First-Year Writing Orientation Workshop
2013-2014
August 16, 2013

First-Year Writing Program
University of Central Arkansas
# First-Year Writing Orientation Workshop

## Agenda

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<tr>
<td>9:30-9:45</td>
<td>Introductions &amp; Explanation of Binder</td>
<td>Dr. Carey Smitherman</td>
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<tr>
<td>9:45-10:00</td>
<td><em>First-Year Writing @ UCA: A Guide</em></td>
<td>Composition Committee</td>
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<tr>
<td>10:00-10:45</td>
<td><strong>Session A</strong></td>
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<tr>
<td></td>
<td>- &quot;New Instructor Orientation&quot;</td>
<td>Room 210</td>
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<tr>
<td></td>
<td><em>Carey Smitherman</em></td>
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<td></td>
<td>- &quot;Service-Learning in the Comp Class&quot;</td>
<td>Room 201</td>
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<td></td>
<td><em>Sophie Dix</em></td>
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<td></td>
<td>- &quot;Writing Assignments Share&quot;</td>
<td>Room 202</td>
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<td></td>
<td><em>Lanette Grate</em></td>
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<tr>
<td>10:45-11:30</td>
<td><strong>Session B</strong></td>
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<td></td>
<td>- &quot;Norming for WRTG 1310&quot;</td>
<td>Room 202</td>
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<td></td>
<td><em>Tony Gifford &amp; Kyle Mattson</em></td>
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<td></td>
<td>- &quot;UC Clusters&quot;</td>
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<td></td>
<td><em>Shannon Johnson &amp; Elaine Corum</em></td>
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<tr>
<td>11:30-12:00</td>
<td>Composition Conversation Groups</td>
<td>Room 331</td>
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<tr>
<td>12:00-1:00</td>
<td>Lunch</td>
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<tr>
<td>1:00-1:45</td>
<td><strong>Session C</strong></td>
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<td></td>
<td>- &quot;Writing Assignments Share&quot;</td>
<td>Room 202</td>
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<td></td>
<td><em>Lanette Grate</em></td>
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<td></td>
<td>- &quot;Norming for WRTG 1320&quot;</td>
<td>Room 201</td>
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<td><em>Tony Gifford &amp; Kyle Mattson</em></td>
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<tr>
<td>Time</td>
<td>Session D</td>
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<tr>
<td>1:45-2:30</td>
<td><strong>“Strategies for Successful Student-Teacher Interaction”</strong></td>
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<tr>
<td></td>
<td><em>Scott Payne</em></td>
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<td><strong>“Using a Wiki in the Writing Classroom”</strong></td>
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<td><em>Debra Moore</em></td>
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<td>2:30-3:15</td>
<td><strong>Session E</strong></td>
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<td></td>
<td><strong>“Writing Your Teaching Philosophy”</strong></td>
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<td></td>
<td><em>Sophie Dix</em></td>
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<td></td>
<td><strong>“Sharing 1st Day Strategies”</strong></td>
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<td></td>
<td><em>Carey Smitherman</em></td>
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<td>3:15-3:30</td>
<td><strong>Wrap-up and Evaluations</strong></td>
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Course Goals & Objectives

For

Writing 1310: Introduction to College Writing
Writing 1320: Academic Writing and Research (and equivalents)
Writing 1310: Introduction to College Writing

Rhetorical Knowledge
By the end of Writing 1310, students should be able to
1. Understand writing as a purposeful activity
2. Understand and use personal experience appropriate to the rhetorical situation
3. Recognize and respond to the needs of academic, professional, and other educated audiences
4. Recognize and respond appropriately to different kinds of rhetorical situations
5. Understand and use conventions of format and structure appropriate to the rhetorical situation
6. Acknowledge and adopt appropriate voice, tone, and level of formality
7. Understand how occasion, purpose, and audience shape reading and writing
8. Demonstrate a knowledge of the various strategies for engaging in academic conversations, drawing on personal experiences and other sources
9. Understand writing as a knowledge-creating activity

Critical Thinking, Reading, and Writing
By the end of Writing 1310, students should be able to
1. Use writing and reading for inquiry, learning, thinking, and communicating
2. Engage in an ongoing conversation with the ideas of others
3. Use language to accomplish goals
4. Find, evaluate, analyze, and synthesize appropriate sources

Processes
By the end of Writing 1310, students should be able to
1. Compose multiple drafts to create and complete a successful text
2. Develop flexible strategies for generating, revising, editing, and proof-reading
3. Engage in writing as an open process that permits writers to use later invention and re-thinking to revise their work
4. Employ the collaborative and social aspects of writing processes
5. Critique their own and others' works
6. Write a well-organized essay that offers a clear thesis and effectively supports and develops that thesis
7. Compose in a variety of types of discourse, from narrative to analytical to persuasive

**Conventions**

By the end of Writing 1310, students should be able to

1. Demonstrate a knowledge of common patterns of organization appropriate to different occasions, purposes, and audiences, such as chronological and climactic order
2. Demonstrate a knowledge of discourse conventions ranging from structure and paragraphing to tone and mechanics
3. Demonstrate control of such surface features as grammar, punctuation, and spelling
4. Demonstrate an understanding of basic principles for integrating source materials into their writing, including a) the ability to use quotations and paraphrases without violating principles of fair usage and b) the ability to provide in-text documentation and MLA or APA bibliographic entries
5. Demonstrate a knowledge of common strategies of development, such as exemplification and elaboration

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**Writing 1320: Academic Writing and Research**

**KNOWLEDGE AREA:**

- Students will develop their understanding of writing’s relationship to academic inquiry.
- Students will learn the nature and benefits of the writing process when applied to research-related writing projects.
- Students will understand the practical value of focused, strategic, and comprehensive revision.
- Students will examine the characteristics of academic conversations and engage an academic audience.
- Students will learn the concepts, principles and vocabulary of reasoning and argumentation and how analysis, synthesis, and evaluation work to advance arguments.
- Students will explore rhetorically persuasive arrangements of source information and of their own ideas in order to advance an argument.
- Students will expand their understanding of scholarly presentation and further evolve in their knowledge of academic writing and research approaches within particular disciplinary discourse communities.
- Students will become more aware of their inclusion in and responsibility to the academic community.
SKILLS AREA:

- Students will become proficient at identifying types of resources necessary to formulate a researchable question.
- Students will become proficient at assessing the quality and utility of various kinds of resources for academic research.
- Students will become proficient at formulating conclusions based on the results of their research.
- Students will become proficient at incorporating expert opinion to support the claims they have developed.
- Students will become proficient at incorporating source material using accepted forms of scholarly citation.
- Students will become proficient at communicating their research findings to an academic audience.
Rubric for Writing 1310

Paper No. _________________    Assessor: _________________ Date _________________

Score each element below with a number from 0-4.
0= absent
1 = inadequate
2 = adequate
3 = good
4 = excellent

<table>
<thead>
<tr>
<th>Rhetorical Knowledge</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<tbody>
<tr>
<td>The text exhibits rhetorical strategies aimed at a clear external audience.</td>
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<tr>
<td>The text shows evidence of intellectual curiosity, engagement, going beyond confirming what the student already believes or knows.</td>
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<td>The format and/or structure meet the expectations for the genre and/or situation.</td>
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<td>The voice, tone, and level of formality are appropriate for the audience and purpose.</td>
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<tr>
<td>The piece is developed with effective personal experiences and other sources.</td>
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<th>Critical Thinking, Reading, and Writing</th>
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<tr>
<td>The text engages in an ongoing conversation with the ideas of others.</td>
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<td>The writer sets goals in the text and meets them (whether they are goals for persuasive, exploratory, or other essay type).</td>
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<tr>
<td>The text effectively evaluates, analyzes, synthesizes, and contextualizes appropriate sources.</td>
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<th>Processes</th>
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<tr>
<td>The text offers a clear thesis.</td>
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<tr>
<td>The text effectively supports and develops the thesis.</td>
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<tr>
<td>The text employs common strategies of development, such as exemplification and elaboration. Gen Ed: Student incorporates the elements of good writing.</td>
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<td>The piece is arranged logically.</td>
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<td>The text demonstrates cohesion among sections.</td>
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<tr>
<td>The text demonstrates cohesion among sentences.</td>
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<table>
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<tr>
<th>Conventions</th>
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<tr>
<td>Sentence structure is appropriately varied (examples: alternates short and long sentences; makes use of various sentence openings; employs complex, compound, and complex-compound sentences).</td>
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<td>The text demonstrates a clear understanding of paragraphing.</td>
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<tr>
<td>The text evinces control over features such as grammar, punctuation, and spelling.</td>
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<tr>
<td>The text demonstrates understanding of the mechanics of quoting.</td>
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<td>The text shows an ability to paraphrase without violating principles of fair usage.</td>
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<tr>
<td>In-text documentation is appropriately formatted.</td>
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<tr>
<td>MLA or APA bibliographic entries are appropriately formatted.</td>
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What letter grade would you assign this paper (A, B, C, D, or F)? _______
Rubric for Writing 1320

Paper No. (highlighted) _________________    Assessor: _________________ Date _______________

Score each element below with a number from 0-4.
0 = absent
1 = inadequate
2 = adequate
3 = good
4 = excellent

<table>
<thead>
<tr>
<th>Rhetorical Knowledge</th>
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<tbody>
<tr>
<td>The text aims at a clear external audience.</td>
</tr>
<tr>
<td>The text shows evidence of intellectual curiosity, engagement, going beyond confirming what the student already believes or knows.</td>
</tr>
<tr>
<td>The format and/or structure meet the expectations for a persuasive essay.</td>
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<tr>
<td>The level of formality is appropriate for the audience and purpose.</td>
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<tr>
<td>The text exhibits a rational, persuasive voice appropriate for the audience and purpose.</td>
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<table>
<thead>
<tr>
<th>Critical Thinking, Reading, and Writing</th>
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<tbody>
<tr>
<td>Three-part question: 1. The text shows engagement with the ideas of others,</td>
</tr>
<tr>
<td>2. and the engagement with other perspectives shows sufficient breadth (considers the primary perspectives surrounding the issue in question);</td>
</tr>
<tr>
<td>3. and sufficient depth (student exhibits more than a superficial understanding of the perspectives addressed).</td>
</tr>
<tr>
<td>The text effectively evaluates, analyzes, synthesizes, and contextualizes sources.</td>
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</table>

| Two-part question: 1. The writer chose relevant sources (refers to a source that fits its purpose) and |
|                                                               |
| 2. credible sources.                                          |
| The writer makes use of the rhetorical moves that situate her argument within the larger conversation. These are the rhetorical moves that signal, for example, agreement, agreement with reservations, disagreement, disagreement with some agreement, and more. |

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<tr>
<th>Processes</th>
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<tr>
<td>Two-part question:</td>
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<tr>
<td>1. The text offers a reasonable thesis that is clear and</td>
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</table>
2. that takes a position

**Two-part question:** 1. The text supports and develops the thesis with reasoning and explanation and

2. with examples and other details.

The piece is arranged logically.

The essay is focused.

The essay is free from contradictions in argument.

**Two-part question:** 1. The text demonstrates cohesion among sections (transitions, logical organization)

2. and sentences.

**Conventions**

Sentence structure is appropriately varied (examples: alternates short and long sentences; makes use of various sentence openings; employs complex, compound, and complex-compound sentences).

The text demonstrates a clear understanding of paragraphing (i.e. one main idea per paragraph).

The text evinces control over sentence-level features such as grammar and mechanics.

The text demonstrates understanding of the mechanics of quoting (i.e. signal phrases and quotation marks).

The text shows an ability to paraphrase without violating principles of fair usage.

In-text documentation is present and appropriately formatted.

MLA or APA bibliographic entries are appropriately formatted.

What grade would you assign this paper (A, B, C, D or F)?

___________
WPA Outcomes Statement for First Year Composition
WPA Outcomes Statement for First Year Composition

Adopted by the Council of Writing Program Administrators (WPA), April 2000; amended July 2008.

For further information about the development of the Outcomes Statement, please see http://comppile.org/archives/WPAoutcomes/continue.html

For further information about the Council of Writing Program Administrators, please see http://www.wpacouncil.org

A version of this statement was published in WPA: Writing Program Administration 23.1/2 (fall/winter 1999): 59-66

This document can be found online at: http://wpacouncil.org/positions/outcomes.html/

Introduction

This statement describes the common knowledge, skills, and attitudes sought by first-year composition programs in American postsecondary education. To some extent, we seek to regularize what can be expected to be taught in first-year composition; to this end the document is not merely a compilation or summary of what currently takes place. Rather, the following statement articulates what composition teachers nationwide have learned from practice, research, and theory. This document intentionally defines only “outcomes,” or types of results, and not “standards,” or precise levels of achievement. The setting of standards should be left to specific institutions or specific groups of institutions.

Learning to write is a complex process, both individual and social, that takes place over time with continued practice and informed guidance. Therefore, it is important that teachers, administrators, and a concerned public do not imagine that these outcomes can be taught in reduced or simple ways. Helping students demonstrate these outcomes requires expert understanding of how students actually learn to write. For this reason we expect the primary audience for this document to be well-prepared college writing teachers and college writing program administrators. In some places, we have chosen to write in their professional language. Among such readers, terms such as “rhetorical” and “genre” convey a rich meaning that is not easily simplified. While we have also aimed at writing a document that the general public can understand, in limited cases we have aimed first at communicating effectively with expert writing teachers and writing program administrators.

These statements describe only what we expect to find at the end of first-year composition, at most schools a required general education course or sequence of courses. As writers move beyond first-year composition, their writing abilities do not merely improve. Rather, students’ abilities not only diversify along disciplinary and professional lines but also move into whole new levels where expected outcomes expand, multiply, and diverge. For this reason, each statement of outcomes for first-year composition is followed by suggestions for further work that builds on these outcomes.
Rhetorical Knowledge
By the end of first year composition, students should

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Faculty in all programs and departments can build on this preparation by helping students learn

- The main features of writing in their fields
- The main uses of writing in their fields
- The expectations of readers in their fields

Critical Thinking, Reading, and Writing
By the end of first year composition, students should

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Faculty in all programs and departments can build on this preparation by helping students learn

- The uses of writing as a critical thinking method
- The interactions among critical thinking, critical reading, and writing
- The relationships among language, knowledge, and power in their fields

Processes
By the end of first year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences
Faculty in all programs and departments can build on this preparation by helping students learn

- To build final results in stages
- To review work-in-progress in collaborative peer groups for purposes other than editing
- To save extensive editing for later parts of the writing process
- To apply the technologies commonly used to research and communicate within their fields

**Knowledge of Conventions**

By the end of first year composition, students should

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

Faculty in all programs and departments can build on this preparation by helping students learn

- The conventions of usage, specialized vocabulary, format, and documentation in their fields
- Strategies through which better control of conventions can be achieved

**Composing in Electronic Environments**

As has become clear over the last twenty years, writing in the 21st-century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. Therefore, although the kinds of composing processes and texts expected from students vary across programs and institutions, there are nonetheless common expectations.

By the end of first-year composition, students should:

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts

Faculty in all programs and departments can build on this preparation by helping students learn

- How to engage in the electronic research and composing processes common in their fields
- How to disseminate texts in both print and electronic forms in their fields
Frameworks for Success in Postsecondary Writing
Frameworks for Success in Postsecondary Writing

Developed by

Council of Writing Program Administrators

National Council of Teachers of English

National Writing Project

This document can be found online at: http://wpacouncil.org/files/framework-for-success-postsecondary-writing.pdf

Executive Summary

The concept of “college readiness” is increasingly important in discussions about students’ preparation for postsecondary education. This Framework describes the rhetorical and twenty-first-century skills as well as habits of mind and experiences that are critical for college success. Based in current research in writing and writing pedagogy, the Framework was written and reviewed by two- and four-year college and high school writing faculty nationwide and is endorsed by the Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project. Habits of mind refers to ways of approaching learning that are both intellectual and practical and that will support students’ success in a variety of fields and disciplines. The Framework identifies eight habits of mind essential for success in college writing:

- Curiosity – the desire to know more about the world.
- Openness – the willingness to consider new ways of being and thinking in the world.
- Engagement – a sense of investment and involvement in learning.
- Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.
- Persistence – the ability to sustain interest in and attention to short- and long-term projects.
- Responsibility – the ability to take ownership of one’s actions and understand the consequences of those actions for oneself and others.
- Flexibility – the ability to adapt to situations, expectations, or demands.
- Metacognition – the ability to reflect on one’s own thinking as well as on the individual and
• cultural processes used to structure knowledge.

The Framework then explains how teachers can foster these habits of mind through writing, reading, and critical analysis experiences. These experiences aim to develop students’
• Rhetorical knowledge – the ability to analyze and act on understandings of audiences,
• purposes, and contexts in creating and comprehending texts;
• Critical thinking – the ability to analyze a situation or text and make thoughtful decisions based on that analysis, through writing, reading, and research;
• Writing processes – multiple strategies to approach and undertake writing and research;
• Knowledge of conventions – the formal and informal guidelines that define what is considered to be correct and appropriate, or incorrect and inappropriate, in a piece of writing; and
• Ability to compose in multiple environments – from traditional pen and paper to electronic technologies.

Introduction

The ability to write well is basic to student success in college and beyond. Students can become better writers when they have multiple opportunities to write in classes across the curriculum throughout their education—from elementary school through university. Students’ abilities to enroll in credit-bearing, college-level courses are increasingly associated with the idea of “college readiness.” This document, written and reviewed by two- and four-year college and high school writing teachers nationwide, describes habits of mind and experiences with writing, reading, and critical analysis that serve as foundations for writing in college-level, credit-bearing courses. Students who come to college writing with these habits of mind and these experiences will be well positioned to meet the writing challenges in the full spectrum of academic courses and later in their careers. This document takes as a central premise that teaching writing and learning to write are central to education and to the development of a literate citizenry. Writing development takes place over time as students encounter different contexts, tasks, audiences, and purposes.

Audience for the Framework

The primary audience for this Framework is instructors who teach writing and include writing in their classes at all levels and in all subjects. Additionally, because writing is of concern for those inside and outside education, audiences beyond the classroom—including parents, policymakers, employers, and the general public—also can use this document.

Context for the Framework

To describe the habits of mind and experiences that are central to success in college and beyond, this document uses language and ideas from research in academic fields such as composition and rhetoric, writing across the curriculum, and English education that focus on the development of writing, reading, and analysis abilities inside and outside of school. This Framework is also informed by statements from national organizations representing English language arts and writing instruction, K–college, including the Council of Writing
Program Administrators (CWPA), the National Council of Teachers of English (NCTE), the Conference on College Composition and Communication (CCCC), and the National Writing Project (NWP). This Framework thus seeks to connect expectations across educational levels and institutions. Because this Framework is concerned primarily with foundations for college-level, credit-bearing writing courses, it is based on outcomes included in the CWPA Outcomes Statement for First-Year Composition.

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Habits of Mind

Habits of mind—ways of approaching learning that are both intellectual and practical—are crucial for all college-level learners. Beyond knowing particular facts or completing mandatory readings, students who develop these habits of mind approach learning from an active stance. These habits help students succeed in a variety of fields and disciplines. They are cultivated both inside and outside school. Teachers can do much to develop activities and assignments that foster the kind of thinking that lies behind these habits and prepare students for the learning they will experience in college and beyond. These habits include:

Curiosity – the desire to know more about the world.
Curiosity is fostered when writers are encouraged to
  • use inquiry as a process to develop questions relevant for authentic audiences within a variety of disciplines;
  • seek relevant authoritative information and recognize the meaning and value of that information;
  • conduct research using methods for investigating questions appropriate to the discipline; and
  • communicate their findings in writing to multiple audiences inside and outside school using discipline-appropriate conventions.

Openness – the willingness to consider new ways of being and thinking in the world.
Openness is fostered when writers are encouraged to
  • examine their own perspectives to find connections with the perspectives of others;
  • practice different ways of gathering, investigating, developing, and presenting information; and
  • listen to and reflect on the ideas and responses of others—both peers and instructors—to their writing.

Engagement – a sense of investment and involvement in learning.
Engagement is fostered when writers are encouraged to
  • make connections between their own ideas and those of others;
  • find meanings new to them or build on existing meanings as a result of new connections; and act upon the new knowledge that they have discovered.
Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.
Creativity is fostered when writers are encouraged to
• take risks by exploring questions, topics, and ideas that are new to them;
• use methods that are new to them to investigate questions, topics, and ideas;
• represent what they have learned in a variety of ways; and
• evaluate the effects or consequences of their creative choices.

Persistence – the ability to sustain interest in and attention to short- and long-term projects.
Persistence is fostered when writers are encouraged to
• commit to exploring, in writing, a topic, idea, or demanding task;
• grapple with challenging ideas, texts, processes, or projects;
• follow through, over time, to complete tasks, processes, or projects; and
• consistently take advantage of in-class (peer and instructor responses) and out-of-class (writing or learning center support) opportunities to improve and refine their work.

Responsibility – the ability to take ownership of one’s actions and understand the consequences of those actions for oneself and others.
Responsibility is fostered when writers are encouraged to
• recognize their own role in learning;
• act on the understanding that learning is shared among the writer and others—students, instructors, and the institution, as well as those engaged in the questions and/or fields in which the writer is interested; and
• engage and incorporate the ideas of others, giving credit to those ideas by using appropriate attribution.

Flexibility – the ability to adapt to situations, expectations, or demands.
Flexibility is fostered when writers are encouraged to
• approach writing assignments in multiple ways, depending on the task and the writer’s purpose and audience;
• recognize that conventions (such as formal and informal rules of content, organization, style, evidence, citation, mechanics, usage, register, and dialect) are dependent on discipline and context; and
• reflect on the choices they make in light of context, purpose, and audience.

Metacognition – the ability to reflect on one’s own thinking as well as on the individual and cultural processes and systems used to structure knowledge.
Metacognition is fostered when writers are encouraged to
• examine processes they use to think and write in a variety of disciplines and contexts;
• reflect on the texts that they have produced in a variety of contexts;
• connect choices they have made in texts to audiences and purposes for which texts are intended; and
• use what they learn from reflections on one writing project to improve writing on subsequent projects.

Experiences with Reading, Writing and Critical Analysis

Particular writing, reading, and critical analysis experiences contribute to habits of mind that are crucial to success in college. These experiences include the following:

Developing Rhetorical Knowledge
Rhetorical knowledge is the ability to analyze and act on understandings of audiences, purposes, and contexts in creating and comprehending texts. Rhetorical knowledge is the basis of good writing. By developing rhetorical knowledge, writers can adapt to different purposes, audiences, and contexts. Study of and practice with basic rhetorical concepts such as purpose, audience, context, and conventions are important as writers learn to compose a variety of texts for different disciplines and purposes. For example, a writer might draft one version of a text with one audience in mind, then revise the text to meet the needs and expectations of a different audience.

Teachers can help writers develop rhetorical knowledge by providing opportunities and guidance for students to
• learn and practice key rhetorical concepts such as audience, purpose, context, and genre through writing and analysis of a variety of types of texts (nonfiction, informational, imaginative, printed, visual, spatial, auditory, and otherwise);

• write and analyze a variety of types of texts to identify
• the audiences and purposes for which they are intended,
• the key choices of content, organization, evidence, and language use made by their author(s),
• the relationships among these key choices and the ways that the text(s) appeal or speak to different audiences;
• write for different audiences, purposes, and contexts;
• write for real audiences and purposes, and analyze a writer’s choices in light of those audiences and purposes; and
• contribute, through writing, their own ideas and opinions about a topic to an ongoing conversation.
Developing Critical Thinking through Writing, Reading, and Research

Critical thinking is the ability to analyze a situation or text and make thoughtful decisions based on that analysis. Writers use critical writing and reading to develop and represent the processes and products of their critical thinking. For example, writers may be asked to write about familiar or unfamiliar texts, examining assumptions about the texts held by different audiences. Through critical writing and reading, writers think through ideas, problems, and issues; identify and challenge assumptions; and explore multiple ways of understanding. This is important in college as writers are asked to move past obvious or surface-level interpretations and use writing to make sense of and respond to written, visual, verbal, and other texts that they encounter. Teachers can help writers develop critical thinking by providing opportunities and guidance for students to

- read texts from multiple points of view (e.g., sympathetic to a writer’s position and critical of it) and in ways that are appropriate to the academic discipline or other contexts where the texts are being used;
- write about texts for multiple purposes including (but not limited to) interpretation, synthesis, response, summary, critique, and analysis;
- craft written responses to texts that put the writer’s ideas in conversation with those in text in ways that are appropriate to the academic discipline or context;
- create multiple kinds of texts to extend and synthesize their thinking (e.g., analytic essays, scripts, brochures, short stories, graphic narratives);
- evaluate sources for credibility, bias, quality of evidence, and quality of reasoning;
- conduct primary and secondary research using a variety of print and nonprint sources;
- write texts for various audiences and purposes that are informed by research (e.g., to support ideas or positions, to illustrate alternative perspectives, to provide additional contexts); and
- generate questions to guide research.

Developing Flexible Writing Processes

Writing processes are the multiple strategies writers use to approach and undertake writing and research. Writing processes are not linear. Successful writers use different processes that vary over time and depend on the particular task. For example, a writer may research a topic before drafting, then after receiving feedback conduct additional research as part of revising. Writers learn to move back and forth through different stages of writing, adapting those stages to the situation. This ability to employ flexible writing processes is important as students encounter different types of writing tasks that require them to work through the various stages independently to produce final, polished texts. Teachers can help writers develop flexible processes by having students
practice all aspects of writing processes including invention, research, drafting, sharing with others, revising in response to reviews, and editing;
generate ideas and texts using a variety of processes and situate those ideas within different academic disciplines and contexts;
incorporate evidence and ideas from written, visual, graphic, verbal, and other kinds of texts;
use feedback to revise texts to make them appropriate for the academic discipline or context for which the writing is intended;
work with others in various stages of writing; and
reflect on how different writing tasks and elements of the writing process contribute to their development as a writer.

Composing in Multiple Environments
Composing in multiple environments refers to the ability to create writing using everything from traditional pen and paper to electronic technologies. All forms of writing involve technologies, whether pen and paper, word processor, video recorder, or webpage. Research attests to the extensive writing that students produce electronically; composing in or outside of school, students and instructors can build on these experiences. As electronic technologies continue to spread and evolve, writers (and teachers) need to be thoughtful, effective users who are able to adapt to changing electronic environments. For example, a writer might be asked to write a traditional essay, compose a webpage or video, and design a print brochure all based on similar information. While many students have opportunities to practice composing in electronic environments, explicit and intentional instruction focusing on the use and implications of writing and reading using electronic technologies will contribute to students’ abilities to use them effectively.

Teachers can help writers develop as thoughtful, effective users of electronic technologies by providing opportunities and guidance for students to

- use a variety of electronic technologies intentionally to compose;
- analyze print and electronic texts to determine how technologies affect reading and writing processes;
- select, evaluate, and use information and ideas from electronic sources responsibly in their own documents (whether by citation, hotlink, commentary, or other means);
- use technology strategically and with a clear purpose that enhances the writing for the audience;
- analyze situations where print and electronic texts are used, examining why and how people have chosen to compose using different technologies; and
- analyze electronic texts (their own and others’) to explore and develop criteria for assessing the texts.
General Instructor Information, Syllabus Requirements and Policies
First-Year Writing Administrative Duties

Dr. Scott Payne, Chair of the Writing Department
spayne@uca.edu
(501) 450-3344

- Formal grade appeals
- Formal academic integrity violations
- Time conflicts with department faculty meetings
- Time conflicts with department-focused program development workshops
- Approval to drop a student based on behavioral issues
- Contact with parents who have signed the FERPA forms
- Notification that an instructor will miss a class

Dr. Carey Smitherman, Director of First Year Writing
csmitherman@uca.edu
(501) 450-3345

- Curricular issues (i.e. textbooks, scheduling of first-year writing courses, assignments, syllabi, etc.)
- Informal grade complaints for WRTG 1310 & 1320
- Questions/concerns about plagiarism
- Meetings with students about plagiarism
- Behavioral issues in WRTG 1310 & 1320
- Time conflicts with Composition program development workshops
- Questions/concerns with Residential College sections of WRTG 1310
- Questions/concerns with University College clusters
- Decisions and guidance concerning “X” grades
- Advice about what to do if an instructor needs to miss a class

Either
- Small/informal questions or concerns
- Urgent issues
Guidance on Common Procedures Related to First-Year Writing

Informal Grade Complaints

If a student has questions about a grade in a course, or on a particular assignment, the following procedure is generally followed:

- Instructor makes an appointment and speaks with the student.
- If this resolves the issue, no further action is necessary.
- If this does not resolve the issue, the Instructor makes an appointment with Dr. Smitherman to discuss the issue.
- After this discussion, the Instructor has the student make an appointment with Dr. Smitherman.
- Formal grade complaints issues should be addressed to Dr. Payne.

Plagiarism Procedures

If you believe a student has violated the Academic Integrity Policy, the following procedure is generally followed:

- Instructor documents the plagiarism by attaching evidence to a draft of the paper, clearly marking offending passages in both the draft and the attached sources.
- Instructor contacts student directly, either in person or using a UCA e-mail account (bcc Dr. Smitherman on any e-mail exchanges), and requests an in-person discussion with the student.
- After discussing the issue with the student, the instructor determines the best course of action for the issue.

If the instructor feels that the student should be reported for violating the Academic Integrity Policy, then:

- Instructor makes an appointment with Dr. Smitherman to discuss the issue and the documentation gathered earlier.
- Instructor fills out a Violation of Academic Integrity Form (located in the department workroom)
- Instructor attaches the Violation of Academic Integrity Form to the plagiarism documentation gathered earlier.
- Instructor places this documentation in Dr. Smitherman’s mailbox or gives it to her in person. She will review the materials and sign them.
- Dr. Smitherman will pass the materials on to Dr. Payne (or Dr. Ruud), who will forward them to the Provost’s office.
Syllabus Policies and Procedures

Syllabus Checklist

Course & Contact Information
- Instructor Name
- Semester/Year
- Official Course Name
- Course Number/CRN
- Time/Location
- Instructor office location and phone number
- Instructor email address
- Office hours (1 ½ per course per week plus additional availability to equal 30 additional minutes per class per week)

Course Details
- Course objectives and requirements
- Catalog course description (including placement/pre-requisites)
- Instructor Course Description
- Required Textbooks and Course Materials
- Description of all major assignments and exams with due dates
- Daily schedule (including a “right to make changes” statement to the schedule)
- Points breakdown
- Grading Scale
- Encourage review of the student handbook

Policies
- Attendance and drop policy
- Late Work Policy
- Statement on Plagiarism
- UCA’s Academic Integrity Policy
- Sexual Harassment Policy
- American Disabilities Act statement (450-3613, Student Health 212)
- Disruptive Student Behavior Statement
Department of Writing Approved Policies

Approved December 2008

A. On Attendance

If a student in the Department of Writing misses two weeks’ worth of classes—i.e., six classes of a MWF course, four classes of a TTH or MW course, or two classes of a one night a week course—and/or a student in a MWF or TTH class misses a week’s worth of classes consecutively without contacting the instructor, the instructor may drop the student from the course. When dropping a student for non-attendance, the instructor will assign a WF, WP, or W, as appropriate.

B. On Plagiarism

If a student in a Writing Department course turns in a paper that includes an extended passage that has been a.) written for him or her by someone else for pay or as a favor, or b.) copied from a print or electronic source written by another author, even if some of the words have been changed, that student will immediately be dropped from the course, receiving a WF grade. In addition, notification will be sent from the Writing Department office to the Office of the Provost documenting the student’s academic misconduct. This documentation will be retained permanently at the Office of the Provost.

If a student in a Writing Department course turns in a paper that has borrowed from other sources without giving complete and unambiguous credit to every source (e.g., quotation marks are not included around all direct quotations, in-text citations are missing, the bibliography is missing or incomplete), that paper will receive a grade of 0 (zero). If the instructor deems the plagiarism to be accidental, the instructor may allow the student to revise the paper for a higher grade.

C. On Incompletes

It is the policy of the Department of Writing that an incomplete (X grade) may be assigned only under extraordinary circumstances, such as a documented medical emergency, a death in the student’s immediate family, an unavoidable legal responsibility (e.g., jury duty, military service), a natural disaster that has affected the student’s own home or immediate family, or extended university closure. An incomplete grade may also be assigned for courses that extend beyond the regular end of term. However, an incomplete may be assigned only if the student remained in good standing for the first ¾ of the semester.
When assigning an incomplete grade, the instructor should establish a written contract with
the student specifying exactly when the missing work must be turned in. However, the
student may not turn in the missing work any later than the end of the first month of the
following semester—excluding summer. Specifically, any student assigned an X grade for
a fall semester class or a winter intercession class may not turn in the missing work any
later than the end of the first month of the spring semester. Any student assigned an X
grade for a spring semester class, a May intercession class, or a summer term class may
not turn in the missing work any later than the end of the first month of the fall semester.

D. On Syllabus Information

Syllabi distributed to students in the Department of Writing must include all of the following:
a.) instructor’s name, b.) semester, year, course number, section number, time, and
location of the class, c.) instructor’s office hours, office location, and office phone number,
d.) course objectives and requirements, e.) catalogue description, f.) list of required
textbooks and other course material, g.) description of all major assignments and
examinations with due dates, h.) grading policies, including a breakdown of the value of
different assignments, i.) attendance and drop policy, j.) statement on academic
dishonesty/plagiarism, k.) Student Handbook references to other policies, specifically the
Sexual Harassment Policy and Academic Policies, l.) the following Americans with
Disabilities Act Statement: The University of Central Arkansas adheres to the requirements
of the Americans with Disabilities Act. If you need an accommodation under this Act due to
a disability, please contact the UCA Office of Disability Services, 450-3613.

Additionally, instructors are encouraged to include a personalized description of the course
and a schedule of daily assignments in as much detail as possible.

E. On Office Hours

All instructors in the Department of Writing are required to keep 1½ office hours per
week for every course taught, with a maximum requirement of six office hours per week.
Additionally, instructors must be willing to meet with students by special appointment for up
to two additional hours per week.

F. On Disruptive Behavior

Any student in a Writing Department class whose behavior regularly interferes with the
instructor’s ability to conduct the class and foster student learning, or who exhibits a
behavior so outrageous as to severely impede the conduct of a class, may be dropped by
the instructor after the instructor consults with the department chair. Prior warning will be
provided to the student when possible, but under extraordinary circumstances such
warning may not always be possible.
When dropping a student for disruptive behavior, the instructor will assign a WF grade, specifying on the Drop for Non-Attendance form that the grade is assigned for “disciplinary action.” A record of this disciplinary action will remain permanently on file with the university and the instructor will keep permanent record of dropping the student for disruptive behavior.

Additionally, when dropping a student for disruptive behavior, the instructor is encouraged to submit to the Dean of Students a list of the problematic behaviors.

G. AfterWords

AfterWords is a university-sponsored academic event held every year. It is both a writing competition and a student reading held among Residential College students enrolled in Writing 1310 each fall. The writing competition provides a real incentive and reward for good student writing by offering students the opportunity to share their writing with students from other classes, to learn from each other, and have their hard work recognized and praised by peers and faculty.

All writing faculty who teach RC sections of 1310 will nominate student essays for the writing competition (time line TBA). All nominees will participate in the event by reading their nominated piece of writing to a student audience. Nominated essays will be judged anonymously by writing department faculty, and winners will be announced at the end of the day-long event when prizes will be awarded.

AfterWords 2013: November 25

H. Academic Integrity Statement

Note: Added in the Fall of 2010, the following statement must be in the course syllabus.

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university’s Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.
I. Emergency Procedures Summary

**Note:** *Added in the Fall of 2013, the following statement must be in the course syllabus.*

An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at [http://uca.edu/mysafety/bep/](http://uca.edu/mysafety/bep/). Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

J. Sample Syllabus Policy Language

**Plagiarism:** Plagiarism is the intentional or unintentional borrowing or stealing of another’s words, thoughts, or ideas and passing them off as your own. If a student in a Writing Department course turns in a paper that includes an extended passage that has been a) written for him or her by someone else for pay or as favor, or b) copied from a print or electronic source written by another author, even if some of the words have been changed, that student will immediately be dropped from the course, receiving a WF grade.

If a student in a Writing Department course turns in a paper that has borrowed from other sources and fails to give complete and unambiguous credit to every source (e.g. quotation marks, in-text citations, or the bibliography is missing or incomplete), that paper will receive a grade of 0 (zero).

**Grievance Procedure Statement:** Students who have a grievance about this course in any way should talk to the instructor as soon as possible. If students believe the outcome is unjustified, they may contact the Director of First-Year Writing, 450-3345.

K. Evaluations (Fall & Spring)

Student evaluations of a course and its professor are a crucial element in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the twelfth week of instruction [insert date] through the end of finals week by logging in to myUCA and clicking on the Evals button on the top right.
Sample Syllabi
Writing 1310
Syllabi
Syllabus—Composition 1310—Fall Semester 2012
CRN:11089 & 11092

Instructor: Dr. Carey Smitherman  Office: Thompson 306
Office Phone: 450-3345  Email: csmitherman@uca.edu
Office Hours: TR 12:30-1:30, MW 11-12, and by appointment

Required Texts & Materials:


You should bring the assigned texts, a pen for in-class writing, and paper to each class.

*You are required to check your UCA email address regularly for any important messages regarding this class and/or your work.

What is Composition 1310?

This course is part of UCA’s general education program and is required of all students during the first semester they are eligible to enroll. This course introduces students to the writing process, focusing on audience, invention, and arrangement, and will be conducted as a workshop. The prerequisite for the class is an ACT score of 19 or higher or completion of UNIV 1300 with a grade of C or higher (student may be participating in a cluster).

The fact that this writing class is built upon communication skills that you have been exercising for most of your life should provide you with some measure of comfort, should you be wondering how “tough” it is going to be. The fact that it is intended to advance these skills toward your other college work and toward post-college writing necessities and opportunities should assure you that your time in this class will be well spent. Read the syllabus which follows and be mindful of the several requirements that must be met. You will get out of this class what you put into it. Writing is a skill that must be practiced in order for you to be successful, and that is what we will do: practice writing. We will write informally and formally, and this experience will give you a strong foundation for your future writing experiences.
What are you expected to learn in this class?

1. **Sizing up the Communication Situation**— By the end of this class, you should be able to perform the following communication tasks that demonstrate a well-grounded **Rhetorical Knowledge**:
   - Understand writing as a purposeful activity
   - Understand and use personal experience appropriate to the rhetorical situation
   - Recognize and respond to the needs of academic, professional, and other educated audiences
   - Recognize and respond appropriately to different kinds of rhetorical situations
   - Understand and use conventions of format and structure appropriate to the rhetorical situation
   - Acknowledge and adopt appropriate voice, tone, and level of formality
   - Understand how occasion, purpose, and audience shape reading and writing
   - Demonstrate a knowledge of the various strategies for engaging in academic conversations, drawing on personal experiences and other sources
   - Understand writing as a knowledge-creating activity

2. **Key Intellectual Components**— By the end of this class, you should be able to connect the all-important dots between **Critical Thinking, Reading, and Writing**. This means that the following tasks should come to you with more awareness and writerly ease:
   - Use writing and reading for inquiry, learning, thinking, and communicating
   - Engage in an ongoing conversation with the ideas of others
   - Use language to accomplish goals
   - Find, evaluate, analyze, and synthesize appropriate sources

3. **Step-by-Step**— This class should give you crucial flexibility with the following **communication Process** tasks:
   - Compose multiple drafts to create and complete a successful text
   - Develop flexible strategies for generating, revising, editing, and proof-reading
   - Engage in writing as an open process that permits writers to use later invention and re-thinking to revise their work
   - Employ the collaborative and social aspects of writing processes
   - Critique their own and others’ works
   - Write a well-organized essay that offers a clear thesis and effectively supports and develops that thesis
   - Compose in a variety of types of discourse, from narrative to analytical to persuasive

4. **Comforting Familiarities**— Your mastery of the following **Conventions** of writing are, of course, key to clear and successful communication:
   - Demonstrate a knowledge of common patterns of organization appropriate to different occasions, purposes, and audiences, such as chronological and climactic order
   - Demonstrate a knowledge of discourse conventions ranging from structure and paragraphing to tone and mechanics
   - Demonstrate control of such surface features as grammar, punctuation, and spelling
   - Demonstrate an understanding of basic principles for integrating source materials into their writing, including a) the ability to use quotations and paraphrases without violating principles of fair usage and b) the ability to provide in-text documentation and MLA or APA bibliographic entries
   - Demonstrate a knowledge of common strategies of development, such as exemplification and elaboration
Policies:

Attendance and Drop Policy: Attendance is crucial for a student’s success in this class. Any absence detracts from your final participation grade. You should make every effort to arrive on time and stay for the entire class. Any in-class writings or quizzes cannot be made up, regardless of the reason for the absence. If a student in the Department of Writing misses two week’s worth of classes, the instructor may drop the student from the course. When dropping a student for non-attendance, the instructor will assign a WF, WP, or W, as appropriate. It is your responsibility to contact me about missed class work and to turn in assignments ahead of time so they are not late when you anticipate an absence. **There is no difference between “excused” and “unexcused” absences in this class.

Plagiarism: Plagiarism is the intentional or unintentional borrowing or stealing of another’s words, thoughts, or ideas and passing it off as your own. Plagiarism is a serious offense and will not be tolerated in this course. If a student in a Writing Department course turns in a paper that includes an extended passage that has been a) written for him/her by someone else for pay or as a favor, or b) copied from a print or electronic source written by another author, even if some of the words have been changed, that student will immediately be dropped from the course, receiving a WF grade. An Academic Integrity Violation form will also be turned in to the University.

If a student in a Writing Department course turns in a paper that has borrowed from other sources and fails to give complete and unambiguous credit to every source (i.e. quotation marks, in-text citations, or the bibliography is missing or incomplete), that paper will receive a grade of 0 (zero).

Academic Integrity: The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university’s Academic Integrity Policy, approved by the Board of Trustees and Board Policy No. 709 on February 10, 2010, and published in the Students Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade for the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student’s acceptance of this university policy.

Late & Unacceptable Work: I plan to give you substantial amounts of time to complete your out-of-class work, so have it ready on time. “On time” means during the class period or other stated submission time—and anything else is counted a day late. You may turn in papers late, but for each calendar day the paper is late, I will lower the paper’s FINAL grade a letter from the grade it would have received if handed in on time. I will accept no work after a calendar week’s lateness. Don’t fall into this trap.
Papers not meeting the basic requirements of length, subject matter, sources, and presentation will not be graded. They will be returned for rewriting and will be rightfully counted as late papers. If you see some insurmountable difficulty in getting your paper in on time, you need to see me before the due date, not after. I will do my best to return your graded papers promptly.

**Printed Assignments:** All out-of-class writing assignments must be typed or otherwise electronically or mechanically printed and stapled together before class. I do not have a stapler, and I will not excuse you from class to print your assignment.

**Corrections & Rewrites:** You will have two submissions for your papers. The first submission will be commented on and returned; this submission will not necessarily be given a grade. You will then rewrite this paper for a second submission and your final grade, unless, of course, the grade on your first submission is one that you wish to keep.

Unless otherwise stated, rewrites and corrections are due one week after the paper is returned to you. For a corrected paper to receive credit, the corrections must be fully and satisfactorily completed to my specifications. It must also be turned in with the original copy of the paper, along with my comments. For added text in the rewrite, please underline, highlight, or indicate in some way the new material in the final copy. Also, your editorial comments may be placed in the margins of the papers or typed, parenthetically, in the body of the paper. I encourage any editorial comment that you wish to include in your rewrite, as they demonstrates to me necessary and interesting aspects of your rewriting.

Full rewrites must substantially address the weaknesses in the paper, and they must demonstrate a significant improvement in the quality of the work—so judged at my discretion—to receive a higher grade. Papers remanded to the University Writing Center will receive a failing grade on the rewritten draft if it has not been submitted to a tutor and rewritten under meaningful supervision. I will gladly make corrective comments on late papers, but I will allow no grace changes for rewrites on late papers.

**Disruptive Behavior Statement:** Any student in this class whose behavior regularly interferes with the instructor’s ability to conduct the class and foster student learning, or who exhibits a behavior so outrageous as to severely impede to conduct of a class, may be dropped by the instructor (resulting in a WF grade and specifying on the form that the grade is assigned for “disciplinary action”). Further, a record of this disciplinary action will remain permanently on file with the university. Prior warning will provided to the student when possible. **During class, cell phones must be turned off. If your cell phone disrupts the class, you may be asked to leave class that day.**

**Americans with Disabilities Act Statement:** The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact and UCA Office of Disability Services, 450-3613, and notify your instructor.
Sexual Harassment Policy: Harassment by any faculty member, staff member, or student is a violation of both law and University policy and will not be tolerated. Please read the appropriate pages of your Student Handbook for the policies, definition, and procedures concerning harassment. If you have questions or concerns, please contact your instructor or the director of first-year writing. Individuals who believe they have been subjected to harassment should report the incident promptly to their academic dean or to a departmental chair or directly to the University's Affirmative Action officer, legal counsel, or assistant vice-president for human resources.

Special Problems: If, during any point of the semester, you find that personal problems are keeping you from completing your coursework, you may find it beneficial to visit the counseling center. All students are entitled to free, confidential, professional counseling. Please contact the University Counseling Center at 450-3138.

Digital Back-Up Policy: It is your responsibility to keep back-up copies of all your work in this course (including drafts). You may not use lost work as an excuse to turn in work late.

Student Evaluations: Student evaluations of a course and its professor are a crucial element in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the twelfth week of instruction [November 12, 2012] through the end of finals week by logging in to myUCA and clicking on the Evals button on the top right.

Other Policies: You should familiarize yourself with all academic policies in your Student Handbook.

Writing Requirements

Papers: We will have three key writing projects during this semester, plus a final exam. The specific instructions for the preparation and presentation of your work will be covered thoroughly in class.

Paper Due Dates: These dates may be flexed a bit due to circumstances, but they will not be altered greatly, nor will they be altered without significant notification.

Profile/Description Essay---------due Tuesday, September 11
Exploratory Example Essay------due Tuesday, October
Definition Essay------------------due Tuesday, November 27
All Rewritten Essays-----------due Tuesday, December 4
Final Exam Essay--------------due on Dec. Final Exam Date
Assignment Descriptions and Grade Distribution:

1. **Profile/Description Essay**: For this essay, you’ll be writing a description based on personal experience. You’ll incorporate elements of clear thesis design, descriptive strategies, narration, and figurative language. **15%**

2. **Exploratory Example Essay**: In this assignment, you’ll begin to more fully incorporate your intellectual curiosity in deciding on both your topic and research. You’ll conduct surveys and interviews to answer a question you have posed in your paper. In the process of answering the question, you’ll construct an argument, using primary research to support your points. **20%**

3. **Extended Definition Essay**: In this essay, which will be your largest project, you will use elements of extended definition (along with your choice of another strategy) to construct an argument about your definition of art. You will use secondary research (articles, books, etc.) to narrow your focus. **25%**

4. **Final Exam Essay**: For your final, you will write a meta-cognitive piece, reflecting on your experiences of “college writing.” **10%**

5. **Participation**: As mentioned earlier in the syllabus, participation is key in this course. Participation includes being prepared and responding in class as well as the process work you will do throughout the semester on each of your assignments. Therefore, a percentage of your final grade will be determined by your level of participation. **30%**

**Grading Criteria:**

**A**: Excellent work. Texts receiving an A do an excellent job of answering the assignment. They show excellent control of technical writing as presented in class, particularly in choosing and shaping material for intended audiences and purposes. They have few or no mechanical errors and are well edited throughout.

**B**: Very good work. Texts receiving a B answer the assignment well. With one or two small lapses, they show clear control of technical writing as presented in lectures,
discussed with examples, and described in the textbook. They have few or no mechanical errors and are generally well edited.

**C:** Satisfactory work. These texts answer the assignment satisfactorily. They show general control of technical writing as presented in class. They may have a few errors in mechanics and lapses in editing.

**D:** Poor work. These texts make some attempt to answer the assignment but they have serious flaws. For example, they may demonstrate striking gaps in control of technical writing. Or they have a number of errors in mechanics that interfere with readability in several parts of the text. Or their material may be wholly or partially inappropriate for its audience. Or parts of the text may need editing for clarity.

**F:** Unsatisfactory work. These texts do not answer the assignment. Or they do not demonstrate control of technical writing. Or they may display severe mechanical errors or problems in clarity.

**Tentative Class Schedule:**

<table>
<thead>
<tr>
<th></th>
<th><strong>Tuesday</strong></th>
<th><strong>Thursday</strong></th>
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<tbody>
<tr>
<td>8/23</td>
<td></td>
<td>Intro; Syllabus Review; Freewrite; Lester Faigley video</td>
</tr>
<tr>
<td>8/28 &amp; 30</td>
<td>Discuss WWAT Ch. 1 (pp. 1-13) and Ch. 3; Handout Profile/Description Essay; Pre-write on subject selection</td>
<td>Discuss WWAT Ch. 1 ¼ (pp. 33-34) and 2; sample student essay; Subject due; Relationship between thesis and topic sentences; audience and purpose; ethos of writer</td>
</tr>
<tr>
<td>9/4 &amp; 6</td>
<td>Discuss Peer Response; review rubric and explain grading policy; discuss essay mapping and presentation of main points</td>
<td>Peer response; Profile/Description Essay (bring 3 printed copies of your draft)</td>
</tr>
<tr>
<td>9/11 &amp; 13</td>
<td><strong>Profile/Description Essay due;</strong> Handout Exploratory Example Essay; subject selection; importance of validation of writer and subject; Fundamentals of interview; formulating a good survey instrument</td>
<td>Discuss WWAT Ch. 4; Survey procedure and purpose finalized; discuss thesis and purpose of Essay II</td>
</tr>
<tr>
<td>9/18 &amp; 20</td>
<td>Rewriting procedures and protocol for Essay I; Fundamentals of editing and revision (Bring Little Seagull Handbook)</td>
<td>Survey results due, typed; Presenting survey findings to class; Shaping findings for purpose and audience</td>
</tr>
<tr>
<td>9/25 &amp; 27</td>
<td>Shaping your point; audience and purpose</td>
<td>Peer Response; Exploratory Example Essay</td>
</tr>
<tr>
<td>10/2 &amp; 4</td>
<td><strong>Exploratory Example Essay due</strong> Introduction to research via Google; In-class workshop--</td>
<td>Tour of Gene Hatfield’s yard—details to follow</td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Discussion</td>
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<tr>
<td>10/9 &amp; 11</td>
<td>Introduction to library research databases for Essay III; Discuss WWAT Ch. 9</td>
<td>Proper documentation and citation format; examples of good student research; Discuss “The Throne of the Third Heaven of the Nation’s Millennium General Assembly”</td>
</tr>
<tr>
<td>10/16 &amp; 18</td>
<td>Discuss readings (from class handouts)</td>
<td>Discussion of quality and reliability of sources; Discuss WWAT Ch. 5 &amp; 6</td>
</tr>
<tr>
<td>10/23-25</td>
<td>Discussion of quality and reliability of sources; Discuss WWAT Ch. 7 &amp; 8</td>
<td>Fall Break</td>
</tr>
<tr>
<td>10/30-11/1</td>
<td>Introduction to library research databases for Essay III</td>
<td>Bibliography for Essay III due; Workshop on integration of source material</td>
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<tr>
<td>11/6-8</td>
<td>Workshop on integration of source material</td>
<td>Peer Response of Essay III</td>
</tr>
<tr>
<td>11/13-15</td>
<td><strong>Individual Conferences</strong></td>
<td><strong>Individual Conferences</strong></td>
</tr>
<tr>
<td>11/20</td>
<td>Second Peer Response of Essay III</td>
<td>Thanksgiving break</td>
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<tr>
<td>11/27-29</td>
<td><strong>Definition Essay Due; Final Assignment Details</strong></td>
<td>Final Assignment Details</td>
</tr>
<tr>
<td>12/4-6</td>
<td>Final Assignment Details</td>
<td>Final Assignment Details</td>
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Syllabus 1310
Introduction to College Writing 1310—Fall 2012

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Sophie Bradford</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office:</td>
<td>Thompson 302</td>
</tr>
<tr>
<td>Phone:</td>
<td>450-3464 (note: I cannot make long-distance calls; you’re far more likely to reach me via email).</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:sophieb@uca.edu">sophieb@uca.edu</a></td>
</tr>
<tr>
<td></td>
<td>I live an hour away from campus; if I am unable to make it here, then I will email the class with instructions. Additionally, I may email useful and interesting articles and other information from time to time, and, of course, I’m available to answer questions and provide help with writing via email. Be sure to check your email regularly.</td>
</tr>
<tr>
<td>Blackboard:</td>
<td>All the class assignments, grades, and the class calendar can be found on Blackboard (log in to MyUca, click on My Courses) or paste <a href="http://faculty.uca.edu/sophieb/">http://faculty.uca.edu/sophieb/</a> into your browser’s address bar. If you do not have easy access to a computer with internet connection, then print out assignments and the monthly calendar.</td>
</tr>
</tbody>
</table>
| Class Times: | 10714 8:00am-8:50am MWF Short Denny  
10786 10:00am-10:50am MWF Thompson Hall 103  
10907 12:00pm-12:50pm MWF Thompson Hall 102  
11005 2:00pm-2:50pm MWF Short Denny |
| Office Hours: | 9:00am--10:00am, 11am--12pm MWF and by appointment. (Take advantage of this time to discuss your work with me). |
| Required Text: | There is no required text, but you are required to do some reading (the New York Times, Torreyson Library’s database articles, and reliable Internet articles). In addition, I do ask that you consult: Hacker Handbook. Purdue University’s Online Writing Lab UCA’s Writing Center for information about grammar, punctuation, mechanics, spelling, citations, and documentation style etc: |

- I also require that you download Dropbox. Dropbox is a Web-based file hosting service that uses cloud storage, so even if your computer crashes, you will never lose your work—no more my-technology-device-ate-my-homework.
- If you have a cell phone, leave it your backpack. If your cell phone is out of your backpack, I reserve the right to confiscate it for the duration of the class.
- Introduction to College Writing is, well, a writing class, so it’s prudent to bring things to write with and on.

UCA’s Catalog Course Description

1310 Introduction to College Writing is part of the general education program and required of all students during the first semester they are eligible to enroll. This course introduces students to the writing process, focusing on audience, invention, and arrangement, and will be conducted as a workshop.

Prerequisite: ACT score of 19 or higher or completion of UNIV 1300 with a grade of C or higher.
UCA’s General Education Program seeks to help “prepare students to be lifelong learners with the intellectual and emotional skills to tackle the great changes they will undoubtedly experience during their adult lives.” The key benefit of general education classes—in the sciences, the social sciences, or the humanities—is the time to develop intellectual curiosity and the skills to satisfy that curiosity. Those are transferable skills regardless of your major, and your job in college is to work on developing them. But don't be put off by the grandness of those ideas or the work that's required—make learning fun; making learning interesting; make learning about resilience. This course is designed to introduce you to the kind of writing which will be expected from you at the college level. We write to communicate to others. We write to convince others that our position has validity. Writing can become a medium for self-reflection, self-expression, and communication, a means of “coming to know” for both the writer and audience.

Learning to write requires writing. Writing is a skill which can be learned and refined. Ultimately, writing takes practice, and as a writer, you will have opportunities to write both in the classroom as well as outside. The goal for this class is to give you enough practice writing so that you can become a more effective writer by the end of the semester than you were at the start.

As we delve into the course, I hope you will discover that writing, reading, and learning are intricately intermeshed. Writing is based on experience--experience with a text or personal experience--and that reading is a means to broadening experiences, especially when actively engaged in your reading.

At the heart of both writing and reading is thinking, and this course will challenge you to think in ways that you may not have previously been asked to think.

Embrace the journey!

**Course Objectives (web link)**

By the end of Writing 1310, students should demonstrate an understanding of rhetorical knowledge; demonstrate critical thinking, reading, and writing skills; understand writing is a process; and demonstrate a knowledge of conventions.

**Assignments:**

Over the course of the semester, you will write 5 essays. In addition to the 5 essays, you are asked to keep freewrite and response journals, and respond to your peers' writing in written form.

**Writing Project #1:** Exploring Me And You. Part I: You will write a personal essay that describes a complexity in your life. Part II: You will write an exploratory essay using the personal essay of a classmate as a basis for that exploration.

**Writing Project #2:** Exploring the New York Times. Part I: You will write an essay that responds to a New York Times article. Part II: You will write an exploratory essay using the response essay of a classmate and his or her chosen New York Times article as a basis for that exploration.

**Writing Project #3:** Persuading Your Audience. You will write an essay that works to persuade a chosen audience of a particular issue using part II of a classmate's exploratory essay as a basis for that argument.

**Response Journal:** Once a month you will respond to an opinion piece in the *New York Times.*

**Freewrite Journal:** At the beginning of most class periods, you will freewrite for 5-10 minutes to a prompt.

**Peer Review:** You will provide written feedback to your peers' drafts.
One-on-One Conferences: In order to provide you with as much feedback as possible, not only will you respond in writing to your classmates’ papers in a workshop atmosphere but you will also be given the opportunity to talk with me one-on-one about part II of each writing project. During a conference we will discuss how your paper fulfills the assignment and what you think you’ll do to improve the paper (bring a notebook to jot down ideas). Class is cancelled for this purpose on:
Wednesday, October 3rd
Friday, October 5th
Wednesday, November 7th
Friday, November 9th
Monday, December 3rd
Wednesday, December 5th

AfterWords is a university-sponsored academic event held every year. It is both a writing competition and a student reading held among Residential College students enrolled in Writing 1310 each fall. The writing competition provides a real incentive and reward for good student writing by offering students the opportunity to share their writing with students from other classes, to learn from each other, and have their hard work recognized and praised by peers and faculty.

All writing faculty who teach RC sections of 1310 will nominate student essays for the writing competition (time line TBA). All nominees will participate in the event by reading their nominated piece of writing to a student audience. Nominated essays will be judged anonymously by writing department faculty, and winners will be announced at the end of the day-long event when prizes will be awarded.

Grades: Grading Philosophy and Grade Definitions (web link). Do not wait until the end of the semester to talk to me about your grade--scholarships are not saved during finals.

Subject to change (additional assignments may be included):
Peer Response Workshop 8 @ 15 points each = 120 points
Writing Project #1 Part I: 1 @ 20 points
Writing Project #1 Part II: 1 @ 100 points
Writing Project #2 Part I: 1 @ 25 points
Writing Project #2 Part II: 1 @ 100 points
Writing Project #3: 1 @ 100 points
Freewrite Final 1 @ 10 points
Your Contribution: Class participation, response journal pass/fail rate, AfterWords attendance, class attendance, punctuality, initiative, wakefulness, cell phone absence etc. 25 points

Total number of points possible: 500

I neither give extra credit assignments nor give bonus points for attending class.

I do not bump up students’ grades (78% is not a B). However, if you make, for instance, a 79.50% or above, I will bump up your grade to a B.

Students must earn a C in order to pass this class.

The majority of your grade in this course is based on the quality of your written work, which will be calculated on the typical 100% scale:
90% - 100% = A
80% - 90% = B
70% - 80% = C
60% - 70% = D
50% - 60% = F
Assignment Policies: Your work for this class should come from new, original ideas you’ve developed through the drafting process during the current semester.

- If you fail to turn in any parts of any of the writing projects, you will not pass the class.
- I do not print student texts. Do not ask me. You may either email me your Writing Projects, Response Journals, and Freewrite Final or turn in a hard copy. If you choose to email me your assignments you must do so by the time your class meets on the day the assignment is due. Late papers will lose 5 points for each day the paper is late. After 5 days, the paper will receive a grade of 0.
- Peer Responses must be typed hard copies.
- Peer review drafts must be complete in time for peer review. That is, drafts should not be a handwritten paragraph or a carefully constructed outline; these drafts should have a beginning, a middle, and an end. If you do not turn in a complete draft of 4++ doubled-spaced full pages on the day that it is due, you will not be allowed to participate in peer review.
- Part II of Writing Projects 1 and 2 and Writing Project 3 should aim for AT LEAST 5++ pages.
- You should think about your grade for each assignment at the time, and if you have a problem with or are unsure about your grade come and talk with me then, because talking with me at the end of the semester about your grade is way too late.

Class Policies

Attendance: I expect you to attend class. A writing class is not a lecture class. Writing is a process that takes time in class; your contributions and participation are essential to the course and your success in the course. In addition, you are paying (or someone is) a lot of money for your education, so if you choose to miss class, you should consider whether your choice to do so is based on sound reasoning.

- The number of absences allowed include all absences no matter the reason. The fall semester policy allows for 6 absences. If you accrue more than the number of days specified, you may not be allowed to continue in the course and may be assigned a WF for failure to attend.
- If you miss 3 consecutive days of class (without contacting me), I may drop you from the course. If you accrue more than the number of days specified, you may not be allowed to continue in the course and may be assigned a WF for failure to attend.
- If you miss a class, it is your responsibility to contact a classmate or check Blackboard to find out what you missed--I cannot and will not reteach class in an email exchange or 5 minute conversation.
- It is simple common courtesy to email me with a brief reason for your absence.
- I do not accept doctor's notes: if you fail to email me, I will always assume you were not in class because you were sick--days sick (or emergencies) are why UCA has an attendance policy.
- If you are late 10 or more minutes to 5 class periods you will accrue 1 absence.

Plagiarism: If a student in a Writing Department course turns in a paper that includes an extended passage that has been a) written for him or her by someone else for pay or as a favor, or b) copied from a print or electronic source written by another author, even if some of the words have changed, that student will immediately be from the course, receiving a WF grade. In addition, notification will be sent from the Writing Department office to the Office of the Registrar documenting the academic misconduct.
Continued enrollment in this course affirms a student’s acceptance of this university policy.

If a student in a Writing Department course turns in a paper that has borrowed from other sources without giving complete and unambiguous credit to every source (e.g., quotation marks are not included around all direct quotations, in-text citations are missing, the works cited is missing or incomplete), that paper will receive a grade of 0 (zero).

Review UCA’s Academic Integrity: FAQs and Everything You Need to Know About Plagiarism (web links)

Disruptive Behavior: If your behavior regularly interferes with my ability to conduct the class and foster student learning, or if you exhibit a behavior so outrageous as to severely impede the conduct of a class, you may be dropped from the class. Prior warning will be provided to you when possible, but under extraordinary circumstances such warning may not always be possible. If I drop a student for disruptive behavior, I will assign a WF grade specifying that the grade is assigned for “disciplinary action." A record of this disciplinary action will remain permanently on file with the university.

Special Problems: If, during any point of the semester, you find that personal problems are keeping you from completing your course work, you may find it beneficial to visit the counseling center. All students are entitled to free, confidential, professional counseling. Please contact the University Counseling Center at 450-3138. They are located in the Student Health Center, suite 327.

Evaluations: Student evaluations of a course and its professor are a crucial element in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on Monday, November 12 through the end of finals week by logging in to myUCA and clicking on the Evals button on the top right.

Grievance Procedure: If you have a grievance about this course in any way, you should talk to me as soon as possible. If you believe the outcome is unjustified, you may contact the Director of First-Year Writing, 450-3345.

UCA Policies

Academic Integrity Policy: The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student’s acceptance of this university policy.

Disability Policy: The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Office of Disability Services, 450-3613. Please feel free to discuss this issue with your instructor, in private, if you need more information.

Sexual Harassment Policy: Harassment by any faculty member, staff member, or student is a violation of both law and University policy and will not be tolerated. Please read the appropriate pages of your Student Handbook for the policies, definition, and procedures concerning harassment. If you have questions or concerns, please contact your instructor or the chair.
Individuals who believe he or she has been subjected to harassment should report the incident promptly to the academic dean or to a departmental chair or directly to the university's Affirmative Action officer, legal counsel or assistant vice president for human resources.

**Other Policies:** You should familiarize yourself with all academic policies in your Student Handbook (web link).
Writing 1320
Syllabi
**Academic Writing & Research—Dr. Kyle Mattson**

**Course Syllabus & Policies**

* This document is your guide to our course policies and procedures for WRTG 1320. Though this syllabus may change if needed, I will notify you in class of any material changes.

**EXPECTATION OF PROFESSIONALISM**

I expect professionalism from ALL students! (See Points 1-4 below as well as the section on “Attendance.”)

1.) **I enter WFs when submitting drop for non-attendance forms** for those who exceed the number of allowed absences.

2.) **You will earn a full grade lower on your final course grade** if you use up your allowed absences. (Again, see section on “Attendance.”) If you do not watch your attendance, you will end the semester expecting one grade only to find out that you have earned a full grade lower. If this happens to you, it reflects the cause-effect of your involvement in the class for the entire semester.

3.) **In-class use of social media outside of allowed time (e.g., scheduled research).** I do not like to police the classroom, so I will not remind you to stop using these devices outside of allotted times. I will, however, make a notation next to your name for each incident I observe. If I make 3 such notations next to your name, your final grade will go down by a full letter grade. In combination with the poor attendance penalty (see above), you could potentially see your final grade dropped by 2 full letter grades.

4.) **You must revise Project 3 for the end of semester.** At best, this revision could result in a full grade letter higher than your original result on this project. Conversely, if you fail to revise this, your original grade for will go down by a full letter grade. Please note, your Project 3 revision will be graded higher only if you complete a comprehensive revision of this text, submitting all required items together (i.e., revised draft along with initial instructor-marked draft and instructor-marked grading rubric). Making sentence level edits does not qualify as a comprehensive revision. Revision means reorder, adding and subtracting from your text in both relevant and enterprising ways. Because word counts matter to project scope in a writing class, you must reach the originally required word count before I will consider it a revision. If it falls short, your original grade on this project will fall one full letter grade.

**Office Hours & Contact Information**

Thompson 313: M/W 9:00 am – 12:00 noon and by in-class sign-up.

Email: kmattson@uca.edu (Please send major project drafts to this email at scheduled deadlines.)
Class Time & Location

Regular Semester: Jan 11 – Apr 24, 2013
CRN 22498: MWF 12:00 - 12:50 pm, WTH 202

Scheduled Final Exam by CRN:
22498 Wed., May 1, 2013 (11:00 am to 1:00 pm)

Required Texts & Course Materials

- Manila jacket file (find these at Wal-Mart or other office supplies stores)
- Research & Revision Notebook (for taking research and revision notes)
- Thumb drive (for backing up work)

*Note:* Save your work to multiple locations to prevent data loss.

Course Description in Undergraduate Bulletin
(Document No. 4.03.06)

1320 WRITING & Research Part of the general education program and required of all students during the first semester they are eligible to enroll. The course introduces students to academic argument based on substantiating, evaluating, and proposing claims. Research strategies are central to the course, which will be conducted as a workshop. Prerequisite. WRTG 1310 with a grade of C or higher. Fall, spring, summer.

Course Objectives

Besides writing and revising texts, we communicate as citizens who care. To accomplish these course objectives for our class, you must do the following:
1.) Choose and research topics that are relevant to current academic conversations.
2.) Actually care about your chosen topics. (After all, you chose them.)
3.) State, refine, support, and succeed in arguments that emerge from research. (Do not lead your research with a conclusion.)
4.) Write in an original voice that is both flexible and relevant to your purpose and audience.
5.) Proofread and properly format all project papers. (Note: Apply MLA/APA style accurately.)
6.) Meet all stated word-count limits. How could you earn an A or B on a paper that does not meet the required word-count limit (whether minimum/maximum)?

*Note:* A strong paper balances these six aims with other expectations of the grading rubric (including active presence in the classroom during the project period).

Related Goals

- let existing conversations in academia and society prompt further research;
- generate and develop ideas with appropriate invention strategies;
- apply ethos, pathos, logos (rhetorical triangle) to your own, and others’, texts;
- balance genre requirements with creativity;
- give precedence to readers over self;
- focus on synthesis (i.e., balance description, inference, and analysis in papers);
- repurpose selected texts for new fora;
**COURSEWORK**

**Important!** You must complete all four major assignments to pass this course.

**PROJECTS**

- **Project 1:** Research Proposal  
  15%
- **Project 2:** Literature Review  
  20%
- **Project 3:** Major Argument Paper  
  20%
- **Project 4:** Reflective Paper  
  15%

**CLASS PARTICIPATION** (Note: These points cannot be made up after scheduled point allocation)

- **Reading Notes** (1 percentage pt. poss. per reading; there are 10)  
  10%
- **Peer Review Talks** (2 percentage pts. poss. per peer review talk)  
  6%
- **Student-led Readings selected from textbook** (5 percentage pts. poss. per reading presentation)  
  10%
- **Textbook Checks** (2 percentage pts. per textbook check; no partial points; 2 checks)  
  4%

**Reading Notes**

1 percentage point = excellent; .5 pts. = adequate; 0 pts. = less than adequate

- Excellent means a full page of single-spaced, type-written notes.
- Adequate means cursive or hand-printed notes at more than ½ page.
- Less than adequate means anything at or less than ½ page.

**Peer Review Talks**

2 percentage points = excellent; 1 pt. = adequate; 0 pts. = less than adequate

- Excellent means comprehensive treatment in spoken overview of advice you offered to peers during peer reviews. Note: Make sure you take good notes during scheduled peer reviews so you remember the advice you gave.
- Adequate means fairly thorough treatment in spoken overview of advice you offered to peers during peer reviews. Note: Make sure you take good notes during scheduled peer reviews so you remember the advice you gave.
- Less than adequate means anything less than fairly thorough spoken overview of advice you offered to peers during peer reviews. Note: Make sure you take good notes
during scheduled peer reviews so you remember the advice you gave. (Yes, it is possible to give a talk and still gather 0 points.)

Note: I do not reschedule missed talks or presentations. If you should miss a scheduled talk (e.g., Peer Review Talks or Student-led Readings, other than if with my permissions), you will simply miss out on the points.

Student-led Readings (Req. time: 5 minutes per student)

5 pts. = excellent; 4 pts. = adequate; 3 pts. = minimal; 0 pts. = less than minimal

- **Excellent** means meets time target, treats subject matter comprehensively, and involves one’s peers.
- **Adequate** means meets time target, treats subject matter adequately, and involves one’s peers.
- **Minimal** means may fall short of minimum time target (though not necessarily); may attempt to treat subject matter adequately but does not achieve this goal; may attempt to involve one’s peers but does not succeed.
- **Less than minimal** means falls somewhere short of minimal performance (see Minimal).

Note: I do not reschedule missed talks or presentations. If you should miss a scheduled talk (e.g., Peer Review Talks or Student-led Readings, other than if with my permissions), you will simply miss out on the points.

Textbook Checks

2 pts. = acceptable; no pts. = unacceptable

Project Schedules and Deadlines: At the start of each project, I release the project description and related schedule on Blackboard. Apart from major drafts which I accept by email, all other scheduled work is due in class, as indicated in the schedule. (Noted exceptions are when the university shuts down or when I inform you otherwise. If the university ever does shut down, major assignments due by email are still due by their deadlines. Other project work (i.e., work due in class) would be due in the first scheduled class period after shutdown. This rule applies to scheduled presentations/talks, as well.

Late Work: A graded assignment is reduced by a full letter grade for each day it is late, beginning with the day after it was due. Note: I do not reschedule missed talks or presentations. If you should miss a scheduled talk (e.g., Peer Review Talks or Student-led Readings, other than if with my permissions), you will simply miss out on the points.
Attendance / Dropping the Course / Lateness / Attendance and Final Course Grade

Excerpt from "On Attendance," *Department of Writing: Newly Approved Policies*
"If a student in the Department of Writing misses two weeks' worth of classes—i.e., six classes of a MWF course, four classes of a TTH course or MW course, or two classes of a one night a week course—and/or a student in a MWF course or TTH class misses a week's worth of classes consecutively without contacting the instructor, the instructor may drop the student from the course. When dropping a student for non-attendance, the instructor will assign a WF, WP, or W, as appropriate." In the summer, this policy works out to the equivalent of missing any 4 classes.

Our Attendance Policy

*Students will fail for poor attendance.* I always submit a WF on the “Drop for Non-Attendance Form” for any student who exceeds the limit on absences. The only exception is when a student communicates within the guidelines of a narrow window (or grace period). For students who notify me in advance of their last absence that they have a legitimate reason for missing a class, I will delay submitting the "Drop for Non-Attendance Form" by one absence.

Impact of Poor Attendance on Final Course Grade (Non-negotiable)

If you reach 4 non-sequential absences, your final course grade will fall by a full letter grade. This policy is non-negotiable, so do not even think of asking me to reconsider it. Cause-and-effect: If you miss class 3 times (TTH class) or 4 times (MWF class), your final grade will go down by a full letter.

Arriving Late

Students earn a full absence for every two class periods they arrive late by 5 minutes or more. This policy will be tightened to refer to the simple act of arriving late for any student who makes a habit of doing so. Late arrivers cause the rest of us to have to stop what we’re doing to get the tardy student up to speed with what everyone else is already doing. Personally, I find it very disruptive to have to check the attendance sheet a second or third time for that student who shows up to class late.

Illness

If you are not well but able to communicate, send an email to kmattson@uca.edu with a brief summary of your situation. I am fair-minded person when it comes to OCCASIONAL bouts with illness. That said, if you are dealing with an illness likely that results in excessive absences, you should strongly consider withdrawing from the course. You can register for the course when you are able to give it the attention necessary to EARN the credits.

Evaluations (Spring)

Student evaluations of a course and its professor are crucial elements in helping faculty achieve excellence in the classroom and the institution in demonstrating that students are gaining knowledge. Students may evaluate courses they are taking starting on the Monday of the twelfth week of instruction through the end of finals week [i.e., *Mar. 26 to May 5, 2013*] by logging into myUCA and clicking on the Evals button on the top right.
Assessment of Major Projects

See the WRTG 1310/1320 project grading rubric for the assessment criteria. You can print the rubric from BlackBoard, fill out the form information at the top, and then submit to me by hand for grading each project.

Note: A project falling well short of the required word-count AND / OR lacking significantly in other required specifications will not be graded higher than D and may be graded D or F.

Grading Scale
A = 90% and above. (As writing can always be improved, I do not issue A grades higher than 95%.)
B = 80-89%
C = 70-79%
D = 60-69%
F = 59% and below

Department of Writing Policy on Academic Dishonesty/Plagiarism

From "On Plagiarism," Department of Writing: Newly Approved Policies:

"If a student in a Writing Department course turns in a paper that includes an extended passage that has been a.) written for him or her by someone else for pay or as a favor, or b.) copied from a print or electronic source written by another author, even if some of the words have been changed, that student will immediately be dropped from the course, receiving a WF grade."

"If a student in a Writing Department course turns in a paper that has borrowed from other sources without giving complete and unambiguous credit to every source (e.g., quotation marks are not included around all direct quotations, in-text citations are missing, the bibliography is missing or incomplete), that paper will receive a grade of 0 (zero). If the instructor deems the plagiarism to be accidental, the instructor may allow the student to revise the paper for a higher grade."

Additional University Policy Statements


"The mission of the University of Central Arkansas commits all members of the university community to acquiring, sharing, evaluating, and communicating knowledge. Such a commitment includes an expectation of academic integrity, an organizational and individual commitment to honesty and responsibility in teaching and learning. By their affiliation with the University of Central Arkansas, all members of the university community are committed to shared responsibility for maintaining the highest standards of academic integrity. Although this policy focuses on the academic integrity in course-related work, its basis and context is the commitment made by the entire university community" (39).

"The university considers sexual harassment a very serious issue and shall subject the offender to dismissal or other sanctions following the university’s investigation and substantiation of the complaint and compliance with due process requirements.

Sexual harassment is defined as unwelcome sexual advances, requests for sexual favors or other verbal or physical conduct of a sexual nature when:

1. Submission to such conduct is either explicitly or implicitly made a condition of an individual’s employment with the university or a factor in the educational program of a student;
2. Submission to or rejection of such conduct by an individual is used as the basis for an employment or academic decision affecting such individual;
3. Such conduct has the purpose or effect of unreasonably interfering with an individual’s right to achieve an educational objective or to work in an environment free of intimidation, hostility or threats stemming from acts or language of a sexual nature.

NOTE: Other forms of harassment based upon race, religion, national origin, sexual orientation, or age may have the same impact as sexual harassment. In the absence of other policies addressing these specific issues, the university encourages the use of the steps and procedures in this policy in reporting other types of harassment and will generally conduct investigations of those complaints in the same manner. Although sexual harassment most frequently occurs when there is an authority differential between the persons involved (e.g. faculty member and student, supervisor and staff member), it may also occur between persons of the same status (e.g. faculty and faculty, student and staff member). Both men and women may be victims of sexual harassment and sexual harassment may occur between individuals of the same gender” (112-13).

UCA's American with Disabilities Act statement

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Office of Disability Support Services, 450-3613; http://uca.edu/disability/eligibility-for-services/
WRTG 1320: Academic Writing & Research University of Central Arkansas

Department of Writing

Syllabus and Schedule Spring 2012

Instructor: Victoria S. Lisle  Office: WTH 319 (501.450.5833)
E-mail: vlisle@uca.edu  Office Hours: MWF 10:00-12:00; M1:00-2:00

E-mail: vlisle@uca.edu  Office Hours: MWF 10:00-12:00; M1:00-2:00

Course Times and Locations
MWF 9:00-9:50 (WTH 1034) MWF 12:00-12:50 (WTH 203)
MWF 2:00-2:50 (WTH 203)

Required Texts
Writing and Reading Across the Curriculum, 11th edition, Laurence Behrens & Leonard J. Rosen, Pearson/Longman
EasyWriter, 4th edition, Andrea A. Lunsford, Bedford St. Martin’s

Course Objectives
1. Students will develop their understanding of writing’s relationship to academic inquiry.
2. Students will learn the nature and benefits of the writing process when applied to research-related writing projects.
3. Students will understand the practical value of focused, strategic, and comprehensive revision.
4. Students will examine the characteristics of academic conversations and engage an academic audience.
5. Students will learn the concepts, principles, and vocabulary of reasoning and argumentation.
6. Students will explore rhetorically persuasive arrangements of source information and of their own ideas in order to advance an argument and develop their understanding of how various strategies (i.e., analysis, synthesis, evaluation) work to advance arguments.
7. Students will expand their understanding of scholarly presentation and further evolve in their knowledge of academic writing and research approaches within particular disciplinary discourse communities.
8. Students will become more aware of their inclusion in and responsibility to the academic Community

Catalog Course Description

Part of the general education program and required of all students during the first semester they are eligible to enroll. This course introduces students to academic argument based on substantiating, evaluating, and proposing claims. Research strategies are central to the course, which will be conducted as a workshop. Prerequisite: Writing 1310 with a grade of C or higher. Fall, spring, summer.

Instructor Course Description

This course approaches academic inquiry and research through considerations of the concept of work/employment in the current social landscape. Additionally, we will explore the importance of developing a repertoire of discourses in order to most effectively communicate to and convince an academic audience. Each assignment builds and supports this approach.
Grading Scale

The primary factor in determining the course grade is the level of writing proficiency the student has achieved and maintained, as demonstrated in the major assignments and other work. As the semester progresses, students are expected to demonstrate improvement in their writing and greater facility in using the writing process.

The course requirements are weighted as follows:

**Assignment 1**  
20% (Due Feb. 8)  
This assignment requires that you summarize and analyze multiple sources that present arguments about the concept of work. Special attention will be given to basic rhetorical principles and text analysis. You will locate one of these sources on your own. Works cited page required.

**Assignment 2**  
25% (Due March 14)  
This assignment requires that you insert yourself into the ongoing conversation about work in the 21st Century through incorporating and analyzing multiple sources. Works cited page required.

**Assignment 3**  
30% (Due April 20)  
This assignment serves as the capstone research endeavor in this course. This assignment requires that you develop and defend an original, supportable argument, incorporate multiple sources (scholarly and non-scholarly), and demonstrate proficiency with MLA citation. Works cited page required.

**Theoretical Rationale**  
5% (Due During Final Exam)  
The Theoretical Rationale is an extension of Assignment 3. The Theoretical Rationale is your opportunity to overtly defend the choices you make for Assignment 3, specifically the argument you make, sources you use, and analysis you develop.

**Participation/Homework**  
10% (Ongoing)  
This course is conducted as a workshop, which necessitates strong participation from each class member both in and out of class.

**Peer Draft Reviews**  
10%  
In addition to completing your own work, part of your overall course grade will reflect your ability to effectively respond to work from your classmates during Peer Review Workshops.

This course will adhere to the following grading scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100</td>
<td>Excellent Work</td>
</tr>
<tr>
<td>B</td>
<td>80-89</td>
<td>Above Average</td>
</tr>
<tr>
<td>C</td>
<td>70-79</td>
<td>Average</td>
</tr>
<tr>
<td>D</td>
<td>60-69</td>
<td>Below Average</td>
</tr>
<tr>
<td>F</td>
<td>59 and Below</td>
<td>Failing</td>
</tr>
</tbody>
</table>

**Citation and Formatting**

You are required to learn and use correct MLA citation formatting for each assignment. While MLA citation will be covered in class, it is up to each student to review MLA rules throughout the semester. Unless otherwise specified, each major assignment should be typed, double-spaced, in 12 pt. Times New Roman or Arial font on 8 ½ x 11 white paper. Margins should be one-inch all
Attendance and Drop Policy

Regular attendance is both necessary and expected in order to successfully complete this course. Therefore, you will be dropped from the course if you accrue **four** or more absences in a MW/TR class, or **six** or more absences in a MWF class. Being dropped from the course will result in a WF, WP, or W as appropriate. Subsequently, any absence detracts from your final participation grade, as missed in-class work cannot be made up.

Late Work

You are required to turn in all assigned work at the beginning of class on the assigned due date. Late submissions will result in 1/2 of a letter grade reduction for *each calendar day* they are late. NO late submissions will be accepted after one week from the original due date. In-class work cannot be made up for any reason. Completion of all major assignments is required to pass this course. Failure to submit *any* of the major assignments will result in a failed grade for the course. Any required drafts must be submitted along with the final copy of each paper. Failure to include required drafts will lead to failure of the assignment.

Communication

*E-mail is the official form of communication for this course.* E-mails should include a subject in the subject line, address the recipient at the start of the message, and end with a salutation and the sender’s name. You are encouraged to check your UCA account in addition to Blackboard daily. The instructor will check e-mail frequently and attempt to respond to students within 48 hours. Additionally, material for this course will be available on the Blackboard website. You are responsible for acquiring necessary materials (handouts, etc.) throughout the semester whether or not you are physically in class.

Statement on Plagiarism

Plagiarism is the intentional or unintentional borrowing or stealing of another’s words, thoughts, or ideas and passing it off as your own. Plagiarism is a serious offense and will not be tolerated in this course. If you are unclear about how to incorporate sources successfully into your writing, in whole or in part from another person’s writing (including another student’s), or how to document a source, please consult your instructor and visit the UCA Writing Center. Any student who commits plagiarism will receive a “0” for that assignment and may be dismissed from the course (resulting in a WF grade for the course). In addition, notification will be sent from the Writing Department office to the Office of the Provost documenting the student’s academic misconduct. This documentation will be retained permanently in the Office of the Provost.

UCA’s Academic Integrity Policy

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic
integrity. Students in this course are subject to the provisions of the university’s Academic Integrity Policy, approved by the Board of Trustees and Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade for the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student’s acceptance of this university policy.

**Sexual Harassment Policy**

Sexual harassment by any faculty, staff member, or student is a violation of both law and University policy and will not be tolerated. Please consult your Student Handbook for the policy, definition and procedures concerning sexual harassment. If you have questions or concerns, please contact your instructor or the chair. Individuals who believe they have been subjected to harassment should report the incident promptly to their academic dean or to a departmental chair or directly to the university’s Affirmative Action officer, legal counsel, or assistant vice president for human resources.

**American Disabilities Act Statement**

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Office of Disability Services, 450-3613, and notify your instructor.

**Behavior and Etiquette**

Any student in this class whose behavior regularly interferes with the instructor’s ability to conduct the class and foster student learning, or who exhibits a behavior so outrageous as to severely impede the conduct of a class, may be dropped by the instructor (resulting in a WF grade and specifying on the form that the grade is assigned for “disciplinary action”). Further, a record of this disciplinary action will remain permanently on file with the university. Prior warning will be provided to the student when possible.

The instructor and students should strive to be considerate of all members of the class at all times. Each member of the class is required to exhibit polite and appropriate behavior throughout the term in dealings with the instructor and other students (i.e., no interrupting a speaker, falling asleep during class, talking to neighbors during class, *texting*, smacking gum, humming, counting out loud, whistling, dancing, staring at the wall, staring out the window, slumped down with cap over eyes and textbook open attempting to look engaged while zoning out...). An attitude of respect is expected both in and out of the classroom, including in electronic communication, such as e-mail. Further, all members of the course should *turn off all electronic devices* (cell phones, etc.) *prior to* entering the classroom.

**Extra Help**

You are encouraged to visit the UCA Writing Center regularly throughout the semester in order to further improve their reading and writing. The Writing Center is a tutoring facility and is located in the WTH 109. The Writing Center offers face-to-face help as well as online chat tutoring, e-mail tutoring, online tip sheets, and other services. While visiting the Writing Center is not a requirement
for the course, it is strongly encouraged and, in most cases, should improve the quality of your reading and writing. You are also encouraged to visit the instructor during scheduled office hours.

**Additional Policies**

You should familiarize yourself with *all* academic policies outlined in your *Student Handbook.*
Professional Development
Writing Department Professional Development Activities

**Composition Conversation Groups:** Composition Conversation groups serve as a chance for instructors of first-year writing at UCA to get together and discuss classroom ideas, assignments, issues, or questions that arise over the course of the year. These sessions should be held at each group’s discretion and should provide its members with a place to share freely and feel supported. Each group contains a member of the composition committee.

**Program Development:** As teachers of writing, we are always learning new ways to engage our students and deliver information. First-year writing is especially important in that it serves as the foundation for all academic writing students will do during their time at the university. Therefore, the First-Year Writing program offers several opportunities for continued program development throughout each academic year. Instructors can expect one required workshop and multiple optional workshops every semester.
Criteria for Assessing Scholarly Teaching
Adapted from Boyer (1990) and Glassick, Huber, and Maeroff (1997) by Newton, Camille, Tracy Singer, Amy D'Antonio, Laura Bush, and Duane Roen

1. **Clear Goals**
   - How can I state the basic purposes of my teaching?
   - What are some realistic and achievable goals and objectives for my teaching?
   - What are some important questions for students to explore in my courses—or in their theses or dissertations?
   - How do I represent the learning that results from exploring those questions?

2. **Adequate Preparation**
   - What is my understanding of existing scholarship on teaching?
   - What skills do I bring to my teaching?
   - What resources can I use to promote learning?

3. **Appropriate Methods**
   - What methods can I use to achieve the learning goals for the course?
   - How can I effectively apply the selected teaching strategies?
   - How can I modify my teaching in response to changing circumstances?

4. **Significant Results**
   - How am I helping students achieve the intended learning goals?
   - How do my teaching practices, my scholarly teaching, and my scholarship of teaching adding consequentially to students' learning, as well as to the field?
   - How is my teaching opening additional areas for further exploration for students?

5. **Effective Presentation**
   - How are my style and organization affecting students' learning?
   - What forums are most appropriate for communicating not only with students but also with other stakeholders—e.g., promotion and tenure committees?
   - How can I further enhance clarity and integrity of my communication with students and others?
   - How can I be most rhetorically effective in representing my teaching?

6. **Reflective Critique**
   - How can I critically evaluate and assess my teaching most effectively?
   - What breadth of evidence do I need to bring to my critique?
   - How can I best use evaluation and assessment to improve the quality of future teaching?
How to Write a Statement of Teaching Philosophy

By Gabriela Montell

Published in the Chronicle of Higher Education, March 27, 2003

You've polished your CV and cover letter and lined up your letters of recommendation. Your application for a faculty position is ready, with one big exception: You're still struggling to write a statement of your teaching philosophy.

The task is daunting -- even for the most experienced Ph.D.'s -- but it's increasingly difficult to avoid, as a growing number of departments are requiring applicants to submit such statements in their job applications. We talked to dozens of professors and administrators to learn what they look for when they read a statement of teaching philosophy, and we assembled their advice on getting started and avoiding some costly mistakes. Here are their tips and a list of dos and don'ts:

**Getting Started**

"Do I even have a teaching philosophy?" you may ask yourself.

Of course you do, says Matt Kaplan, associate director of the Center for Research on Learning and Teaching at the University of Michigan. Every doctoral graduate has a teaching philosophy, whether or not they realize it. Let's face it, you may not be the most experienced instructor, but "you've been a student for a long time, and you've been in all types of classes, so you have opinions about teaching and learning and what works and doesn't work," he says.

If you don't have a lot of teaching experience, "think about the great teachers you've had and what made them so effective, what they did that inspired you to spend six years in graduate school at a cost of $1,000 a month," says Andrew Green, a Ph.D. counselor in the Career Center at the University of California at Berkeley.

If you're still feeling overwhelmed by the task at hand, try to focus on concrete questions, as opposed to the abstract question of "What's my philosophy?" says Mr. Kaplan.

"Breaking down that broad question into component parts -- for example, What do you believe about teaching? What do you believe about learning? Why? How is that played out in your classroom? How does student identity and background make a difference in how you teach? What do you still struggle with in terms of teaching and student learning? -- is often easier," he says. "Those more concrete questions get you thinking, and then you can decide what you want to expand on."

Another useful tip is to think about what you don't like in a teacher, says Cynthia Petrites, assistant director for graduate services for the humanities in the Career and Placement Services office at the University of Chicago. "Reflecting on what you don't like can give you
insights about what you do like,” and that can help you to define your own teaching philosophy and goals, she says.

Do Some Research

"Different institutions have different expectations, depending on their mission and how they view the role of teaching within the broader responsibilities of being a faculty member," says Mr. Green.

Does the college have a religious mission? Does it have an environmental mission? If so, you'd better address the mission in your statement, he says. While your teaching philosophy may stay the same, your teaching style may vary depending on your audience. So if you're applying to various types of institutions -- evangelical colleges, community colleges, liberal-arts colleges, and state universities -- you may need to write several different statements, Mr. Green says.

Before you start writing, look closely at the job ad and the institution's Web site. Look to see if the teaching philosophies of the faculty members are on the site. Find out how large the institution is and what the institution values.

You need to know about class size and what kinds of students you'll be teaching, so you'll know what to stress in your statement, because above all, the search committee will be looking to see if you understand what's expected of you at their institution, says Brian Wilson, chairman of the department of comparative religion at Western Michigan University. "You don't want to pitch large auditorium classes to a liberal-arts college, because they don't do that. That's not their style. Their mission is to give personal service to students. Whereas here at Western, we've got 35,000 students. We're a school that offers education to a wide variety of people, and we have large classes, so if you have experience teaching large classes, that's important and would be essential to put into a teaching statement."

Don't Rehash Your Vita

A teaching philosophy isn't a laundry list of what you've done, says Mr. Green. "I've read a lot of first drafts that were simply recitations of students' past teaching history -- 'I've had six semesters as a teaching assistant at Berkeley and I've taught Introduction to Comparative Politics twice.' Well, you know, maybe you taught them all poorly. How do I know, unless you tell me what you learned as a teaching assistant about effective teaching and how you're going to implement it?"

The first rule of thumb is "to focus not so much on what courses you've taught, but on how it is you go about teaching," he says. "Don't make the mistake of recapitulating what's already in your CV."
Don’t Make Empty Statements

Good statements and bad statements frequently start the same (with a broad philosophical declaration), but good ones anchor the general in something concrete (in an example that one can visualize), Ms. Petrites says. Anyone can talk about teaching in an idyllic sense; you need to give examples.

"If you say you work to encourage collaboration in the classroom, then explain how you do that, or if you're a new teacher, how you would do that," she says. "It's easy to say, 'I want to encourage collaboration in the classroom,' or 'I want to get students to think more critically' and leave it at that. But who doesn't want to do that?"

Empty statements are a dime a dozen, says David Haney, chairman of the English department at Appalachian State University. "Ninety percent of the statements I see include the sentence, 'I run a student-centered classroom.' My response to that is, 'Duh. If you don't, there's something wrong with you.' Do not ever use that phrase, unless you plan to follow it up with what kinds of things you have students do, what specific teaching techniques you've found successful. Otherwise it sounds like you're just saying what you think I want to hear."

Keep It Short

If there’s a page limit, stick to it. "If they say they want one to two pages, don't give them five pages," says Mr. Haney. You may have a lot to say, but you don't want to overwhelm the search committee.

Ground Your Teaching Philosophy in Your Discipline

One way to avoid becoming mired in generalities is to share some insights about teaching in your particular field, Mr. Haney says. For example, if you're applying for a job in an English department teaching literature courses, you might talk about why you think it's important for students to read literature and how you plan to teach them to interpret it, he says. Describing your theoretical approach and/or what kinds of exercises you assign students will make your statement more engaging.

Make Sure It’s Well-Written

"Like everything else in your application, it's a writing sample," so make sure your statement is well-written, Mr. Haney says. "It's a chance for you to demonstrate how articulate you are. Hiring committees, especially in English and the humanities, are going to look very closely at your writing."

Adopt a Tone of Humility

Be careful not to sound as if you know all there is to know about teaching, warns Bill Pannapacker, an assistant professor of English at Hope College. Most applicants believe
they won't be hired unless they already know everything, so "they tend to glorify their successes and present a picture of seamless perfection, which is unbelievable. I feel alienated from them because I can't imagine myself being as perfect, even after years of experience, as they present themselves as being with only a few years of experience. It's pretty presumptuous, if you ask me."

Good teaching comes from years of trial and error, so a little humility is in order. "I'd rather read statements from candidates who talk about their mistakes and go on from there to describe how they learned from them to become better teachers," says Mr. Pannapacker.

Applicants also would be wise to avoid using superlatives, unless they want to sound arrogant. "It's much better to say, 'My student evaluations are consistently high' than to say 'My students say I'm the best teacher they've ever had,'" says Gene C. Fant Jr., chairman of the English department at Union University. And don't use Latin quotations, he adds. "A lot of the statements I've seen start off with Latin, and to me, that's just pompous. We already have enough pompous people in higher education. We don't need them in our own department."

**Remember That Teaching Is About the Students**

New teachers often devote their statements to showing that they can be innovative or that they can incorporate sophisticated concepts in a classroom, but they seldom mention how students reacted to those innovations and concepts, says Ms. Petrites of Chicago. "It's important to present a picture of yourself in a classroom with students. Otherwise readers may ask, 'Was this all about you or the students?'"

When you mention your students, be sure to convey enthusiasm toward them rather than condescension, says Mary Cullinan, dean of arts and sciences at California State University-Stanislaus. "Writers of teaching statements may come across as exasperated with students if they talk about how flawed the students are, how their writing skills aren't as good as they should be, or how they don't attend class the way they should," she says. That's not the message you want to send to readers of your teaching statement. Your role as a teacher is to ensure that students learn, no matter how flawed you think they might be.

**Don't Ignore Your Research**

By all means focus the statement on your teaching, but don't downgrade your research, especially if you're applying to a small liberal-arts college or a state university. "Some people think that any institution below a Research I won't value research," says ASU's Mr. Haney, but many colleges want to see whether you can integrate your research and teaching.

One of the biggest trends at small colleges right now is "enhanced engagement of undergraduates and faculty research," adds Berkeley's Mr. Green. "They tell parents, 'If you send Johnny here, he's going to be involved in cutting-edge research with our faculty,'"
so they’re looking for evidence that you’re going to be able to take undergraduates and utilize them in your research program."

**Get a Second Opinion**

It's a good idea to ask other people to read your statement, says Union's Mr. Fant. Show it to your mentors, other faculty members, and peers, and if there's a center for teaching and learning on your campus, show it to someone there as well. Let them read it, and then go back to it a week later and revise it. Then have somebody else proofread it before you send it out.

**Just Be Yourself**

Good readers will know when you're exaggerating, boastful, or insincere. "I want to hear your authentic voice," says Mr. Pannapacker of Hope College, "rather than the written equivalent of the beauty-pageant smile."

In the end, that's what will make you credible and maybe even help persuade a search committee to bring you in for an interview.
## Teaching Philosophy Rubric

<table>
<thead>
<tr>
<th>Possible Components</th>
<th>Excellent</th>
<th>Needs work</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goals for student learning:</strong></td>
<td>What knowledge, skills, and attitudes are important for student success in your discipline? What are you preparing students for? What are key challenges in the teaching-learning process?</td>
<td>Goals are clearly articulated and specific and go beyond the knowledge level, including skills, attitudes, career goals, etc. Goals are sensitive to the context of the instructor’s discipline. They are concise but not exhaustive.</td>
<td>Articulation of goals is unfocused, incomplete, or missing.</td>
</tr>
<tr>
<td><strong>Enactment of goals (teaching methods):</strong></td>
<td>What teaching methods do you use? How do these methods contribute to your goals for students? Why are these methods appropriate for use in your discipline?</td>
<td>Enactment of goals is specific and thoughtful. Includes details and rationale about teaching methods. The methods are clearly connected to specific goals and are appropriate for those goals. Specific examples of the method in use within the disciplinary context are given.</td>
<td>Description of teaching methods not clearly connected to goals or if connected, not well developed (seems like a list of what is done in the classroom). Methods are described but generically, no example of the instructor’s use of the methods within the discipline is communicated.</td>
</tr>
<tr>
<td><strong>Assessment of goals (measuring student learning):</strong></td>
<td>How do you know your goals for students are being met? What sorts of assessment tools do you use (e.g., tests, papers, portfolios, journals), and why? How do assessments contribute to student learning? How do assessments communicate disciplinary priorities?</td>
<td>Specific examples of assessment tools are clearly described. Assessment tools are aligned with teaching goals and teaching methods. Assessments reinforce the priorities and context of the discipline both in content and type.</td>
<td>Assessment of goals is not articulated or mentioned only in passing.</td>
</tr>
</tbody>
</table>

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| Creating an inclusive learning environment, addressing one or more of the following questions:  
| + How do you own and your students’ identities (e.g., race, gender, class), background, experience, and levels of privilege affect the classroom?  
| + How do you account for diverse learning styles?  
| + How do you integrate diverse perspectives into your teaching?  
| Portrays a coherent philosophy of inclusive education that is integrated throughout the philosophy. Makes space for diverse ways of knowing, and/or learning styles. Discussion of roles is sensitive to historically underrepresented students. Demonstrates awareness of issues of equity within the discipline.  
| Inclusive teaching is addressed but in a cursory manner or in a way that isolates it from the rest of the philosophy. Author briefly connects identity issues to aspects of his/her teaching.  
| Issues of inclusion are not addressed or addressed in an awkward manner. There is no connection to teaching practices.  
| Structure, rhetoric and language:  
| How is the reader engaged? Is the language used appropriate to the discipline? How is the statement thematically structured?  
| The statement has a guiding structure and/or theme that engages the reader and organizes the goals, methods, and assessments articulated in the statement. Jargon is avoided and teaching terms (e.g., critical thinking) are given specific definitions that apply to the instructor’s disciplinary context. Specific, rich examples are used to bolster statements of goals, methods, and assessments. Grammar and spelling are correct.  
| The statement has a structure and/or theme that is not connected to the ideas actually discussed in the statement, or, organizing structure is weak and does not resonate within the disciplinary context. Examples are used but seem generic. May contain some jargon.  
| No overall structure present. Statement is a collection of disconnected statements about teaching. Jargon is used liberally and not supported by specific definitions or examples. Needs much revision.  

Rubric for Statements of Teaching Philosophy developed by Matt Kaplan, Chris O’Neal, Debbie Meizlish, Rosario Carillo, and Diana Kardia

[http://www.crlt.umich.edu/gsis/onedayPFF2005/TeachingPhilosophyRubric.pdf](http://www.crlt.umich.edu/gsis/onedayPFF2005/TeachingPhilosophyRubric.pdf)
Sample Statements of Teaching Philosophy
Sophie Dix

While my M.A. in English made me eligible to teach writing, it offered me no theoretical foundation upon which to build a teaching pedagogy. What I have done, then, with my twelve years in the Writing Department is read and talk with colleagues about composition theories (and, briefly, teach composition theories as director of the University Center for Communication Support (Writing Center)). I now feel that my pedagogy is fairly well grounded in composition theories, and, borrowing from Lewis Carroll’s Humpty Dumpty, I could describe my teaching philosophy as four composition theories packed into one word: socipirhetivist.

I believe that social epistemology theory, or knowledge as a collective achievement, is my over-arching guide —after all, the greatest influence on my own pedagogy comes from my generous colleagues’ combined knowledge of composition theories and effective teaching practices. I see the primary goal of composition as a cerebral workout for students, a preparation for joining the academic community’s conversation. I offer students the time to develop intellectual curiosity and to build and flex the academic muscles they need to satisfy that curiosity, which, of course, is a lot easier said than done, because the academic community is rather nebulous (who are students specifically talking to?) and many of our students at UCA are shaped by a prior environment not necessarily conducive to intellectual curiosity.

While our millennial students feel comfortable with the idea of community and teamwork, becoming part of the academic conversation seems a bit foreign to them at first. However, my experience has been that the majority of students are pretty keen to join in, and I believe a college class should be a place that enthusiastically welcomes them to the conversation. A college class should help students become aware of a larger world of ideas. First-year students in particular need to become involved in a world far beyond the campus, and I think that involvement starts by establishing a lifetime habit of reading and developing intellectual curiosity.

One assignment that fosters intellectual curiosity is a response to opinion pieces on the New York Times web page. A number of years ago, a student said he’d read some of the
reader comments following the article and found many of them particularly enlightening; he didn’t know people could disagree with a published writer—he may not have realized it, but he’d voluntarily joined the academic conversation. And, yes, it’s a cliché to say that I learn as much from my students as they might learn from me, but the fact remains most teachers do learn from their students. Because of my student’s initiative, I incorporated the idea of requiring students to respond to five reader comments in the subsequent assignment. I consider this assignment to reinforce the notion for students that it’s possible, in fact desirable, to “talk back” to a text, that knowledge is a collective achievement.

I work to find lots of opportunities for students to “talk back” to their academic community, to reinforce knowledge as a shared objective, to stretch their minds, and expand their curiosity. I do this because I have gained so much from being a part of this community conversation myself. Throughout my career, I have worked closely with a number of my colleagues. For instance, I was a member of the Panel of Collegiate Readers, a small group of writing faculty who met to grade each other’s students’ paper. We wanted students to see that writing has a real effect on an audience who doesn’t know them as either a classmate or student. Members of the Panel of Collegiate Readers read, discussed, and placed a grade on students’ papers but provided no feedback. Feedback was provided to each student prior to grading. I found the Panel’s discussions of student papers invaluable to shaping my own pedagogy, and I learned much from listening to colleagues discuss the reasons for a particular grade as well as their reflections about requiring a particular assignment.

Perhaps most importantly of all I consider students’ comments when I think about my teaching effectiveness. I genuinely believe that when I listen to my students, my teaching and assignments can improve. Sometimes the comments can be frustrating (while comments like “Mrs. Bradford is awesome” are rather flattering, they don’t really help me become a better teacher). Other times, student comments can be particularly helpful. For instance, a thoughtful student outlined his or her experience in one of my fall 2011 Introduction to College Writing classes:
1. I found the two major writing projects to be the most helpful because they required incorporating research, something that I will have to do throughout my college career. 2. I found the peer reviews to be least helpful. Most of the responses I got back either did not help me or contradicted with what you were teaching. 3. I would maybe give less assignments. I did not like how all the assignments were all given so close together. 4. I learned the importance of showing vs. telling and organizing paragraphs. 5. I look and see if my paragraphs are focused on one topic, grammar, sentence structure, and if the flow and organization of my paper is good. 6. I loved how organized the online content of this class was. It was by far the most detailed and organized website I have ever had for a class.

This student’s comments made me consider what was working well in my class and what was not. In fact, I have changed assignments because of student feedback. For example, I changed my peer review assignment from an in class workshop (the whole class meets to discuss student drafts over a the course of a week) to a small group workshop (I divide the class into groups of approximately six; each groups meets with me over the course of a week to discuss student drafts). And a subsequent comment from a student reinforced the idea that I did the right thing: “The system that she created for peer review was awesome. I have never done peer review that way, but it helped everyone get a chance to say how they felt and give feedback.” I have found that in a small group, a quiet student is much more likely to express an opinion about a classmate’s paper than if he or she is in a room with twenty other students. The quiet students get to join an academic conversation without feeling overwhelmed by louder, more insistent voices.

In terms of instructional effectiveness, students see me as approachable and friendly, which allows for a relaxed and friendly atmosphere in my classrooms. The majority of my student evaluations have been consistently strong, and the majority of students’ comments have been positive. I’m pleased that my evaluations show students recognize the hard work I put into teaching; in student evaluations I have regularly scored above my department, college, and school average in teaching ability. I also believe I do well communicating to students the purpose of assignments and the work they are required to do in class, a belief
that's supported by evaluations in which I have consistently scored above average compared to my department, college, and school.

At the top of each assignment on my class web page, I use a James Reston quote: “How can I know what I think until I read what I write?” I try to convey to students we write to discover new things about ourselves as well as our world; we write to communicate to others; we write to persuade others that our stances have authority. I try to express that writing can be a diverse avenue for first-year students to wander down: a bazaar of self-reflection, a marketplace of self-expression, a store of discussion and communication, an avenue, then, filled with exploration for both the writer and audience. Learning to write requires writing. Writing is a skill which can be learned and refined. Ultimately, writing takes practice, and as writers, students have opportunities to write both in my classroom as well as outside. I hope students will discover that in my classroom writing, reading, and thinking are a series of winding but connecting paths that make for a fascinating journey.
Philosophy of Teaching
Carey E. Smitherman

As a reflective practitioner, my teaching philosophy is ever-evolving. After every class, whether upper-level or lower-level, and after every semester, I reflect on my pedagogy and the theories driving that pedagogy. Classrooms and writers are complex; therefore, flexibility in planning and implementing those plans seems crucial as I try to meet the needs of a variety of students and situations. Students continually challenge my assumptions about teaching: they create knowledge that I then respond to in reviewing my pedagogy. Part of my philosophy is that language is social and changing, so I continually modify and adjust my philosophy of teaching as questions of pedagogy arise.

While I am open to modifying pedagogical particulars, there are several overarching theories that have remained relatively consistent the last several years of my teaching career. First, I assume that when students come to my classroom, they are already experienced and complex language users. They already know much about language and audience, even if they might not articulate it this way. I value every kind of literacy within the classroom and work to teach students the value of recognizing multiple literacies. I see my job as a teacher to help students communicate what they already know through writing, and to help them discover new ideas as well.

Recognizing and learning about multiple literacies, however, is not always a comfortable task. Valuing other literacies can in turn challenge our own literacies, making particular class readings and discussions difficult for some. Therefore, I try to establish a classroom atmosphere that is safe and comfortable, one where students can feel at ease with their ideas, even if they seem to go against the grain. One way to obtain this kind of atmosphere is by de-centering the classroom. I usually sit in a circle of desks or chairs with students and rarely lecture. This “laid back” approach (as my students call it in evaluations), is most comfortable for me, yet also contributes to a comfortable intellectual space where ideas can be explored and critiqued, without any one idea or person being threatened.

Just as I believe in valuing multiple literacies, I believe that language is a social phenomenon, that we learn language and ideas through interaction with others. I thus stress the importance of students learning from each other through small group discussions and peer workshops, while also keeping them on task. During large class discussions I try to act as a facilitator, encouraging students to lead the discussion and respond to each other’s ideas.
In all of my classes, I give students a lot of freedom to choose their own major projects within the parameters of the course. In doing so, I hope to again stress that I value students' ideas and interests, and to give students a sense of control over their writing. By writing more self-sponsored rather than school-sponsored projects, I believe students will ultimately care more about their writing and will invest more. When I respond to their projects, I respond to them as writers. I assume that they have something valuable to say; therefore, I try to establish a dialogue with them, both in class and in my responses to their drafts. I see their texts as attempts at entering into particular discourse communities; thus, I focus on discourse community knowledge rather than errors.

Similarly, as a class we try to demystify the various discourse communities with which we come into contact. We discuss discourse community expectations in terms of genre and knowledge, and how non-success does not reflect lack of intelligence, but rather lack of experience within a particular community. My passion is teaching: I try to help my students develop a sense of themselves as writers who are capable of negotiating the college and the courses they will take throughout their academic careers.
Sample Curriculum Vitae
Shelle Stormoe  
sstormoe@uca.edu

Education

- Thesis: *Natural States: Stories*. Awarded distinction


- William J. Cooper Honors Fellow  
- Thesis: “Maori Mythology in Keri Hulme’s *The Bone People.*”

Academic Experience

**Visiting Assistant Professor/Assistant Director of First-Year Writing**  
- **Courses Taught**  
  - Writing 1310: Introduction to College Writing  
  - Writing 1320: Academic Writing and Research  
- **Administrative Responsibilities:**  
  - Evaluate concurrent enrollment faculty  
  - Develop training materials for new and visiting faculty  
  - Mentor new and visiting faculty  
  - Manage the production of After Words, a writing event and contest for residential college students  
  - Assist the management of Composition course assessments  
  - Assist the management of departmental professional development sessions  
  - Support the work of the Composition Committee

**Visiting Writing Lecturer**  
University of Central Arkansas, Writing Department, 2009-2012.  
- **Courses Taught**  
  - Writing 1310: Introduction to College Writing  
  - Writing 1320: Academic Writing and Research  
  - Writing 2300: Introduction to Creative Writing  
- **Presentations, Departmental Professional Development Sessions:**  
  - “Using Blackboard in a Writing Course.” Fall 2010 and 2011.  
- **Program Service:**  
  - Reader and evaluator of student performance via departmental assessment of Writing 1310 and Writing 1320.  
  - Writing Judge, After Words Writing Competition, Fall 2010 and 2011
Adjunct English Instructor

- **Courses Taught:**
  - Composition I
  - Composition II
  - World Literature

English Instructor

- **Courses Taught:**
  - English 1310: Composition Fundamentals
  - English 1311: English Composition
  - English 1321: English Composition II
  - English 2300: Introduction to Literature
  - English 2360: World Literature I
  - English 2400: Introduction to Creative Writing
  - English 3350: Technical Writing
  - Mass Comm 2390: Oral Communications

- **Service Responsibilities:**
  - Composition Committee Member
  - Library Committee Member
  - Reader and evaluator of student performance via departmental assessment of English 1310 and 1311.

- **Presentations, Departmental Professional Development Sessions:**

Visiting English Instructor

- **Courses Taught**
  - Developmental Reading and Writing
  - Composition I

Graduate Teaching Assistant
English Department, Colorado State University. 2001-2003.

- **Courses Taught**
  - Honors 192: First Year Experience Seminar, Writing Consultant and Instructor
  - Honors 193: Freshman Honors Seminar, Writing Consultant and Instructor

Graduate Teaching Assistant
English Department, Kansas State University. 1999-2001.

- **Courses Taught**
  - Composition I
  - Composition II
Presentations

- “Making it Real: Service Learning, Authenticity, and First Year Writing.” Arkansas Philological Association Conference, November 2011. Scholarly paper, with Dr. Carey Smitherman.

Publications and Awards

Personal Essay


Book Reviews

Interviews


Journalism


Poetry


Works in Progress

- The Arkansas Boomerang: A Genealogical Memoir

Awards


Other Professional Experience


Assistant Director. Huntington Learning Center. Little Rock, AR. 2008--2009

K Y L E  M A T T S O N
ASSISTANT PROFESSOR OF WRITING

UNIVERSITY OF CENTRAL ARKANSAS, DEPARTMENT OF WRITING
Thompson Hall 313, 201 Donaghey Ave., Conway, AR 72035
kmattson@uca.edu • (o) 501.450.3338 • (c) xxx.xxx.xxxx

EDUCATION

  Dissertation – Cultural Usability: New "Contexts of Inquiry"
in Technical Communication Pedagogy
M.A. in English, Rhetoric & Applied Writing; B.A. in English,
St. Cloud State University, (2003, 1997).

TEACHING

2011 – present. Assistant Professor of Writing
  Department of Writing, University of Central Arkansas.
Jan. to May 2011. Instructional Assistant Professor
  Department of English, Illinois State University.
  Department of English, Illinois State University.
2001 – 2003. Instructor
  Department of English, St. Cloud State University.
  Language & Communication Skills Centre, Ngee Ann Polytechnic, REPUBLIC OF SINGAPORE.

SCHOLARSHIP

Completed Publications
"Intercultural Professional Communication in Syncretic Enclaves: An Overview of
  Failed Corporate Discourse in Malaysia." Connexions, International Professional
  Accessible from: http://connexionsj.files.wordpress.com/2013/05/mattson1.pdf

"A New Technical Communication Program in Culturally Diverse Arkansas."
  39th Annual CPTSC Conference Proceedings: "Communities, Workplaces & Technologies"
  (forthcoming).
  Co-authored with Joanna Castner Post.
  Soon accessible from: http://www.cptsc.org/pro.html

"Perceptions of Racial & Ethnic Diversity in Technical Communication Programs."
  Co-authored with Gerald J. Savage.
"Usability Testing in the Introductory Technical Communication Course: Centering Practice on Internationalization/Localization."
2008 IPCC Proceedings: "Opening the Information Economy."
Accessible from: http://pcs.ieee.org/past-conferences/

Research & Publications in Progress
To be co-authored: David Alan Sapp, Gerald J. Savage & Kyle T. Mattson.
Scheduled for publication: Late 2013.
To be accessible from:

To be accessible from:
http://www.attw.org/publications/attw-bibliographies

"Cultural Dissonance First, Freirean Consciousness-Raising Second!: Cultural UR and the Classroom (+ Meddlesome Twin Tautologies of Use)." (ATTW 2012 presentation, adapted from dissertation. Work-in-progress for eventual submission either to Technical Communication Quarterly or to The Journal of Rhetoric, Professional Communication & Globalization.) Submitted to Technical Communication Quarterly for review.

"'Technical Critics,’ G/locally New Contexts & Social-action Green/White Papers: A Sophistic Turn to Protagoras' 'Weaker Argument.'" Revising for eventual publication.

INTERNATIONAL & NATIONAL: Presentations, Workshops, Events

International
"A New Technical Communication Program in Culturally Diverse Arkansas"
(with Joanna Castner Post).

"Addressing Diversity Representation among Students & Faculty in Technical Communication Programs" (with Gerald J. Savage).

"Usability Testing in the Introductory Technical Communication Course: Centering Practice on Internationalization/Localization."
International Professional Communication Conference.

Conference Paper Proposals Submitted:
"An Interdisciplinary Curricular Module as Potential Gateway to Students' Technical and Professional Communication Education in Singapore" (with Michael Rebaczonok-Padulo).
National

University: Presentations, Workshops, Events

"UCA Advising Center Talk," Presenter,
UCA Advising Center,
Harrin Hall 117, University of Central Arkansas.

Required Professional Development. Moderator.
Department of Writing, University of Central Arkansas.
Conway, AR: Fall & Spring AY 2012-13, 2 sessions:
Req. 1 Nov. 2012, 1:40 – 2:30 pm; 11 Mar. 2013, 10:00 – 10:50 am.

Optional Professional Development, Moderator.
Department of Writing, University of Central Arkansas.
Conway, AR: Fall & Spring AY 2012-13, 1 session: 12 Nov. 2012, 11:00 am – 12 noon.

Institutional Development Center, University of Central Arkansas.

"Faculty Led Short Term Study Abroad: Proposal Preparation & Resources." Attendee.
Office of International Engagement, University of Central Arkansas.
"Diversity Training, New Faculty" Attendee.
Institutional Development Center, University of Central Arkansas.

"January Jump Start." Department Representative.
Department of Writing, University of Central Arkansas.

Institutional Development Center, University of Central Arkansas.

"Rhetoric Discussion Group Meeting: The Sophists." Discussion Leader. (I Emphasized tension between Edward Schiappa & John Poulakos.)
Department of Communication & Department of Writing, University of Central Arkansas.

"Using BlackBoard in the Composition Classroom." Attendee.
Department of Writing, University of Central Arkansas.
Conway, AR: 29 Nov. 2011.

"Graduate School Talk Panel." Department Panel Member.
Department of Writing, University of Central Arkansas.
Conway, AR: 3 Nov. 2011.

"Bear Facts Days" (AY 2012-13; AY 2011-12). Department Representative.
Department of Writing, University of Central Arkansas.

"International Engagement: New Faculty Orientation Follow-up." Attendee.
Institutional Development Center, University of Central Arkansas.

"Mid-Autumn Festival Celebration." Attendee.
Chinese Student & Scholars’ Association, University of Central Arkansas.

"Department of Writing, Composition Orientation." Attendee.
Department of Writing, University of Central Arkansas.

"Usability Testing in the Introductory Technical Communication Course: Centering Practice on Internationalization/Localization."
Graduate Research Symposium, Illinois State University.

"A Connectionist Approach to Organizational Web sites: East & Southeast Asian Selections."
New Directions in English Studies Conference, Illinois State University.

"Transactional Writing for Introductory Students." Graduate Instructor Orientation & Training.
Writing Program, Illinois State University.

"Designing & Using Technology: An Open-ended Workshop with Instructors on How to Use Technology." Graduate Instructor Orientation & Training.
Writing Program, Illinois State University.


SERVICE: Discipline, University, College, Department, Public

**Discipline**
Co-editors: David Alan Sapp, Gerald J. Savage & Kyle T. Mattson.
Scheduled for publication: Late 2013.

Reviewer, 2012 Review Board, UX (User Experience) Reports.
Special Interest Group on Design of Communication (SIGDOC) of the Association for Computer Machinery (ACM).

Reviewer, *Technical Communication Quarterly* special issue focusing on "New Developments in Inter/transcultural Professional Communication."
Reviewed 1 manuscript submitted for Winter 2013.

**University**
Faculty Advisor, Student Government Association.
Advising on surveys & website (e.g., usability testing, focus groups, IRB issues; participate in SAFA funding deliberations & allocations). University of Central Arkansas.
Conway, AR: June 2012 – May 2013.

**College**
College Curriculum & Assessment Committee (2-year term). Member: Writing, At Large.
College of Fine Arts & Communication, University of Central Arkansas.
Conway, AR: Fall 2012 – present.
Scholar in Residence for Civic Engagement Committee. Member.
College of Fine Arts & Communication, University of Central Arkansas.
Conway, AR: Fall 2012 – present.

"Professor 101," Student Orientation & Academic Registration. Presenter.
College of Fine Arts & Communication, University of Central Arkansas.
Conway, AR: 14 June, 12 July.

College Curriculum Committee. Graduate Student Member (reviewed course proposals).
College of Arts & Sciences, Illinois State University.

**Department**
Student Advising. Advisor.
Department of Writing, University of Central Arkansas.

Professional Writing Track Committee. Member.
Department of Writing, University of Central Arkansas.

Composition Committee. Member. Projects: Prepare materials, along with committee, for new
First-Year Writing composition guide (awaiting title). Moderating required & optional
professional development sessions.
Department of Writing, University of Central Arkansas.
Conway, AR: Fall 2012 – present.

Bravo Money "Ad Hoc" Subcommittee. Member.
Department of Writing, University of Central Arkansas.

Advancement Committee. Member.
Department of Writing, University of Central Arkansas.

Faculty Search Committee. Member.
Department of Writing, University of Central Arkansas.

Technology Liaison. Writing Program Leadership Team.
Writing Program, Department of English, Illinois State University.

"Illinois State's English Studies Ph.D. Program."
Co-presented with Godwin Agboka & Cheryl Ball. Attended by visiting CEO.

**Public**
Secretary.
Conway Morning Rotary Club.
President’s Dining Room, Christian Cafeteria, University of Central Arkansas.

Ad-hoc Advisor. Planning stages for eventual University Rotaract Club at UCA.
Initial planning in Summer 2013 with potential follow-up in AY 2013-14.

Membership Committee.
Conway Morning Rotary Club.
President’s Dining Room, Christian Cafeteria, University of Central Arkansas.
Tour of UCA's College of Business. Made arrangements with Interim Dean Michael "Mike" Casey to lead the Conway Morning Rotary Club on a tour of UCA's College of Business. Conway, AR: 7:00-8:00 am, 22 Jan. 2013.


PROFESSIONAL


COURSES TAUGHT

Department of Writing, University of Central Arkansas, 2011-present.
• Writing 4320, Seminar in Rhetoric & Cross Cultural Communication
• Writing 3310, Technical Writing
• Writing 1320, Academic Writing & Research
• Writing 1310, Introduction to College Writing
• Writing 1310, for STEM Residential College
• Scheduled to teach Writing 3305, Writing for Digital Media II in Fall 2013.

• English 249/349, Technical & Professional Writing 1 & 2
• English 145.13, Writing for Business & Government
• English 101, Composition as Critical Inquiry
• English 483, Served as guest lecturer for Dr. Gerald J. Savage for two weeks.
Department of English, St. Cloud State University, St. Cloud, MN: 2001-2003
• English 191, Introduction to Rhetorical & Analytical Writing

• Communication Skills 1 & 2 (Mechanical/Mechatronics Engineering students)
• Business Communication (Accountancy students)
• Group Communication & Job Interviews
  (Electrical Engineering & Computer Studies students)
• Communication Skills (Computer Studies students)
• General English Training (ESL students from all departments)

PROFESSIONAL SOCIETIES & COMMUNITY ORGANIZATIONS

*Technical Communication, Rhetoric & Composition, English Studies, & Community*
• Associated Teachers of Technical Writing
• Council for Programs in Technical & Scientific Communication
• Conference on College Composition & Communication
• National Council of Teachers of English
• Sigma Tau Delta, International English Honor Society
• Conway Morning Rotary Club
Journals in Rhetoric and Composition
journals-L@listserv.gmu.edu

http://mason.gmu.edu/~bhawk/journals/links.html

The ACE Journal - Abstracts from the Assembly on Computers in English's print journal.

Across the Disciplines - Supports scholarly exchange about the theory, research, and practice of writing across the curriculum, communication across the curriculum, and writing in the academy.*

Assessing Writing - Welcomes submissions that address writing assessment issues from diverse perspectives: classroom research, institutional, professional, and administrative.

Basic Writing e-journal - An electronic peer-reviewed journal designed to be an electronic forum to broaden conversations about Basic Writing.*

CCC Online - College Composition and Communication website. CCC Online has begun archiving abstracts of the major articles and features published in the print edition of CCC, beginning with Volume 49. Full-text versions of editorials, news, and Interchanges/Letters will be provided as well.*

College English - Full text of selected articles and reviews available online. TOCs of print issues.

Composition Forum - An open access online journal.*

Composition Studies - TOCs only for current issues. Full-text book reviews. Abstracts on all articles for back issues.*

Computers and Composition: An International Journal - TOC's and links to purchase PDFs of print articles.*

Computers and Composition (Online) - Full text articles and media projects online.*

Currents in Electronic Literacy - Addresses the use of electronic texts and technologies in reading, writing, teaching, and learning in literature, rhetoric and composition, languages, communications, media studies, and education.

Enculturation - An online journal of rhetoric, writing, and culture.*
English Matters - Invites teachers and students of English who are questioning and creating new texts and pedagogies on the web to submit essays, exhibits, and performances.

Inventio - Features peer-reviewed articles on instructional research, instructional philosophy, pedagogy, learning theory, and other significant issues related to excellence in learning and teaching.*

Issues in Writing - Issues in Writing is a semiannual, refereed journal devoted to the study of writing in science and technology, government, education, business and industry, the arts and humanities, and the professions. TOCs and abstracts for print journal.

JAC - A Quarterly Journal for the Interdisciplinary Study of rhetoric, writing, culture, and politics. Authors’ responses to reviewers. TOCs and abstracts of current print articles. Full-text book reviews. Some full-text articles from past issues.*

Journal of Business and Technical Communication - Examines the latest communication practices, problems, and trends in both business and academic settings or sectors, including written, oral, and electronic communication in all areas of business, science and government.

Journal of Second Language Writing - A refereed journal appearing four times a year, features theoretically grounded reports of research and discussion of central issues in second language and foreign language writing and writing instruction. TOCs and abstracts online.*

Journal of Teaching Writing - A journal devoted to the teaching of composition and the language arts.*

Journal of Writing Research - An international peer reviewed journal that publishes high quality theoretical, empirical, and review papers covering the broad spectrum of writing research.

Kairos: A Journal of Rhetoric, Technology, and Pedagogy - Kairos is a refereed open-access online journal exploring the intersections of rhetoric, technology, and pedagogy. Since its first issue in January of 1996, the mission of Kairos has been to publish scholarship that examines digital and multimodal composing practices, promoting work that enacts its scholarly argument through rhetorical and innovative uses of new media.*

KB Journal - online journal that publishes original scholarship that addresses, applies, repurposes, or challenges the teachings of Kenneth Burke.*

National Teaching and Learning Forum - The on-line edition--just like the printed version--offers subscribers the options to sign up for reading online or downloading material.
Pedagogy - Critical Approaches to Teaching Literature, Language, Composition, and Culture. An innovative journal that aims to build a new discourse around teaching in English studies.*

Philosophy and Rhetoric - Publishes articles on theoretical issues involving the relationship between philosophy and rhetoric. Sample past texts available online.

PreText - All things PreText.*


Reader: Essays in Reader-Oriented Theory, Criticism, and Pedagogy - An interdisciplinary journal, Reader encourages submissions in areas such as literature, reading research, gender studies, rhetoric, composition, visual representation, and cultural studies. Web site currently contains TOCs for all issues but may in the future contain online texts from past issues.

Readerly/Writerly Texts - Essays on Literature, Literary/Textual Criticism, and Pedagogy. The journal publishes essays on critical theory, literary and textual criticism, editorial theory and practices, the interrelations between literature and the social sciences, rhetoric and composition, and related pedagogies. Some online issues. TOCs for print issues.*

Reflections - A peer-reviewed journal of writing, service learning, and community-based literacy. Some materials online.*

RhetNet - An archive of the original journal for rhetoric and writing.

Rhetoric Review - Browse TOCs from past issues. Now an Erlbaum journal so look for a new site soon.*

Rhetorica - Published for the International Society for the History of Rhetoric, Rhetorica’s articles, book reviews and bibliographies examine the theory and practice of rhetoric in all periods and languages and their relationship with poetics, philosophy, religion and law.

Rhetoric Society Quarterly - The journal of Rhetoric Society of America. Abstracts online.*

Teaching English in the Two Year College - Scholarly journal specifically directed to those who teach English in two-year colleges or in the first two years at four-year colleges and universities. TOCs for print journal. Some editorials, letters, and news reports are posted full text.

Technical Communication - Publishes articles about the practical application of technical communication theory.

Technical Communication Quarterly - A journal devoted to the teaching, study, and practice of technical writing in academic, scientific, technical, governmental, and business/industrial fields.*
The WAC Journal - An annual collection of articles by educators about their writing across the curriculum ideas and experiences.

Writing Center Journal - TOCs or current issues. Archives contain past issues in pdf.

Writing on the Edge - An interdisciplinary journal focusing on writing and the teaching of writing aimed primarily at college-level composition teachers and others interested in writing and writing instruction. TOCs online.*

The Writing Instructor - A Digital Community and Networked, Refereed Journal.*

Writing Lab Newsletter - A forum for exchanging ideas and information about writing centers in colleges, universities, and high schools. Articles focus on challenges in directing a writing center, training tutors, adding computers, designing and expanding centers, and using tutorial theory and pedagogy.*

WPA: Writing Program Administration - WPA publishes articles and essays concerning the organization, administration, practices, and aims of college and university writing programs.*

Written Communication - Provides a forum for the free exchange of ideas, theoretical viewpoints and methodological approaches that better define and further develop thought and practice in the exciting study of the written word.

Other Sites of Interest:

CompPile - An inventory of publications in post-secondary composition, rhetoric, technical writing, ESL, and discourse studies.

Council of Editors of Learned Journals (CELJ) - An organization of editors of learned journals devoted primarily but not exclusively to the study of language and literature and related humanistic disciplines.

EJournal - An electronic journal concerned with the implications of electronic networks and texts.

Journal of Electronic Publishing - A really interesting ejournal on publishing ejournals.

rhetcomp.com - A portal to sites relevant to the field of rhetoric and composition.

The WAC Clearinghouse - Publishes journals, books, and other resources for teachers who use writing in their courses.
Information on Relevant Conferences

CC CCC Conference

The Conference on College Composition and Communication (CC CCC) supports and promotes the teaching and study of college composition and communication by 1) sponsoring meetings and publishing scholarly materials for the exchange of knowledge about composition, composition pedagogy, and rhetoric; 2) supporting a wide range of research on composition, communication, and rhetoric; 3) working to enhance the conditions for learning and teaching college composition and to promote professional development; and 4) acting as an advocate for language and literacy education nationally and internationally.

2014 Conference

http://www.ncte.org/cccc/conv

“Open | Source(s), Access, Futures” March 19-22, 2014

Thomas R. Watson Conference

http://louisville.edu/conference/watson/

University of Louisville, October 16-18, 2014
Responsivity: Defining, Cultivating, Enacting

The 2014 Watson Conference aims to foster ongoing conversations about how to be responsive to communities in and beyond the academy and how to foster the conditions that make these visions a reality.

Penn State Conference on Rhetoric and Composition

http://www.outreach.psu.edu/programs/rhetoric/

About the Conference

Developments in globalization, new media literacies, and postcolonial perspectives have called attention to the transnational flow of people and texts and to the hybridity of language itself. These developments have made scholars in rhetoric and composition aware of the monolingual assumptions informing their disciplinary discourses and pedagogical practices. With scholars considering such issues, there are calls now to understand the cross-language relations of writers and writing in an effort to reconfigure the discourses and practices of our discipline.
PCA/ACA Conference

http://pcaaca.org/conference/national.php

April 16-19, 2014, Chicago, IL

The individuals who comprise the PCA/ACA are a group of scholars and enthusiasts who study popular culture. The PCA/ACA offers a venue to come together and share ideas and interests about the field or about a particular subject within the field. It also provides publication opportunities and sponsors the PCA/ACA Endowment.

Adult Higher Education Alliance Conference

http://ahea.org/conference/

AHEA Conference 2013

Plan to attend AAACE’s 62nd Annual Conference at the Lexington Convention Center in Lexington, Kentucky, November 5-8, 2013. The 2013 AAACE Conference will include concurrent, roundtable, and poster sessions, as well as workshops and symposia, in such areas as: Workforce Development, Community, Non-Formal, Career, Continuing Professional, Health, Religious, Military and International Adult Education, as well as Distance and Adult Learning, Adult Numeracy and Literacy, Human Resource Development, Program Management, and other related areas. It is this wide array of sharing and learning that makes this conference unique!

Dedicated to the belief that lifelong learning contributes to human fulfillment and positive social change, AAACE envisions a more humane world made possible by the diverse practice of our members in helping adults acquire the knowledge, skills and values needed to lead productive and satisfying lives. Key in this aim is the development of partnerships that make us stronger as a discipline, allow us to reach more learners, and allow us to build foundations that will carry us into the future. The theme of this year’s conference, “Building Sustainable Futures Through Learning and Partnerships” reflects the importance of looking to the future and of planning now for the directions we take tomorrow. Partnering with like-minded people and organizations can benefit us, as adult educators, and can also benefit our discipline, our learners, and society in general. Partnerships can make us stronger and better prepared for the future.

South Central Writing Centers Association

http://scwca.net/conferences/

Founded in 1989, the South Central Writing Centers Association (SCWCA) is a regional affiliate of the International Writing Centers Association. The purpose of SCWCA is to foster communication among writing center personnel and to provide a forum for professional concerns. Members include directors and staff of writing
centers and persons interested in writing centers. SCWCA membership consists of, but is not limited to, individuals from Arkansas, Oklahoma, Louisiana, and Texas.

Coalition of Women Scholars in the History of Rhetoric and Composition


Feminism and Rhetoric-2013 CFP

CFP Feminisms and Rhetorics 2013

The Program in Writing and Rhetoric and the Hume Writing Center invite proposals for the Ninth Biennial Feminisms and Rhetorics conference, to be held at Stanford University September 25-28, 2013. Our emphasis this year is on links, the connections between people, between places, between times, between movements. The conference theme—Linked: Rhetorics, Feminisms, and Global Communities—reflects Stanford’s setting in the heart of Silicon Valley, a real as well as virtual space with links to every corner of the globe. We aim for a conference that will be multi-vocal, multi-modal, multi-lingual, and inter-disciplinary, one in which we will work together to articulate the contours of feminist rhetorics.
Resources for Composition Theory
Composition Theory
Diagrams
By Dr. Scott Payne
Current-Traditional

Knowledge
Truth
Reality

Writer
Text
Reader
Expressivist

Knowledge
Truth
Reality

Text
Reader
Rhetorical

Knowledge
Truth
Reality

Writer → Text → Reader
Rhetorical Knowledge
Truth
Reality

Writer

Text

Reader

Writer’s View of Reader
Audience Analysis
Cognitivist

Knowledge

Truth

Reality

Writer

Writer’s Mind
Writing Process
Cognition
Social Cognition

Text

Reader

Writer’s View of Reader

Audience Analysis
Discourse Community
Readings in Composition Theory & Pedagogy
Composition
Conversation Groups

Sophie Dix
Robin Becker
Laura Bowles
Ian Thomas
Tammy Scaife
Shannon Johnson
Augie Bernstein
Greg Graham

Kyle Mattson
Deb Moore
Michael Haddigan
Carl Olds
Jon Mitchell
Christi Gravett-Carrington
Lori Leavell

Lanette Grate
Katherine Lamb
Victoria Lisle
Scott Lewis
Chad Terrell
Janet Addison
Elizabeth Harper

Cokey Allen
Edwina Smith
Elaine Corum
Deb Forssman-Hill
Bob May
Ramon Escamilla
Stacy Kidd