them.

Here is our pledge:

I will respect Oklahoma State University’s commitment to academic integrity and uphold the values that preserve our
academic community. By my signature below, I pledge that I have not engaged in academic dishonesty of any kind in
composing this assignment.

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. They can also facilitate misconduct meetings for graduate students teaching
in the FYC program. Non-tenure track faculty teaching in our program should consult the Director
or Associate Director if they encounter an academic integrity issue.
SOCIAL MEDIA POLICY

In the Classroom

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 and Wordpress, 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.

Outside the Classroom

Instructors should be reflective about their social media use. Social media posts may circulate widely and easily and harm your professional persona. In particular, be careful about discussing your students. Beyond potential FERPA violations for identifying students or student writing in your class, it is important to remember that your social media presence should not be used as a platform to deride, mock, or call out your students.
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 First-Year Composition Program are expected to:

• Meet classes during the entire class period on the days assigned. Classes should not end more than five minutes early.
• If teaching two sections, cancel no more than four classes a semester for one-on-one conferences with students. If teaching three or more sections, instructors may cancel six classes a semester for one-on-one conferences with students.
• Arrange for a substitute instructor when you have to miss a class. Typically, instructors may need to cancel class to attend a conference or for medical reasons such as a planned surgery.
• In the case of an emergency cancellation, contact Charissa Prchal and let her know.
• Set and keep required office hours: 3 hours on 3 different days for 1-2 sections, 4 hours for 3 or more. Contact Charissa if you have to cancel your office hours. You may hold office hours outside of your office, but they must be on campus. Leave a note at your desk and notify students ahead of time. All faculty are required to follow these rules and exceptions are made only with permission and under extenuating circumstances.
• Respond promptly (within 48 hours) to all emails and correspondence with ADs and Program Directors.
• While in training, graduate student instructors will submit copies of your syllabus, assignment sheets, unit plan and rubrics to ADs **BEFORE** beginning a new unit to be workshopped and critiqued as part of instructor training. New VAPs will submit their materials to Dr. Lewis for feedback.
• 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.:
  o Regularly provide feedback on major essay *drafts*, and/or allow students to revise "final" commented-on essays for a grade improvement.
  o Use written and/or verbal comments on student essays to identify accomplishments and clearly denote areas that need improvement.
  o Return student essays with comments in time for the student to use instructor feedback to improve his/her writing for the next essay.
  o 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.
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;
- Extensive support and training through workshops, one-on-one meetings, and teaching materials;
- Potential to teach courses in multimodal composition among other courses;
- 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.
MENTORSHIP AND PROFESSIONAL DEVELOPMENT

The First-Year Composition (FYC) leadership team takes seriously our charge to mentor and support the craft of teaching writing in our program and we are fully supported by university and department leadership. We also value strongly the ways in which varied disciplines and programs can bring their own expertise into the first-year writing classroom – we hope you will develop and share your own innovations with our community.

Our program will provide you with intensive pedagogical training and mentoring as well as professional development opportunities. At the program level, the Assistant Directors of FYC, the Director and Associate Director are always available. They can also suggest university resources to you, if needed.

New Graduate Teaching Assistants (GTAs) are expected to:

- Satisfactorily complete English 5213: Composition Theory and Pedagogy, before the end of their first year at OSU (all GTAs);
- Complete the apprenticeship program satisfactorily during the first semester of GTA support (ONLY for first-year GTAs who have not taught composition before – details on the following page);
- Attend special Fall or Spring Orientation sessions for teachers new to OSU and attend regular Fall and Spring Orientation thereafter;
- Work with an assigned AD mentor to develop assignment sheets, unit plans, and syllabi as well as reflect on pedagogical approaches during your first two semesters of teaching;
- Have your teaching observed by your AD mentors;
- Have your teaching observed by the Director or Associate Director (all GTAs during their first two semesters of teaching);
- Work one or more semesters as a Writing Center consultant.

New non tenure track faculty (VAPs and adjunct instructors) are expected to:

- Attend special Fall or Spring Orientation sessions for teachers new to OSU (all GTAs prior to their first semester of teaching at OSU);
- Submit course syllabi and assignments sheets to the Director of FYC for feedback before these are given to students;
- Have your teaching observed by the Director or Associate Director.
APPRENTICESHIP PROGRAM

As part of our commitment to professional development and teacher training, the FYC program requires all graduate instructors new to teaching first-year composition 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 your 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. Failing to attend class, be prepared, or communicate with your mentor or Dr. Daniel-Wariya is unacceptable. Responding to emails immediately is a professional obligation. 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.
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 member of the Leadership Team 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.
- 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 non-forcible 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 1-0702.2 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 information below. (The Provost’s office requires some items while the department and program require others.)

☐ 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 should bring to class. Note: let students know they do not need to purchase the textbook from the bookstore. They will be billed directly by the Bursar.

☐ 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, presentations, etc.. Include their individual weights/values. (You may also consider including a general grading criteria, though you should produce specific grading criteria for each major assignment)

☐ Time and date of the final exam (see the online Academic Calendar for help determining your assigned date and time)

☐ The FYC 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.”
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 ebook, banning electronics from your classroom every day is not possible. 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.

Communication policy: how soon students can expect a response from you when they email with a question /how and when you will communicate with students outside of class/method of communication: email/Twitter/phone app.

Optional additions:

Academic Integrity Honor Pledge
We are recommending that instructors ask students to include the Honor Pledge with each major assignment. Students should handwrite or type the pledge for each assignment and include the statement at the top of the first page. Studies show that these pledges help students feel more accountable and increase the likelihood that they will adhere to university academic integrity policies. Instructors will also have a better opportunity to discuss these policies with their students.

I will respect Oklahoma State University’s commitment to academic integrity and uphold the values that preserve our academic community. By my signature below, I pledge that I have not engaged in academic dishonesty of any kind in composing this assignment.

Expectations Statement
Example: “During student presentations, be courteous to your classmates. Similarly, when your peer is speaking, be courteous and give them your full attention. 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.)
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/rhetorical context
- 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. Include conference dates if you intend to cancel a class to meet one-on-one with students.

Optional elements:
- Examples
- Formal rubrics
- Resources such as websites or CANVAS files you have provided
- If your assignment involves students accessing social media, include a statement that alternate assignments are available for any student who cannot have a social media account.
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 at minimum;
☐ Print out your class list;
☐ Email your students introducing yourself and explaining that we use an ebook and they will be direct-billed automatically. They do not need to purchase the book ahead of time.
☐ Make an attendance document (you must keep a record of your classes). CANVAS has attendance-keeping abilities;
☐ 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 and emailed JuDean the verification of training email so she can add you as instructor of record. You will not be able to access CANVAS until you do.
☐ Add the eBook to your CANVAS site. (Instructions provided on the next page.)
☐ Get to know the annotation and highlighting potential of the eBook. Take a look at the Tumblr site for our eBook.
☐ Glitches happen! You may want to make photocopies of your first reading assignment in the case that you or some students cannot access the eBook.
☐ Subscribe to the OSU comp listserv and to Assets, our first-year composition resources newsletter. Check out the Assets archive on our website for teaching ideas.
ADDING THE EBOOK TO YOUR CANVAS SITE

1. In order to access the eBook, *Everyone’s an Author with Readings*, you will need
   a. Access to CANVAS (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 Dorrough. Her email is ddorrough@wwnorton.com.
2. From MyOKSTATE home page, click on icon for Canvas.
3. Scroll down to a class section in need of the eBook and click.
4. Go into modules and either add a module to put the ebook or find a module you want to
   put the ebook in
5. In that module, click the + button
6. From the dropdown menu, select external tool
7. Enter in the URL https://ncia.wwnorton.com/ebook-everyone2r
8. Give the page a name, like “Everyone’s an Author eBook”
9. Check the box to load in a new tab
10. Click Add Item

Finally, create your student set by using the instructions found in this video. Or just follow
the online instructions.
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](http://info.library.okstate.edu/zotero).

<table>
<thead>
<tr>
<th><strong>Zotero</strong></th>
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<tbody>
<tr>
<td><strong>Purpose</strong></td>
<td>Research assistant (Saves and organizes multimodal sources, generates citations and bibliographies, allows tagging and note-taking)</td>
</tr>
<tr>
<td><strong>Audience</strong></td>
<td>Scholars, Researchers, Grad Students, Undergrads (works well for organizing single projects and seeing connections across multiple projects)</td>
</tr>
<tr>
<td><strong>Browser Compatibility</strong></td>
<td>Through extension to browser: Firefox 52 or later, Chrome 55 or later, Safari 10-11</td>
</tr>
<tr>
<td><strong>Upload, save, and organize sources into folders</strong></td>
<td>yes</td>
</tr>
<tr>
<td><strong>OS/Platform Compatibility</strong></td>
<td>Mac, Windows, Linux (Free third party apps available for IOS, Android, and tablets)</td>
</tr>
<tr>
<td><strong>Add tags to help identify sources</strong></td>
<td>yes</td>
</tr>
<tr>
<td><strong>Generate “References” list in multiple styles</strong></td>
<td>yes</td>
</tr>
<tr>
<td><strong>Add notes or annotations to source information</strong></td>
<td>yes</td>
</tr>
<tr>
<td><strong>App Download for handheld devices (App Store and Google Play) Barcode Scan</strong></td>
<td>yes from third party developer</td>
</tr>
<tr>
<td><strong>Word Processor integration</strong></td>
<td>yes: Word, OpenOffice through download of toolbar to word processor</td>
</tr>
<tr>
<td><strong>Allows for Collaboration</strong></td>
<td>yes</td>
</tr>
<tr>
<td><strong>Supported by OSU library: OSU librarian can introduce to class</strong></td>
<td>yes</td>
</tr>
<tr>
<td>Downloadable for personal computer</td>
<td>yes</td>
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<tr>
<td><strong>Tutorials</strong></td>
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<td>Starting w/ Standalone:</td>
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<tr>
<td><a href="https://www.youtube.com/watch?v=H8UTehdF92s">https://www.youtube.com/watch?v=H8UTehdF92s</a></td>
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<td>Word Processor Plug-In:</td>
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<tr>
<td>Inserting References:</td>
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<td><a href="https://www.youtube.com/watch?v=imSxa5MbXrc">https://www.youtube.com/watch?v=imSxa5MbXrc</a></td>
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<tr>
<td>There are also many tutorials on YouTube that explain how to get started using different browsers.</td>
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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.

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 First-Year Composition Curriculum Database

This collaborative site, available through Canvas, offers instructors in depth lesson plans and activities created and shared by instructors in our program. This database is organized in 3 folders via Google Drive: Writing & Reading Practices for All Courses; Comp I; Comp II.

We encourage you to contribute to this collaboratively created database! If you decide you want to contribute, please refer to the lesson plan format template and activity format template in the database. Then, email your lesson plan and/or activity to any FYC Assistant Director.

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. 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 screens circle the room to allow students to share their work. There are also twenty-four MacBook Air laptops. Each laptop comes with Audacity, Evernote, Microsoft 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 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.

CoRe Course – Several sections of English 1113 are designed CoRe courses. In these classes, 8-9 seats are filled by students whose ACT scores suggest they are under-prepared for college-level writing. The other seats are filled by traditional students. Graduate student instructors teach a regular 1113 class followed by a second class meeting with under-prepared students only. During the second class, instructors focus on helping students master the 1113 curriculum and developing further their reading and writing abilities. Those students, therefore, receive six hours a week of first-year composition instruction. The Accelerated Learning Program or Co-Requisite model replaces usual no college credit basic writing courses and has a well-documented record of success for this group of students.

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

ENGL 1313 & 1413 (honors) - Critical Analysis & Writing I & II—these two courses are for students who are enrolled in the Honors College. The courses are topic-based and writing-intensive. VAPs are eligible to teach in this program and Dr. Lewis sends out a request for proposals each semester.

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.

SUMMER TEACHING – Both English 1113 and 1213 are offered during the summer and GTAs submit an application to teach these. See the FYC website for application information.
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. Opportunities for professional development are provided by the English Department as well as the university:

**Departmental Resources**
The *Assistant Directors* of the FYC program can provide guidance for developing your teaching and help you find resources for doing so. Even if you have not been assigned an AD mentor, please come to them 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 a 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 offers workshops relevant to graduate students 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](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](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](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](http://gradcollege.okstate.edu/events) and [http://hireosugrads.com/StudentsAlumni/Events.aspx](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. For the past several 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 email 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!
WHAT’S NEW FOR 2019-20

1. The Program Vision statement on p. 6 offers information about the national position statements and guidelines our program values.
2. Updated program outcomes for English 1213 on p. 8.
4. Mandatory court appearances added as a justification for instructors to excuse student absences on p. 31.
5. Dead week policy and acceptable deadlines for final papers/projects on p. 36.
7. Implementation of the Academic Integrity Honor Pledge on p. 46.
8. Statement of an alternative assignment for students who do not use social media added to the assignment sheet checklist on p. 47.
10. Instructions for adding the ebook to CANVAS are on p. 49.
11. Information about the FYC Curriculum Database available through CANVAS on p. 52.
12. Information about teaching the CoRe courses on p. 53.