



**Instructor's Guide to Teaching  
Foundations English  
at Western Kentucky University  
2024-2025**

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## Table of Contents

English Department Policies and Procedures	3
Information for Faculty Teaching Foundations English Courses	7
TopNet Functions	10
Placing Textbook Orders	13
General Philosophy of Foundations English	14
Formal vs. Informal Writing . . . and a Few Words about Minimum Word Counts	15
Course Requirements for English 051	16
Course Requirements for English 105	18
Course Requirements for English 100	19
Course Requirements for English 200	21
Course Requirements for English 300	22
Evaluation Guidelines (Prose Version)	24
Evaluation Guidelines (Rubric Version)	25
Some Tips on Grading Papers	26
Grade Distributions	27
Plagiarism FAQ (Student Handout)	28
Plagiarism Abatement Program	30
Annual Assessment of English 100, 200, and 300	31
Checklist for Foundations English Course Syllabi	32
Descriptive Material and Course Policies Required in All Foundations English Syllabi	33
How to Use the Example English 100, 200, and 300 Syllabi	35
Example English 100 Syllabus and Schedule	36
Example English 200 Syllabus and Schedule	43
Example English 300 Syllabus and Schedule	52
Appendices	
Trauma-Informed Teaching and Pedagogy	58
“Surviving the Fiery Furnace: 9.5 Questions of English Graduate Teaching Assistants”	60
Example Writing Assignment Prompts for English 100, 200, and 300	64

## English Department Policies and Procedures

### 1. Syllabus

The instructor will upload or link an electronic copy to the Schedule of Classes on the WKU website at least one week before classes begin so that it is available for students to download and print. Uploads must be PDF files; links must be to maintained web pages. See the “TopNet Functions” section for instructions. Online courses should make the syllabus available both in the Schedule of Classes and in Blackboard.

### 2. Office hours

Full-time faculty will hold office hours a minimum of three hours per week and will list those hours on course syllabi. They will also be available to meet with students at other mutually convenient times as necessary. Part-time faculty will hold office hours a minimum of one hour per week for each course taught and will list those hours on course syllabi. The English Office Associate should receive a copy of the instructor’s office hours by the end of the first week of classes in any given term. Office hours should also be posted on the instructor’s office door.

### 3. Absences

If an instructor knows in advance that s/he must miss a class, s/he should **inform the Department Head** (for full-time faculty) or the **Director of Composition** (for part-time faculty and GAs) and explain what arrangements have been made to cover the class. If an instructor must miss a class at the last minute because of illness, etc., s/he should e-mail his/her students and call or e-mail the office so that a notice can be posted on classroom doors. The department’s default door announcement is “\_\_\_\_\_’s class will not meet today (*date*). Check your email.” If you want something different, give the details when you make notification—or compose and attach your own notice when emailing the office.

### 4. Evaluations

Student evaluations of teaching (SITEs) are administered online in the last few weeks of the semester for fall and spring courses. SITEs are not administered for summer or winter courses. Instructors may also devise evaluations for their own purposes. Occasionally other surveys will be required (e.g., advisor evaluations). Results of teaching evaluations become available prior to the following term. Instructors’ teaching supervisors (Department Head or Director of Composition) will review SITE reports during the annual evaluation process or sooner if necessary.

### 5. Copying policies

Please restrict copying to materials necessary for teaching, research, or department business. Do not copy book chapters, short stories, long essays or any material available online for distribution to entire classes. The printing of course packets should be outsourced. When feasible, post electronic copies of course material on the internet or Blackboard so that students can download and print them on their own. You may specifically ask an Office Associate (rather than a student worker) to make copies of any sensitive material.

Students may not use the department printer or photocopier. Student **academic computing labs** are located in the library, TCCW, Grise Hall, DSU, Jody Richards Hall, and CH 127. Printing in English Department computer classrooms (CH 1, 15, 102, 104, and 126) should be limited to work for the classes meeting in those rooms.

## 6. **Mail and phone use**

Advances in technology have made communication via cellphones, email, and computer video calling largely manageable on a personal level. However, the department office can assist faculty who need institutional assistance for teaching- and research-related services, such as postage, fax, and telephone services. Stamped personal mail items may be placed in the mailroom for pickup. Unstamped work-related mail must include your university return address and should be accompanied by an English Department mail ID card, available in the department office.

## 7. **Use of department AV equipment and material**

All regular classrooms are equipped with instructional multimedia equipment. The department also maintains a small collection of additional hardware (e.g., laptop, Mac adapter, portable projector) which may be reserved through Kimberly Nessler (CH 135). If you have a special need, check with Kimberly. The department's collection of DVDs is in CH 135. **Do not remove one for any use without signing it out** utilizing the log book, and return it promptly and ready for its next use. CH 125 must be reserved through Kimberly.

## 8. **Computer classrooms**

CH 1, 102, 104, and 126 will be assigned for daily classroom use to those instructors who request them. CH 15 is available for occasional classroom use and must be reserved with Kimberly. No food or drink except bottled water is allowed in computer classrooms. Individual instructors must enforce this policy.

## 9. **Securing classrooms**

Because of the expensive equipment, it is imperative that all classrooms be locked when not in use. Remember to close windows when you leave the room unless students from the next class are already present. All rooms should be locked at the end of the day.

## 10. **Grades and grade records**

Each instructor is responsible for entering his/her grades (including Directed Studies and Theses) via TopNet at the end of each teaching term by the stipulated deadline (usually noon on the Tuesday following finals week) and in accord with University procedures. Never post grades publicly (including leaving a set of graded papers outside your office door to be picked up by students). Each instructor should also keep a record of student grades, absences, etc., that is comprehensible to others and, in the event of departure from the University, should leave all such records with the English office.

## 11. **Retaining material associated with grades**

University policy states that the instructor must keep his/her grade book as well as all papers, exams, quizzes, etc., not returned to students for one calendar year after the end of the course. However, the English Department prefers that instructors keep their grade books for approximately 5 years. The other material should be shredded.

## 12. **Course limits**

The English Department has a strict policy of not adding students to Foundations English courses that are already full. If students hope to add during the Add/Drop period, they should attend class regularly, but they should understand that this does not guarantee them a seat. They can register through TopNet only when a slot becomes available. If students' names do not appear on the roll after the Drop/Add period, they should not be attending the class. While TopNet does currently allow individual faculty to exceed the enrollment cap on their own classes, faculty should NOT do so. Adding students beyond the cap can have serious programmatic consequences.

### 13. **Mail Room**

Please do not ask students to deliver papers directly to your mailbox. They may turn them in to the main office during office hours, to be placed in faculty mailboxes. The office staff will make sure that your name is on the paper, will stamp it with the date, and will record the time and date in a log book. If you will be asking classes to submit papers to the main office, notify the office staff first.

### 14. **Teacher Etiquette**

Before leaving the classroom, please remember to erase the board and to have students put the desks back in their original positions, unless you have a different agreement with the teacher who follows you in that room. It is especially crucial that you erase, using the appropriate eraser, the white boards after every use to prevent ghosting.

### 15. **About Foundations English (English 100, 200, 300):**

Our English 100, 200, and 300 constitute a sequence to develop writing skills. While more and more students are arriving at WKU with credit for English 100, and while a small number of alternative courses are available for students to take in place of 200 and/or 300, our expectations for teaching and learning hinge on the notion of this progression.

We have two versions of Introduction to College Writing: English 100 and English 100E. Students who do not meet the CPE's readiness standard (noted on p. 18) take English 105 concurrently with English 100E for additional assistance. English 100 and 100E are considered equivalent in terms of preparation and grade performance.

Almost all of our students meet their Foundations Literary Studies requirement by taking English 200. **English 200 is considered the second writing class in our three-class series, though it is the only one to focus on literature as well as academic writing.**

### 16. **About adding and dropping classes:**

Students may freely use TopNet to drop or add classes through the first week of classes, with no grade or "W" designation appearing on their transcript. Thereafter, they may withdraw from a class or change to an "Audit" by using TopNet until the "Last Day to Withdraw w/ a 'W'" date indicated in the Academic Calendar. Students should consult the academic calendar to learn at which point they will receive no refund for withdrawing. **Any student-initiated schedule change after the initial Add/Drop period will incur a fee. Note: Students who enroll for more than 18 hrs. will be assessed a surcharge.**

### **Faculty MAY drop students for non-attendance until the last day of the initial Add/Drop period.**

If you do not drop them and they never attend, they should receive an "FN" (failure for non-attendance). Please announce your policy on this to all your classes. For classes that meet 2-3 days/week, non-attendance means missing both of the first two classes. For classes that meet once/week, non-attendance means missing the first class. Non-attendance for online classes is designated in the *Undergraduate Catalog* as "failure to perform meaningful academically-related activity" during the first calendar week.

The *Student Schedule Exception Appeal* form: This form is required if you wish to permit a student to add after the Add/Drop period has ended (a rare occurrence) or to withdraw or change from credit to audit after the "W" deadline. The student must write a thorough justification for this exception to policy, explaining why an exception is merited. Your signature designates that you confirm this justification and wish the student to make this change. (In other words, you should never sign a blank form.) The student must bring the form to CH 135 for the department head's signature, then carry it to FAC 200 for the dean's signature, and then to the Registrar. This form may also be used for retroactive withdrawals after the completion of the semester.

Please Note: Late withdrawal is not permitted for poor academic performance. Please alert students to this and provide them enough feedback on their performance to enable them to make an informed decision by the deadline. Keep in mind that **students may withdraw after the deadline only for exceptional circumstances beyond their control. The department head will not automatically approve every application, so please use your best judgment.**

Under no circumstances should a student who is not enrolled in your class immediately after the Add/Drop period be allowed to sit in on the class and do the work. At the beginning of the semester and again after Add/Drop, you should check your class enrollment on TopNet. If someone claims to have added, check TopNet to make sure. If his/her name does not show up on TopNet, that person is not enrolled. We do not do retroactive adds after a term has ended.

## Information for WKU English Faculty Teaching Foundations English Courses (English 100, 200, and 300)

**Assignments:** Teachers in 100, 200, and 300 should construct their classes so that students write a variety of formal, in-class, and informal essays.

**Exams:** Generally, any exams in these Foundations courses should include written portions so that students will gain experience in taking written exams. Students should receive explicit instruction in preparing to write successful essay exam responses.

**Grading:** Official departmental grading and evaluation standards for formal written work are included in this document. Teachers are encouraged to make these standards and their own specific grading criteria available to students.

**Availability of Assignment Grades:** Teachers must record student grades in a grade book (paper, electronic, Blackboard, or a combination), and these grades must be made available for students to review, with appropriate notice of the request by the student. On or prior to assigning final course grades in TopNet, all course assignment grades must be recorded in the teacher's paper grade book, electronic grade book, or Blackboard's Grade Center, and must be available for students to review. Ideally, a student will receive notification of all course assignment grades (with the possible exception of a final exam or final paper or project) prior to the posting of final course grades.

**Returning Student Work:** All student work, including drafts of papers, exams, quizzes, journals, etc., should be returned in a timely manner and with sufficient feedback to allow students to work toward improvement in future work. To that end, each major assignment should always be returned before the next similar major assignment is due. Generally, a good time frame for returning papers and exams is 7-10 days from the date of submission. Other assignments will ideally be returned at the class meeting following the submission of the assignment. Faculty are encouraged to schedule due dates around other work and personal concerns in order to facilitate expeditious returns. Staggered due dates for multiple sections may also be useful.

**Attendance:** Teachers should publish their attendance policies in their syllabi and carefully explain them in the first week of class. If attendance is a factor in *any* of their classes, teachers should keep an attendance record for each class meeting.

**Blackboard Use with Face-to-Face Courses:** Teachers who are assigned to teach face-to-face courses are encouraged to use Blackboard to supplement their face-to-face interactions with students. Blackboard is useful, among other things, for maintaining updated student grades, facilitating submission of written work, and posting course documents. **Teachers may not, however, replace regular face-to-face meetings with Blackboard "meetings."** For example, a face-to-face class scheduled to meet MWF 8-8:55 may not meet Mondays and Wednesdays 8-8:55 and Fridays "in Blackboard."

**Late Work and Makeup Exams:** To avoid misunderstandings, instructors should publish and carefully explain course policies on submitting work late and making up missed exams.

**Journal Writing:** Journals and other forms of informal writing can be an important part of English 100, 200, and 300 courses. Teachers might use journal writing to help students develop voice and style in their own writing and to provide a space for students to develop the topics and skills needed for the more formal papers. Journals might be graded at a minimal level to provide some feedback to students, but journals should be considered a place for students to investigate the possibilities of their own writing. While students should be encouraged to write freely in their journals, teachers still should set parameters for what is acceptable. Students should understand that journal writing is not the same as writing in a diary. Journal writing should allow for free expression; however, some content, such as making threats, writing about actual felonious activity, or seriously expressing suicidal thoughts in a journal entry may require action on the part of the teacher.

**Literature and Reading Assignments:** Teaching critical reading skills is a vital element of writing instruction, and students in English 100, 200, and 300 should be provided with adequate instruction in critical reading. English 100 and 300 readings should focus on non-fiction essays, primarily academic in nature, with an emphasis on analyzing how writers make rhetorical choices. English 200 readings should focus on developing the critical reading skills learned in 100. Teachers should remember to focus on writing facility in English 100, 200, and 300 classes by stressing how critical reading can foster better writing.

**Grammar:** Teaching appropriate usage conventions is an important element of English 100, 200, and 300. However, we encourage teachers to make instruction part of a well-rounded curriculum emphasizing rhetorical and critical skills. Students need to know that their syntactic and grammatical choices are crucial, and they should be encouraged to explore and learn the concepts that guide what is considered “correct” by current standards. However, instruction in grammar should be based as often as possible on the students’ actual needs and should be contextualized to their own writing whenever possible. For instance, sample sentences containing various or specific grammar or syntax problems could be collected from student papers and students could then be asked to work on these sentences in groups. Or, students might be assigned to work on grammar and syntax problems that are specific to the errors they make in their own papers.

**The Writing Center:** Teachers are strongly encouraged to have their students visit the Writing Center. The Writing Center has locations in Cherry Hall 123 and in the Cravens Commons on the Bowling Green campus. The Glasgow START Center is located in room 163 on the Glasgow campus. The Writing Center also offers online consultations for students who live at a distance or who cannot visit during operating hours. Writing tutors have been trained to provide helpful feedback to students at all phases of a writing project: they can *help* students brainstorm ideas, structure an essay, clarify the essay’s purpose, strengthen support, and edit for clarity and correctness. But they will not revise or edit the paper *for* students. The Director of the Writing Center sends out a notice to department faculty each semester with specific operating information to share with classes. In addition, hours and other information are available on the Writing Center’s website, [www.wku.edu/writingcenter](http://www.wku.edu/writingcenter). Information about the Glasgow START Center can be found at <https://www.wku.edu/startcenter/>. Writing Center services are generally not available during final exam week in deference to the academic needs of our student tutors.

**Plagiarism:** Teachers are urged to construct assignments so that the opportunity for plagiarism is minimized. Teachers can help reduce plagiarism by asking students to submit topics shortly after the assignment is made, by reviewing student drafts of the assignments, by making assignments timely and varied, and by requiring students to turn in copies of their sources. Students who are suspected of plagiarism should not be accused without proof. The best tactic is often to try to make the student aware of your suspicions in order that he or she might realize the mistake. Teachers and students should be aware that plagiarism is a serious matter that could earn students a zero for the assignment or a failure for the course, and faculty are required to include a policy on plagiarism in their course syllabi. The policy used in the example English 100 syllabus in this document may be used verbatim or adapted to suit individual instructors’ preferences. Faculty are encouraged to bring difficult problems of suspected plagiarism to the Director of Composition for consultation. Faculty should also refer cases of plagiarism or other cheating to Michael Crowe in the Office of Student Conduct (<mailto:michael.crowe@wku.edu>). Additional material regarding plagiarism can be found on pp. 28-30 of this document.

**Artificial Intelligence:**

Most faculty consider the general use of AI by students to be another variation of academic dishonesty. Other faculty recognize and accept its use for some activities (such as brainstorming and outlining) but not for producing actual text. Faculty are encouraged to consider their perspective regarding the use of AI and to assert clearly their resultant policies. (Some sample policies are available on the university’s [Syllabus Information](#) page.) While some writing created by AI has characteristics which may be easily recognizable, proof of AI use is more challenging than it typically is for cases of plagiarism. In order to discourage



inappropriate use of AI, faculty should utilize some of the same tactics for avoiding plagiarism (such as structuring assignments with progressive steps and restrictions).

**Disciplinary Matters and Conflict Resolution:** Whenever possible, teachers should first attempt to resolve disciplinary matters and conflict with students in private consultation. However, if teachers feel they need advice or help, they should bring these matters to the attention of the Department Head (for full-time faculty) or the Director of Composition (for part-time faculty).

**Writing and Reading for Teachers:** Although teaching is a demanding and time-consuming activity, teachers should also read and review current scholarship on writing and reading theory and pedagogy. Teachers should talk to other teachers to share assignments, ideas, problems, and successes. Writing teachers should also write, whether that writing be personal or for publication. Working on writing projects will help teachers understand the problems encountered by writers, and writing for publication will increase the professional status of teachers.

**Communication and Accessibility:** Communication between you and your students and between the department and you is vital. It is therefore imperative that you keep office hours for your classes so that students can meet with you in private consultation. It is also imperative that you check your mailbox in the English Department regularly and that you provide the department with a working email address that you will check at least once a day. Be sure to resolve “over quota” issues so that e-mails from the department and university will be delivered to you expeditiously. If you have a favored email platform other than the WKU system, you may set your WKU email to forward messages to that account.

## TopNet Functions

Log in to TopNet at [https://acsapps.wku.edu/pls/prod/twbkwbis.P\\_WKULogin?ret\\_code=5](https://acsapps.wku.edu/pls/prod/twbkwbis.P_WKULogin?ret_code=5) using your Net ID + password or 800-number + PIN.

Under the tab "Faculty Services" . . .

### How to POST A SYLLABUS

1. Select "Course Syllabi Maintenance."
2. Use the "Selected Term" drop-down menu to select the appropriate semester.
3. The most expeditious way to find your courses is to enter your last name in the "Search" box.
4. To upload a PDF file, click the "Upload" button in the "Actions" column, use the "Choose a file" button to browse to select the appropriate file, and click on the "Submit" button.
5. To use a webpage instead of a PDF file, put the full URL in the box in the "Syllabus URL" column, then click the "Update URL" icon which will appear in the same column.

### How to GET A CLASS ROLL

1. Select "Term Selection." Use the drop-down menu to select the appropriate semester, and click the "Submit" button.
2. Select "CRN Selection." Use the drop-down menu to select the appropriate course, and click the "Submit" button.
3. Select "Summary Class List."
4. The web page may be printed directly, or the "Download to Excel" button can be used to open the roll as an Excel file, which allows for modifications prior to printing.

### How to SEE STUDENT PHOTOS

NOTE: Accessing photos can be very helpful in learning the names of students in your classes. However, you should be aware that university policy prohibits copying or printing those photos.

1. Select "Term Selection." Use the drop-down menu to select the appropriate semester, and click the "Submit" button.
2. Select "CRN Selection." Use the drop-down menu to select the appropriate course, and click the "Submit" button.
3. Select "Summary Class List."
4. Click "View Entire Class Pics."

### How to E-MAIL AN ENTIRE CLASS or PART OF A CLASS

NOTE: Messages sent *en masse* via TopNet do not identify themselves as such automatically. That is, any individual recipient will likely assume the message is directed specifically to the recipient alone unless the text of the message indicates otherwise. (A list of other recipients is not included with the message when this TopNet function is used, though the instructor's copy will contain the full list of recipients.) A good point of etiquette is to include an opening line indicating that the message is addressed to the full class.

1. Select "Term Selection." Use the drop-down menu to select the appropriate semester, and click the "Submit" button.
2. Select "CRN Selection." Use the drop-down menu to select the appropriate course, and click the "Submit" button.
3. Select "Summary Class List."
4. Click "E-Mail Entire Class." A window opens with a pre-completed recipient list and sender identification. Spaces are available for the subject line, the message body, and attachments.
5. To e-mail the entire class, no alteration of the "Send To:" field is necessary.
6. To e-mail only a portion of the class, delete extraneous addresses from the "Send To:" field.
7. Complete the message and click on the "Send Mail" button at the bottom of the page.
8. You should receive confirmation that the message was sent, both as a window message in TopNet and by a copy of the message in your WKU e-mail.

### **How to DROP FOR NON-ATTENDANCE**

Students who do not attend classes at the beginning of the semester and who have made no previous arrangements with the instructor MAY be dropped for non-attendance at the discretion of the instructor. (See #16 on p. 5 for determining non-attendance.) The deadline for dropping students for non-attendance is also the deadline for the student Drop/Add period. If no drops are to be made, no action is required of faculty.

1. Select "Term Selection." Use the drop-down menu to select the appropriate semester, and click the "Submit" button.
2. Select "CRN Selection." Use the drop-down menu to select the appropriate course, and click the "Submit" button.
3. Select "Drop for Non-Attendance Worksheet."
4. On the worksheet page, use the drop-down menu by each student to be dropped to select "Drop For Non-Attendance."
5. When all intended drops have been selected, click the "Submit Drops" button.

### **How to COMPLETE A FIFTH-WEEK CHECK-IN**

The fifth-week check-in is conducted for all 100- and 200-level courses and ENG 300. It includes only freshmen and sophomores, so the roll for this assessment may not include every student enrolled in the class (especially in the case of ENG 300). The assessment seeks feedback on individuals in two areas-- grades and attendance. The grade response options are "Pass," "None," and "D/F." (The latter, of course, signals a problem.) The attendance response options (in "Excessive Absences Indicator") are "No," meaning no problems, and "Excessive Absences." Use your best judgment and the context of your syllabus attendance policy to determine relative "excessiveness." Because of the value of collecting this data for advising and retention of students, the deadline for submitting the check-in is watched closely by the institution, and full participation is expected.

1. Select "Term Selection." Use the drop-down menu to select the appropriate semester, and click the "Submit" button.
2. Select "Fifth Week Check-in."
3. Use the drop-down menu to select the appropriate CRN and click on the "Submit" button.
4. The roll that appears will have default responses indicating no problems. Use the drop-down menus to change any appropriate factors for individual students.
5. When all fields are set as they should be, click on the "Submit" button.

### **OTHER PERIODIC ASSESSMENT**

A growing number of special programs (e.g., athletics, forensics, Kelly Autism) seek periodic grade reports via the same basic arrangement on TopNet. These involve relatively small numbers of students per class, but they are run more frequently, usually three times during a semester. You will receive timely notifications of these if you have students in your classes who are involved, and the mechanical procedures are essentially the same as those for the fifth-week check-in.

### **How to POST FINAL GRADES**

NOTE: Final grades are typically due by noon on the Tuesday following final exams week. This deadline is one of the institution's most important; submitting grades after this deadline requires additional layers of complication which are best avoided. Grades may be entered for the entire class or piecemeal prior to the deadline. Also note that entered grades may be changed by the instructor up until the submission deadline.

1. Select "Term Selection." Use the drop-down menu to select the appropriate semester, and click the "Submit" button.
2. Select "CRN Selection." Use the drop-down menu to select the appropriate course, and click the "Submit" button.
3. Select "Final Grades."
4. Use the drop-down menu for each student to select the appropriate grade.

5. When all grade fields are set as they should be, click on the "Submit" button.
6. After submitting the grades, the option for generating a printable copy will appear. This is an excellent way of confirming all grades have been submitted successfully.

### **How to CHANGE A GRADE FROM INCOMPLETE TO ANOTHER GRADE**

Instructors who have assigned the grade of Incomplete (X) for a student may change the grade from X to the grade earned through the twelfth week of the next regular semester. Only grades of X may be changed through TopNet. All other grade changes must be submitted via a hard copy form available in the main English office.

To change an X to a grade earned:

1. Select "Change of Grade."
2. Select "Search by Term." Use the drop-down menu to select the term in which the incomplete was assigned, and click the "Submit" button.
3. Select the course the student was enrolled in, and click the "Submit" button.
4. You should be taken to a "Change of Grade" worksheet with a list of students enrolled in the course and their final grades. The student whose grade needs to be changed from incomplete to another grade should have a drop-down menu listed in the "Grade" column. Select the appropriate grade from the drop-down menu and click "Submit Grades."

## Placing Book Orders

Textbooks should be listed in course syllabi (author, title, edition, year, and ISBN) and should be made available to students through the WKU Store.

Instructors assigned to sections in TopNet will receive an automated e-mail with a personalized link to the system the WKU Store utilizes for textbook ordering. Instructors who are assigned sections later than normal will not receive this e-mail immediately after being assigned to the section(s) but can order through the same system. An instructor who has been assigned a section but whose name does not yet appear on the online Schedule of Classes may submit a book order through the Director of Composition. Once an instructor's name is attached to a course section in the online Schedule of Classes, the instructor may contact the WKU Store directly to initiate a textbook order.

Including a textbook order in the WKU Store does not obligate students to buy anything there, but it does provide students with additional options.

More and more faculty are actively avoiding requiring the purchase of expensive textbooks. Some, for instance, are having students read—often online—texts which are out of copyright or have been made freely available by authors. Others encourage students to shop for bargains online. In each of these cases, faculty are encouraged to recognize issues related to the WKU Store. In the first instance, note the available option to report “no text required” to the WKU Store. Indicating that option to the WKU Store will save time and effort, both by store staff and by the English Department, in discerning potential problems. In the second instance, note that some students have scholarship and/or other financial assistance which must be accessed through the university. In addition, some students may simply prefer the convenience of ordering all of their textbooks from the WKU Store as a single source.

The “Big Red Backpack” plan relies heavily on timely textbook orders. In order for students to be able to determine whether they are better served by opting out or by utilizing the BRB, they need accurate information in the WKU Store system.

## **General Philosophy of Foundations English**

The following information is offered as a general guide to teaching English 100, 200, and 300 at WKU and is based on a broad conception of what students should accomplish in these Foundations courses.

Writing and critical reading are highly individualized and collaborative processes that can be improved with focused instruction and continued practice. Writing and critical reading cannot be taught by reduced, simplistic, and prescribed formulas, and teaching students to write and read at the college level is an ongoing and complex activity that must be a function of the entire university and not just of the English faculty. Writing and reading pedagogy in Foundations courses should emphasize the acquisition of rhetorical and critical facility in thinking, writing, and reading and should encourage students to employ language, convention, and style in a manner that is appropriate to the various rhetorical situations they will encounter as students and as professionals.

## Formal vs. Informal Writing . . . and a Few Words about Minimum Word Counts

In the following Course Requirements pages, minimum word counts are presented for formal writing in various courses. For purposes in this context, “formal writing” should be interpreted as writing which is submitted after the opportunity for—and with an expectation of—revision and which includes a consideration of the quality of writing in grading. This should obviously include the major papers for a class, both in-class papers and out-of-class papers. Other likely formal writing artifacts might include annotated bibliographies, research proposals, summaries, professional emails, and rhetorical commentaries.

“Informal writing” is writing which is intentionally more spontaneous and has an almost exclusive focus on content—ideas, that is, over presentation. Typical informal writing includes quick-writes, exit slips, journal entries, and discussion board posts.

Teachers should note, however, that such lists are not intended to be restrictive, and items which might generally be viewed as informal can—by instructional design—become formal. Most instructors prefer to emphasize content, emotion, ideas, or freedom of expression in journal entries and do not consider more mundane factors (e.g., sentence structure, word choice, mechanics) in grading them. However, many instructors also occasionally ask students to select from among their journal entries one entry to revise/expand/develop into a more formal piece. Discussion board posts are another assignment which could, by instructional design, move into the formal realm. If the assignment prompt and the evaluative criteria present to the student the notion that the posts will be graded not just for content but also for presentation, the writing becomes formal. Students know to revise content (or at least to draft carefully), to attend to their use of language and mechanical conventions, and to engage their audience rather than merely convey information. A paper draft would generally be informal—but would become formal as it neared completion. (Naturally, multiple drafts would not represent multiple contributions towards any word count minimum.)

The minimum word counts presented for the Foundations courses—4,500 words in ENG 100, 3,600 words in ENG 200, and 5,000 words in ENG 300—are for components of the course considered formal writing. In practice, we should reasonably expect that the totals for both formal and informal writing are probably close to double those figures. All assigned writing, formal and informal, contributes towards the development of students as writers in terms of fluidity, versatility, adaptability, cognition, comfort, and even physicality.

## **Course Requirements for English 051C: Writing for Non-Native English Speakers**

### **Content**

English 051 (English as a Second Language) prepares students for entry into English 100 (Introduction to College English). To this end, the course focuses on composing essays (including prewriting skills, drafting, revising, and editing), academic grammar, academic vocabulary, and using academic sources.

### **Goals**

Upon completion of English 051, students should be able to

- use the writing process (prewriting, drafting, revising, and editing) to compose college-level essays which reflect critical thinking
- write essays in the common rhetorical modes, such as description, narrative, compare/contrast, exposition, and argumentation
- use effectively thesis statements, topic sentences, transitions, introductions, conclusions, unity, and coherence
- use college-level English grammar proficiently
- use punctuation correctly
- use vocabulary that is academic and contextually appropriate
- offer and receive constructive advice from peers about revising and editing for content (quality and accuracy of ideas, as well as organization and adequate development of ideas) and structure (grammar, punctuation, usage)
- use appropriately in-text and end-of-text citations
- understand and practice the principles of academic integrity

### **Texts**

Teachers may choose their own textbooks, yet they must use one advanced grammar text and incorporate university-level readings (either in the form of a course reader or teacher-assembled materials).

### **Assessment**

Students are to be assessed using various methods. However, at least 70% of the student's final grade must be based on essays. There will be three (3) in-class essays interspersed with out-of-class essays throughout the semester in order to gauge student progress appropriately. English Department faculty will assess the program each spring by collectively evaluating students' in-class and out-of-class essays using common rubrics.

Other possible types of assessment could include the following, keeping in mind that all assessment must be directly related to writing skills:

- journals (reader response or dialogue journals)
- grammar exercises
- grammar quizzes
- reading quizzes
- peer reviews
- prewriting exercises (brainstorming, lists, outlines, etc.)
- editing/revising tasks
- vocabulary quizzes

Students who earn a C or higher in English 051 must enroll in a regular section of English 100. Students who earn a D or an F in English 051 must repeat the course.

### **Attendance Policy**

Students may make up missed work due to serious (and documented) illnesses and university activities. This work must be made up by the first class period the student returns to class. However, any student who misses the equivalent of more than two weeks of class (6 absences for a MWF class and 4 absences for a TR class), regardless of the reasons, will receive an F.



### **A Note on Cultural Differences**

Many international students come from teacher-centered learning environments. They may, therefore, enter our classrooms with preconceived expectations, such as the following:

- that the teacher is the sole dispenser of information and that students are rote memorizers
- that the only way to evaluate students is by comprehensive exams at the end of the semester
- that collective student effort to prepare assignments is acceptable
- that copying another writer's work (from the Internet, from articles, etc.) is acceptable

International students must learn a new way of thinking in the American learner-centered classroom. They must understand the fundamental concepts of academic integrity and avoidance of plagiarism. Furthermore, understanding that they must *apply* what is taught to their own writing and that they must take responsibility for their own learning is imperative before they enroll in English 100.

## Course Requirements for ENG 105: Supplemental Writing Lab

### Course Description

Students without a qualifying metric\* to meet the CPE's Academic Readiness designation are required to enroll in a section of the Supplemental Writing Lab concurrently with a specially designated section of ENG 100. Successful completion of both courses in the same semester is required.

The design and execution of the course should be such that students receive a grade of P in ENG 105 only if their grade in ENG 100E is also passing (i.e., A, B, C, or D) and a grade of F in ENG 105 only if their grade in ENG 100E is also an F.

Course requirements typically include both assignments specifically for ENG 105 and work in support of assignments from ENG 100 classes. The Supplemental Writing Lab gives students additional opportunities to practice their writing skills. Students work both individually and collaboratively on various aspects of the writing process. All activities are designed to complement ENG 100 classroom instruction.

Students must attend ENG 105 and ENG 100 as paired courses. Failure to attend ENG 105 will result in a grade of W, F, or FN (whichever is appropriate) in ENG 100, as well as a corresponding grade of W, F, or FN for ENG 105.

### Learning Outcomes

Because ENG 105 functions primarily as a support mechanism for ENG 100, it has no discrete learning outcomes of its own. It functions to assist students in reaching the learning outcomes of ENG 100.

### Course Design

Activities facilitated in the Supplemental Writing Lab include, but are not limited to

- invention exercises, such as freewriting, looping, journaling, clustering, listing, questioning, and outlining
- peer reviews and discussions
- revision practice
- grammar reviews (as necessary)
- editing practice

The instructor will

- encourage students to explore their own ideas.
- introduce strategies that students can use to improve their papers' content, organization, word choice, grammar, and mechanics.
- introduce a variety of techniques that students can use to evaluate and revise their own writing.
- provide a working environment that is conducive to thoughtful discussion, reflection, and experimentation.

\*The current minimum qualifying metric is any one of the following: ACT English, 18; SAT English, 22, KYOTE, 6; GED College Readiness, 165; Accuplacer, 250; EDReady Diagnostic, 70; overall high school GPA, 3.28.

## Course Requirements for English 100: Introduction to College Writing

English 100 should be particularly writing-intensive, as students best learn to write by practicing writing. Reading assignments should consist of non-fiction essays that lead to discussion of how and why authors make rhetorical and stylistic choices. Readings should be designed both to immerse students in written language and to develop critical thinking, reading, writing, and research skills.

English 100 should stress how various audiences and rhetorical situations call for different choices in language, structure, format, and tone. As such, formal assignments should be constructed so that students have a clear audience, purpose, and rhetorical situation.

English 100 should encourage students to discover and examine their own writing processes and stress the collaborative nature of those processes. As such, every stage of writing should be open to appropriate class discussion and peer review. Instructors should help students articulate their rhetorical choices as they write, and they should employ peer review in discovery, drafting, and revision processes.

English 100 should give students plenty of opportunity to practice shorter, informal writing that is graded at some minimal level, such as journals, blogs, reflective memos, and rhetorical commentaries on their own writing/writing processes. Longer formal writing assignments should give students plenty of opportunity for discovery, drafting, and revision.

In English 100, students must write **three or more formal essays, one of which must be at least 1,000 words. At least one of these essays (not necessarily the 1,000+ word essay) must fall into one of the argumentative genres and must require students to make use of documented research.** To help students develop information literacy skills, instructors should, when feasible, schedule a research skills session with a librarian or conduct such a session themselves.

In addition to at least three formal essays, instructors *may* assign other formal writing such as other essays, an annotated bibliography, summaries, professional e-mails, proposals for a semester project, in-class timed writing, oral presentations, or other print or digital writing.

The **cumulative word count for all formal writing in the course must be at least 4,500 words** (generally equivalent to fifteen full double-spaced typed pages when formatted in proper MLA or APA style).

### Colonnade Program Description

English 100 introduces students to college-level writing and critical reading, gives students instruction and practice in writing and reading college-level essays, and makes students aware of how various audiences and rhetorical situations call for different choices in language, structure, format, and tone. Assignments stress how and why writers make rhetorical choices and are designed both to immerse students in written language and to develop critical thinking, reading, and writing skills. Students with English ACT of 29 or higher will receive 3 hours credit for this requirement.

### Colonnade Learning Outcomes Met by This Course

Upon completion of this course, students will demonstrate the ability to

1. Write clear and effective prose in several forms, using conventions appropriate to audience (including academic audiences), purpose, and genre.
2. Find, analyze, evaluate, and cite pertinent primary and secondary sources, including academic databases, to prepare written texts.

3. Identify, analyze, and evaluate statements, assumptions, and conclusions representing diverse points of view, and construct informed, sustained, and ethical arguments in response.
4. Plan, organize, revise, practice, edit, and proofread to improve the development and clarity of ideas.

## Course Requirements for English 200: Introduction to Literature

English 200 is an introduction to reading literary prose, poetry, and drama at the college level. Reading assignments in the course are designed to encourage critique and analysis and to increase discernment about the nuances of language use.

English 200 should give students introductory knowledge of key literary terms and reading strategies, and also the opportunity to demonstrate that knowledge in discussing and writing about literary texts.

Students will **read and engage with at least three different genres** and write a total of **at least 3,600 words of literary analysis for all formal writing** in the course. These essays should demonstrate their ability to apply appropriate terms, strategies, and textual evidence.

English 200 should reinforce students' knowledge of how to utilize MLA guidelines to document their use of primary texts and, if required in the course, secondary source material.

### Colonnade Program Description

English 200 provides an introduction to a variety of literature at the college level. Assignments encourage critique and analysis and give students introductory knowledge of key literary terms, concepts, and reading strategies. Students apply this knowledge in discussing and writing about literary texts and consider how literature inscribes the human experience. Because these classes emphasize the reading of primary texts, instructors will focus on literacy skills to supplement content course work.

### Colonnade Learning Outcomes Met by This Course

Upon completion of this course, students will demonstrate the ability to

1. Utilize basic formal elements, techniques, concepts and vocabulary of Literary Studies.
2. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.
3. Demonstrate how social, cultural, and historical contexts influence creative expression in Literary Studies.
4. Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.
5. Evaluate enduring and contemporary issues of human experience.
6. Read, comprehend, and analyze primary texts independently and proficiently.

## Course Requirements for English 300: Writing in the Disciplines

Writing in the Disciplines (WID) is in the *Foundations* category of the Colonnade Plan, which ensures that students begin their education with the practical and intellectual skills necessary for college success and lifelong learning. Foundations courses help students to become adept at critical and analytical thinking, written and oral expression, interpretation of evidence and data, and evaluation of the artifacts of human expression and experience.

### *Reading*

WID courses should stress writing and reading within the disciplines and the conventions of using textual evidence to support an argument or an analysis of an issue relevant to the student's major discipline. Reading assignments should come from a variety of disciplines and should stress how and why authors make rhetorical choices that are appropriate to writing in particular disciplines. Reading assignments should be designed both to immerse students in the written conventions of disciplinary writing and to develop the ability to read critically. Because WID courses are about writing *and reading* in the disciplines, students should receive instruction on how to read disciplinary research. Close reading, active reading strategies, the ability to navigate scholarly research articles, and summarization and critique of scholarly texts should be the cornerstone of reading instruction in WID courses.

### *Research and Documentation Skills*

WID courses should emphasize the use of textual evidence and the process of research in the student's major discipline, including finding, reading, evaluating, and integrating sources into students' original writing.

They should give students adequate instruction in finding, evaluating, collecting, citing, and synthesizing appropriate scholarly sources and should include instruction in the appropriate use of sources as support for original arguments.

Through a combination of direct instruction and individual exploration, students must become familiar with and develop skill in using the documentation style appropriate to their major discipline.

### *Writing*

WID courses should give students plenty of opportunity to practice shorter, informal writing in preparation for longer formal assignments. Such assignments may include journals or rhetorical commentaries that are graded at some minimal level. Journal writing may be an appropriate place for students to practice abstracting, summarizing, synthesizing, paraphrasing, quoting and otherwise responding to sources and to rehearse their own arguments for the formal papers. Formal writing assignments should give students plenty of opportunity for discovery, drafting, and revision.

Longer writing assignments should focus on summarizing, critiquing, and synthesizing readings relevant to the student's major discipline and on using multiple sources within argumentative or analytical papers relevant to the student's major discipline. WID courses should encourage students to build experience with their own writing processes and should stress the collaborative and "conversational" nature of disciplinary knowledge. As such, every stage should be open to appropriate class discussion and peer review. Instructors should help students learn to articulate their rhetorical choices before they begin to write. They should also employ peer-review in discovery, drafting, and revision processes.

Depending on the instructor's preferences, students may be asked to write to an audience of readers in their major discipline or to a general, interdisciplinary academic audience who might not be familiar with discipline-specific concepts and jargon but who will be able to navigate the complexities of a sound argument that is specific to the student's major discipline. To that end, instructors may

ask students to familiarize themselves with general academic journals like *Academic Exchange Quarterly* or interdisciplinary undergraduate journals like *Lethbridge Undergraduate Research Journal* and *NeoAmericanist: An Inter-disciplinary Online Journal for the Study of America*.

### *Writing Requirements*

In English 300, **the total cumulative word count for all formal writing in the course must be at least 5,000 words**. Formal writing in the course must include a longer research paper and other assignments, as described below.

Students must produce **a sustained research project of at least 3,000 words**, which must include a documented argumentative or analytical research paper that draws directly from **at least six scholarly sources**. Assignments such as a proposal for the longer research paper or a synthesis essay that becomes part of the research paper may be included in the 3,000-word total.

Not all writing in the course has to culminate in or directly contribute to the long research paper. However, additional formal writing, such as annotated bibliographies, research proposals, critiques of scholarship, literature reviews/synthesis essays, abstracts, and rhetorical commentaries that are directly related to the long research paper are encouraged, and **those kinds of assignments do contribute to** the minimum 5,000-word requirement.

Writing that would not be counted in the minimum 5,000-word requirement includes informal journaling (like the research journals we often have students keep in English 300), peer review commentaries, e-mail, revision plans, outlines, invention writing, and the like.

### **Colonnade Program Description**

Writing in the Disciplines (English 300) gives students advanced instruction and practice in writing and reading essays within an academic discipline and makes students aware of how disciplinary conventions and rhetorical situations call for different choices in language, structure, format, tone, citation, and documentation. Students conduct investigations into writing and reading conventions in their fields and receive advanced instruction in planning, drafting, arranging, revising, and editing discipline-specific essays.

### **Colonnade Learning Outcomes Met by This Course**

English 300 helps to fulfill the written communication (WC) Colonnade Foundations requirement. Upon completion of English 300, students will demonstrate the ability to

1. Write clear and effective prose in several forms, using conventions appropriate to audience (including academic audiences), purpose, and genre.
2. Find, analyze, evaluate, and cite pertinent primary and secondary sources, including academic databases, to prepare written texts.
3. Identify, analyze, and evaluate statements, assumptions, and conclusions representing diverse points of view, and construct informed, sustained, and ethical arguments in response.
4. Plan, organize, revise, practice, edit, and proofread to improve the development and clarity of ideas.
5. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.

## Evaluation Guidelines for English Papers

A paper that receives an A responds to the assigned topic with clear and perceptive generalizations that are supported by concrete, relevant details and examples. The A paper has a lucid, significant controlling idea or thesis which is fully developed. The A paper generally exhibits noticeable originality or unusual insight. The structure, supporting evidence, voice, and tone demonstrate an appropriate consideration of audience and purpose. Paragraphs are well organized to support the controlling idea, and they progress through necessary, evident stages that reveal an awareness of the conventions of structure, including the use of appropriate transitions. Paragraphs are internally cohesive, and their controlling ideas are clearly discernible or easily recovered from the specifics of the paragraph. Sentences are varied in structure, and word choice is precise, fresh, and economical. Grammar errors are absent or are so limited as not to disrupt the paper's readability in any way.

A paper that receives a B responds to the assigned topic through clear and sufficient generalizations that are supported by concrete, relevant details and examples. The B paper has a lucid, significant, controlling idea or thesis. The paper demonstrates an awareness of audience and purpose evidenced mainly in an appropriate use of tone, structure, and support. Generally, the paper's paragraphs are organized to support the controlling idea, although the structure of the B paper may be slightly unwieldy and the use of transitions may be basic and predictable. Paragraphs are internally cohesive, and their controlling ideas are discernible or recoverable from the specifics of the paragraph. Sentences are clear, but may demonstrate only a basic understanding of stylistic variation; word choice is precise, if not always economical and fresh. Grammar errors are minimal or so limited as not to disrupt the paper's readability in any major way.

A paper that receives a C responds sufficiently to the assigned topic, but that response may be generally unclear and ineffective and may be developed through superficial or trite generalizations. The C paper has a discernible controlling idea or thesis, although the organization is often loose or repetitive. The paper demonstrates some awareness of audience and purpose as evidenced in its tone, structure, and support. Paragraphs are generally internally cohesive, and there is an attempt to structure them in order to support the thesis, but the support is generally literal or factual with little explanation or comment; use of transitions is limited and predictable. Sentence structures are either loose and sprawling or basic and monotonous, but their meanings are generally clear; word choice is occasionally imprecise and basic. Grammar errors occasionally disrupt the paper's readability.

A paper that receives a D responds to the assigned topic, but usually in a way that is incomplete and insufficient. While it may have a discernible thesis, that thesis is generally under-developed and trite, and the organization is illogical or confused. Paragraphs demonstrate a general attempt at cohesiveness, but generalizations are not supported by evidence, or that evidence is sketchy or irrelevant. There is little or no use of transition devices. The paper demonstrates little sense of audience and purpose, and that awareness is only minimally evident in the writer's choice of tone, structure, and support. Sentence structures show little attention to detail and evidence only a casual attempt at revision. Vocabulary is inadequate, and word choice is considerably flawed. Grammar errors are so pervasive as to disrupt consistently the paper's readability.

A paper that receives an F does not respond to the assigned topic or does not succeed in communicating its ideas to the reader. While there may be a discernible controlling idea, that thesis is generally underdeveloped or not developed at all. The writing seems to exist for the writer only. Sentence structure is basic and choppy or rambling and incoherent, and there is little or no evidence of revision. Grammar errors are so pervasive as to disrupt seriously the paper's readability. F papers may also fail to meet minimum requirements—for instance, minimum length or research requirements as identified in the writing assignment prompt or on the course syllabus.



	<b>A Paper</b>	<b>B Paper</b>	<b>C Paper</b>	<b>D Paper</b>	<b>F Paper</b>
Thesis and Development	Has a lucid, significant, perceptive response to the topic, which is fully developed.	Has a lucid, significant response to the topic, which is fully developed.	Has a discernible controlling idea or thesis, which responds to the topic; generally developed.	Has a discernible controlling idea or thesis, which responds, but is underdeveloped or trite.	No responsive thesis, or response is not developed at all.
Support	Concrete, relevant details and examples.	Concrete, relevant details and examples.	Some superficial or trite generalizations; facts with little comment.	Underdeveloped and trite generalizations; sketchy or irrelevant facts.	Little or no support for generalizations; merely lists of examples.
Audience Awareness	Structure, support, and tone demonstrate consideration of audience and purpose.	Awareness evidenced mainly in either structure and support or tone.	Awareness evidenced only marginally in appropriate use of structure and support or in tone.	Awareness slightly evident in appropriate use of structure and support or in tone.	Seems to exist for the writer only.
Paragraphing and Logical Progression	Coherent paragraphs progress through necessary, evident stages; includes transitions.	Generally coherent paragraphs progress through necessary stages; includes transitions.	Generally coherent paragraphs that may be unwieldy or confusing; limited or predictable transitions.	Little or no attempt at cohesion; progression is confused or haphazard; little or no use of transitions.	Little or no cohesion; confused and haphazard progression; little or no use of transitions.
Sentence Structures and Word Choice	Varied sentence structure; word choice is precise, fresh, and economical.	Clear sentences; some stylistic variation; word choice is precise, if not economical or fresh.	Clear but sometimes loose or basic sentences; word choice is occasionally imprecise and flawed.	Little attention to sentence structure or revision; word choice is often flawed or inadequate.	Basic/choppy or rambling/incoherent sentences; little or no evidence of revision; inadequate word choice.
Grammar Errors	Absent or so limited as not to disrupt the paper's readability in any way.	Minimal or so limited as not to disrupt the paper's readability in any major way.	Occasionally disrupt the paper's readability.	So pervasive as to disrupt consistently the paper's readability.	So pervasive as to disrupt seriously and consistently the paper's readability.

## Some Tips on Grading Papers

Criteria-based grading is always most effective. As you make the assignment, include in the prompt the criteria that you will use to grade the assignment. Often, peer review sessions are a good time to go over the grading criteria again so that students will know what they are looking for as they conduct peer review and revise their papers.

### Practical Suggestions:

- First skim through some of the papers in order to get a sense of how students responded to the assignment; you may find to your surprise that many students interpreted the assignment in an unforeseen yet (in retrospect) understandable way, and you may have to adjust your responses accordingly.
- A common practice is first to make piles of papers according to the grade you think they might receive. Then, you can get a sense of whether your grading is going to be too high or too low before you assign grades.
- Check immediately for the paper's purpose, thesis, or controlling idea so that you have a reference for the rest of the paper.
- Use a pencil, so that you can erase when you have second thoughts. Red ink may recall high school traumas, so why not welcome your students into college with pencil, a brave new world of recursive erasure?
- Keep marginal comments to a minimum, so as not to overwhelm the student. Instead, place a number or a code mark in the margin each time you find something worth commenting on; then, at the end of the paper, write out an introductory comment that highlights the two or three main points of your response; then, instruct the student to go back to where those marks are and re-read those sections.

This encourages students to reread their work in light of your comments.

- Don't scatter buckshot all over the paper--a student can only hear so much criticism. Make yours count. If a paper is riddled with errors, carefully mark up a typical paragraph, identify the kinds of errors, and send the student to a handbook. Editing the entire paper is a waste of your time and will not help the students learn to correct mistakes on their own.

### Philosophical Suggestions:

- Take the student seriously--assume that the paper is a significant effort and not a first draft.
- Respond to the ideas expressed--agree, argue, point out contradictions, ask questions, and discuss the text that is the subject of the paper.
- Go beyond impressionistic response to analysis: Is the idea developed logically? Is there an argumentative edge? Is the text used accurately?
- Eschew the overly general ("Your argument is not convincing." "Your writing needs improving." "Your organization is weak.") Show where and how.
- Suggest strategies or procedures that will help the student next time. ("After your first draft, write out your controlling idea and then check to see if every paragraph relates to it." "Be sure in the future to back up your claims with textual evidence." "After finishing your reading, write an abstract while your memory is fresh so that you organize the material more quickly when it comes time to write your paper.")
- When making your final comment, remember that few if any students ever complain about too much response unless they receive too much negative criticism.
- Mix praise with advice in your final comment.

### Final Suggestion:

Be prepared to explain and justify your grading. Indeed, tell your students what you will be looking for and how you will evaluate it before they begin to write. A writing guidelines sheet is useful for this purpose, but you need to talk about your expectations in class as well.

Some of this material is courtesy of Mark Wollaeger, Vanderbilt University

## Grade Distributions

The English Department does not impose grade quotas or subscribe to the notion of the monolithic bell curve in the context of grade distributions. (The bell curve is based statistically on a sample size far too great—and far too generalized—to represent adequately any student population.) Instead, the department places faith in faculty's professional judgment, informed pedagogy, and course design.

While grade distributions for any given class may vary based on factors which defy generalization, realistic expectations may be generalized, and the context of these generalizations should inform faculty expectations regarding student performance and class design.

In general, the grade distributions for Foundations courses, which include a wide range of students, should tend towards 50% As and Bs (or less) and 50% Cs, Ds, and Fs. Scrutiny of grade distributions should be a regular part of faculty's self-reflection at the end of each term.

Some points to consider:

- Many of our better students sidestep ENG 100 and ENG 200 by way of test scores (ACT for ENG 100, AP for both ENG 100 and ENG 200), so we might consider that a portion of the students we might reasonably expect to get an A have already been removed from the pool.
- One issue worth consideration is whether students are leaving classes with grades which are truly indicative of the level at which they should be expected to continue to work in the next class, or if they have been buoyed too much by faculty efforts.
- A good reflective practice would be to compare students' writing performance and final grades. If students are consistently (or averaging) writing at one level but are receiving a different final grade, consider the nature of that difference. Is it appropriate, based on the work demanded of the student, or are final grades being propped up or undercut inappropriately?
- Are opportunities which are presented in the class skewing the grades artificially? Faculty who offer revision opportunities, for instance, may need to be more judicious in how such work is rewarded. A complete "do-over," for example, is usually inappropriate—both in terms of instructional expectations and in terms of a teacher's labor—but even partial reconsideration should be tempered so as not to prop up student performance unnaturally. This is especially true in classes in which workshops, peer review, conferences, or other opportunities for formative feedback are offered prior to the assigned due date. A student who comes to rely on a second (or third) chance may not be well prepared for a future class which does not offer such opportunities. A good rule of thumb is that any opportunity be limited in such a way that making the initial effort is always clearly a better choice, and the payoff is more of an acknowledgement of genuine interest in personal improvement than a means of bettering the grade.
- Strategies which might be useful in tempering grade inflation resulting from revision opportunities include offering a set value for appropriate revision work (e.g., "up to 5 points") or averaging the original and revision scores rather than replacing the original. If, by design, teachers want to make this sort of revision a standard part of their pedagogy (i.e., frequent rather than occasional), they should establish higher expectations for the initial submission.
- Do elements of the course grades need to have their weights rebalanced? If some elements are functionally "gimme" points—or some elements are presenting particular challenges—teachers may want to redistribute relative weights or change some instructional strategies to reduce that effect in future classes.
- As noted elsewhere in the *Guide*, "extra credit" opportunities should not be so substantial as to present inappropriate grade inflation by number of opportunities, by size of award, or by a combination of the two.

## **Department of English Policy and Frequently Asked Questions on Plagiarism (Student Handout)**

### **What does it mean to plagiarize?**

According to *Webster's International Dictionary*, the definition of plagiarism is “to steal or purloin and pass off as one’s own the ideas, words, or artistic production of another; to use without credit the ideas, expressions, or productions of another.”

Basically, plagiarism comes in three forms: “fraud,” “patchwriting,” and “insufficient or undocumented paraphrasing.” In brief, each paper that you turn in and every sentence in it must be written completely by you, or you must give proper credit to the other writers for their ideas and words. In addition, most teachers consider handing in papers that were written for other classes to be a form of plagiarism. New papers should be written for each assignment unless your teacher indicates otherwise. Remember that writing teachers are experienced at picking out papers that contain plagiarism. Do not be tempted to download papers from the web or to “recycle” papers from other students.

### **Why shouldn't I plagiarize?**

Most people consider plagiarism to be ethically and morally equivalent to lying, cheating, and stealing. When you plagiarize, you have stolen another’s work. Further, you shortchange your own education and compromise your ethics. Additionally, you risk damaging your grade for the assignment or the course, and you risk damaging your GPA and your academic or professional career.

Plagiarism is a very serious academic offense. In a way, the very foundation of the American educational system rests on the issue of trust, and this trust depends on an honest exchange between students and their teachers. Just as students need to trust that teachers are honest about grading, teaching, and advising, teachers need to trust that students will be honest when taking tests and writing papers. Plagiarism, or any other type of cheating, seriously undermines this foundation. This sort of dishonesty indicates that there may be serious questions about the offending student's ethics, and the stigma of this unethical behavior may follow the student for years—decreasing the student's chances of success in academic and professional work.

### **What can happen to me if I plagiarize?**

Students who commit any act of academic dishonesty may receive from the instructor a failing grade in that portion of the course work in which the act is detected or a failing grade in the course without possibility of withdrawal. The faculty member may also present the case to the Office of Student Conduct for disciplinary sanctions. A student who believes a faculty member has dealt unfairly with him/her in a course involving academic dishonesty may seek relief through the Student Complaint Procedure. Your teacher may be understanding and tolerant of “accidental” plagiarism; however, you should check with your teacher if you have any doubts about whether you are committing plagiarism in a paper.

### **What is “fraud”?**

Turning in a paper that was written or partially written by anyone else is “fraud.” In this case, “anyone else” includes everyone but you. You may not turn in a paper that was written or partially written by your parent, your boyfriend or girlfriend, your spouse, your sibling, a friend, a stranger, another student, a professional or amateur author, or anyone else.

### **What is “patchwriting”?**

“Patchwriting” is taking several other texts that were written by others, piecing together the ideas or words into a single paper, and turning in that paper as your own work.

### **What is “insufficient or undocumented paraphrasing”?**

“Insufficient paraphrasing” occurs when not enough of the original language and sentence structure of the source is changed for a paraphrase. To paraphrase correctly, major words and basic sentence structure should be changed from the original. “Undocumented paraphrasing” is taking sections of another’s words or ideas and changing them into your own words without giving the writer proper credit. A paper should not be made up of a series of paraphrases. Use paraphrasing to support your own ideas and not to construct your paper.

**Does this mean that I can’t get help writing my papers?**

You can. All successful writers rely on other readers to help make their writing better. In fact, going to the Writing Center or having another student or friend read your papers before you turn them in is generally a good idea. Often, classes will have “peer review” sessions that allow other students to read and comment on your papers. However, you should never let anyone else sit at the computer and type in words or hold the pen and write in words. Ask readers to limit their responses to letting you know where you might make changes (for example, word choice, spelling, confusing sentences, awkward structures, organization). Even if you decide to take a reader’s advice, you should not let her or him make substantial changes to your work.

**Does that mean that I can’t look at what other people have written to get ideas for my own paper?**

You can. However, if you write about what these other people have written on the subject or if you quote them, use their original ideas or language, or paraphrase, then you must give them credit in your paper. All sources, whether quoted, paraphrased, or summarized—and no matter how briefly used—must be cited.

**How do I do that?**

Part of the instruction in your writing classes is designed to teach you how to give credit properly to these other writers. If you plan to look at what other writers have said about a topic you have been assigned, you should check with your teacher to establish whether or not this is permitted for any particular assignment and ask to receive instruction in how to give proper credit in your paper.

**Can I plagiarize by accident?**

Yes. Occasionally, students do get confused about plagiarism. If you are unsure about whether you have plagiarized, you should talk to your teacher before you hand in your paper. If you are having trouble writing your paper, do not be tempted to plagiarize; instead, ask your teacher for additional help with the assignment.

## Plagiarism Abatement Program

### Basic tenets:

1. Blatant, intentional plagiarism is a serious offense and should not be tolerated at WKU. Students should be held responsible for their own behavior, and students who intentionally cheat or plagiarize should be penalized according to program, department, and university guidelines and procedures.
2. Students should be made aware of what plagiarism is and should understand clearly what the possible penalties for plagiarism might be.
3. Teachers should be made aware of the generally accepted procedures for discovering and penalizing plagiarism and of the various types of plagiarism and their possible causes.
4. Teachers should participate in helping to reduce the opportunity for plagiarism at the university and should be given suggestions for ways to decrease the likelihood that students will plagiarize or get away with plagiarism.

### Procedures for discovering and reporting plagiarism.

1. Unfortunately, teachers should realize that the burden of proof will likely lie with them if they accuse a student of plagiarizing and the student chooses to contest the penalty. Teachers should not penalize or accuse students of plagiarism unless they have documented proof.
2. Teachers may exercise due consideration of the individual student's situation when the student is caught plagiarizing. Although policy should be generally uniform, teachers should realize that there are various degrees of plagiarism and that plagiarism occurs for various reasons. There may be cases in which a teacher may want to give the student a second chance or partial credit if the essay is rewritten. Factors such as a student's admission of guilt, the amount and type of plagiarism, and the student's lack of understanding of what plagiarism is and what the penalties are may be considered when assigning penalties. Blatant or recurring plagiarism, however, should not be tolerated.
3. The teacher may elect to award a zero grade for any assignment that has been proven to be plagiarized.
4. In cases where a student commits a particularly blatant infraction or more than one infraction on assignments, the teacher is at liberty to assign the student an F for the course. It is advisable for faculty to consult with the Director of Composition or Department Head in such cases.
5. The teacher is responsible for documenting the plagiarism by keeping copies of the original document and all proof of plagiarism. Copies of the document and the evidence should also be filed with the Director of Composition and with the Office of Student Conduct (Director Michael Crowe / Michael.Crowe@wku.edu).

### Procedures for minimizing plagiarism.

1. Teachers should not assume that students know what plagiarism is or that they understand the seriousness and possible penalties for plagiarism without appropriate and complete instruction. Therefore, teachers should make sure that all students receive a copy of plagiarism guidelines and that they read, understand, and keep a copy of the guidelines.
2. Teachers should devote an appropriate amount of time to instructing students in how to avoid plagiarism and how to quote, paraphrase, summarize, and cite sources appropriately. In addition to appropriate instruction on using sources, students should also receive instruction in how to incorporate common knowledge, their own conclusions, original research, lecture notes, material found in many sources, and standard terms into their work and in why this information may not need to be cited.
3. Teachers should devote adequate time to teaching students how to research and collect sources for their papers.
4. Teachers should allow students to have some input into topic selection for their individual papers. Students who are intellectually invested in their topics are less prone to plagiarize.
5. Teachers should allow students adequate time to develop topics, conduct research, and write their papers.
6. Teachers should include preliminary writings on the topic, rough drafts, peer review, in-class process comments on their drafts, and reviews of sources in their research assignments. If students have to turn in material leading up to their research papers, then they are less likely to plagiarize. Students should not be allowed to switch topics at the last minute.
7. Teachers should require students to turn in copies of their sources, or at least copies of the pages they cite, with their research papers.

## **Annual Assessment of English 100, 200, and 300**

Each year, the department collects papers for assessments of English 100, 200, and 300. These assessments do not affect student grades. Nevertheless, you should be aware of these procedures so that you may design your syllabi accordingly, and you should include a statement on your syllabi about these assessments and explain them to students. (See below.) Students' names are selected randomly from all sections of English 100, 200, and 300 after the deadline to withdraw with a "W." The papers to be assessed will be required from students by the end of the semester.

Students selected for the **English 100** assessment will submit one argumentative essay, written as part of their regular course assignments. The essay should have been written toward the end of the semester, and students must have had the opportunity to revise the essay prior to final submission. The essay also must be one that includes documented research.

Students selected for the **English 200** assessment will submit one literary analysis paper written as a part of their regular course assignments. The essay must critically examine a literary work or works or concept. Instructors should keep in mind that this assessment covers aspects of both the content and the written presentation.

Students selected for the **English 300** assessment will submit a research paper that advances an argument. Each student research paper in English 300 should be appropriate in content and style for that student's area of academic study. The citation format for each student's research paper should be one that is conventionally used within that discipline. Research papers in English 300 should demonstrate students' ability to use sources in support of their argument.

Syllabus Statement:

### ***Program Assessment Notice***

As part of a university-wide accreditation study, a small sample of papers will be collected from randomly selected individuals in all ENG 100, 200, and 300 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on student assessment or grades.

## Checklist for Foundations English Course Syllabi

Use the following checklist to ensure that your course syllabi contain all of the policies and statements that are required in every course syllabus. Items which include a specific page reference in this *Guide* should be included verbatim.

### The following are required items for English 100, 200, and 300 syllabi:

- Course name and number (example: English 100: Introduction to College Writing)
- Semester (example: Fall 2024)
- Course section number(s)
- Course meeting time and location (or “Web” or “Online”)
- Instructor’s information
  - Name
  - Office location (for some online teachers, this might not be applicable)
  - Office phone number (if applicable)
  - Office hours (for some online teachers, structured availability)
  - E-mail address
- Course prerequisites (See the link to the *Undergraduate Catalog* on the next page.)
- Catalog description (See the link to the *Undergraduate Catalog* on the next page.)
- Colonnade Learning Outcomes met by course (See page 33.)
- Important dates (including drop/add deadline, last date to withdraw, FN date)
- Required texts and materials
- Description of major assignments with length (word count or number of pages) of papers and of other formal writing
- Attendance policy for face-to-face courses; participation policy for online courses
- Plagiarism/cheating/academic dishonesty policy
- Make-up and/or late work policies
- Detailed grading policy and grading scale
- “ADA Accommodation Statement” (See page 34.)
- “Program Assessment Notice” (See page 33.)
- “Incompletes” notice (See page 33.)
- “Resolving Complaints about Grades” notice (See page 34.)
- “Title IX/ Discrimination & Harassment” notice (See page 34.)
- “Pregnant and Parenting Students” notice (See page 34.)
- Semester schedule and due dates for major assignments and final exam

### Suggested Items

- Include full bibliographic citations (in current MLA or APA style) for required texts. Add ISBNs to facilitate online and used book purchases. Be sure to note in text listing that THIS edition, not some other/earlier edition is required (if that’s the case). More and more students are favoring e-texts; if you have a sound pedagogical rationale for restricting student options of format, make that clear in the syllabus.
- E-mail policy (etiquette, expectations for response time, etc.)
- Class disruption, including (but not limited to) the following:
  - Use of laptops and other portable electronic devices in the classroom
  - Mobile phone and text messaging in the classroom
- Late arrivals and early departures
- Writing Center statement (contact info, hours, location, etc.)
- In the semester schedule, all planned class cancellations should be listed and should identify (on the schedule) the reason for the cancellation. For example, “Thursday, October 22: No Class. I’ll be away at a conference” instead of just “Thursday, October 22: No Class.”
- Extra credit, if included at all, should equal no more than 5% of the final course grade, preferably around 2-3%. Except in very rare instances, any extra credit offered should be built into the syllabus and arranged to avoid catering to last-minute attempts to salvage grades. No student should pass a course due to additional points added from last-minute “on the fly” extra credit opportunities. Attendance of Writing Center sessions for course papers makes good extra credit opportunities. While attendance at relevant cultural or academic events may be appropriate for a course, any actual credit would be better assigned for the submission of a meaningful and relevant writing assignment derived from that attendance.



## **Descriptive Material and Course Policies Required in All Foundations English Syllabi**

### ***Catalog Descriptions and Prerequisites***

For the most current catalog descriptions and prerequisites for English 051C, 100, 200, and 300, consult the *Undergraduate Catalog* at <http://www.wku.edu/undergraduatecatalog/index.php>.

### ***Learning Outcomes***

#### **English 100: Colonnade Learning Outcomes Met by This Course**

English 100 helps to fulfill the written communication (WC) Colonnade Foundations requirement. Upon completion of English 100, students will demonstrate the ability to

1. Write clear and effective prose in several forms, using conventions appropriate to audience (including academic audiences), purpose, and genre.
2. Find, analyze, evaluate, and cite pertinent primary and secondary sources, including academic databases, to prepare written texts.
3. Identify, analyze, and evaluate statements, assumptions, and conclusions representing diverse points of view, and construct informed, sustained, and ethical arguments in response.
4. Plan, organize, revise, practice, edit, and proofread to improve the development and clarity of ideas.

#### **English 200: Colonnade Learning Outcomes Met by This Course**

English 200 helps to fulfill the Arts and Humanities (AH) Colonnade requirement. Upon completion of this English 200, students will demonstrate the ability to

1. Utilize basic formal elements, techniques, concepts and vocabulary of specific disciplines within the Arts and Humanities.
2. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.
3. Demonstrate how social, cultural, and historical contexts influence creative expression in the Arts and Humanities.
4. Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.
5. Evaluate enduring and contemporary issues of human experience.
6. Read, comprehend, and analyze primary texts independently and proficiently.

#### **English 300: Colonnade Learning Outcomes Met by this Course**

English 300 helps to fulfill the written communication (WC) Colonnade Foundations requirement. Upon completion of English 300, students will demonstrate the ability to

1. Write clear and effective prose in several forms, using conventions appropriate to audience (including academic audiences), purpose, and genre.
2. Find, analyze, evaluate, and cite pertinent primary and secondary sources, including academic databases, to prepare written texts.
3. Identify, analyze, and evaluate statements, assumptions, and conclusions representing diverse points of view, and construct informed, sustained, and ethical arguments in response.
4. Plan, organize, revise, practice, edit, and proofread to improve the development and clarity of ideas.
5. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.

### ***Program Assessment Notice***

As part of a university-wide accreditation study, a small sample of papers will be collected from randomly selected individuals in all ENG 100, 200, and 300 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on student assessment or grades.

### ***Incompletes***

Typically, incompletes will not be granted for any Foundations category English course. When extenuating circumstances arise—for example, if a student in the military is deployed or if a student has a personal or medical crisis that comes up toward the end of the semester—the student must discuss the situation with the

instructor if possible and the instructor will consider an incomplete. The instructor will only consider an incomplete for students who are in good standing (C or higher) in the course.

### ***Resolving Complaints about Grades***

The first step in resolving a complaint about grades is for the student to attempt to resolve the problem directly with the course instructor. See the Student Handbook, available at <http://www.wku.edu/handbook/> for additional guidance.

### ***Title IX/ Discrimination & Harassment***

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's [Sex and Gender-Based Discrimination, Harassment, and Retaliation](#) (#0.2070) and [Discrimination and Harassment Policy](#) (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Executive Director, Office of Institutional Equity/Title IX Coordinator, Ena Demir, 270-745-6867 or Title IX Investigator or Michael Crowe, 270-745-5429. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's [Counseling and Testing Center](#) at 270-745-3159.

### ***Pregnant and Parenting Students***

Western Kentucky University does not discriminate against any student or exclude any student from its educational programs or activities, including classes or extracurricular activities, on the basis of pregnancy and/or pregnancy-related conditions such as, but not limited to, childbirth, false pregnancy, termination of pregnancy, or recovery therefrom. Students who seek pregnancy or pregnancy-related accommodations should make their requests as soon as possible via WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/) under the heading, "Pregnancy or Pregnancy-Related Conditions." Students can also contact the Title IX Coordinator, Ena Demir, via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867 to request accommodations or seek assistance. We encourage students and faculty to work together to establish a plan that allows the student to complete the class and coursework without jeopardizing academic integrity and course standards. The Title IX Coordinator can help facilitate conversations between students and faculty regarding appropriate and reasonable accommodations.

If you are a WKU student and believe that you have experienced an incident(s) of discrimination or harassment based on pregnancy (or pregnancy related conditions or issues), please report it to the Title IX Coordinator via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867.

Additional resources for pregnant and parenting students can be found on WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/).

### ***ADA Accommodation Statement***

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

**In addition to the above required policy statements**, a growing list of optional statements on topics such as inclusion, land acknowledgement, and online interaction are available on the university's "Syllabus Information" page (<https://www.wku.edu/syllabusinfo/>).

## How to Use the Example English 100, 200, and 300 Syllabi

The next several pages include example English 100, 200, and 300 syllabi which may be used as models for content and/or layout. Each syllabus has a number of features marked with highlighting to emphasize required material.

Sections highlighted in red are required **verbatim** on all Foundations English syllabi.

Information in sections highlighted in yellow are required in all Foundations English syllabi but should be customized by the individual instructor and/or updated for the specific semester.

Sections highlighted in green are required in Foundations English syllabi, but instructors are free to write their own versions of those policies. For example, the attendance policy in each example syllabus is highlighted green. Instructors must include an attendance policy, but that policy is not mandated by the university; instructors must decide on their own specific attendance policy.

Additional syllabi for courses can be examined online via links in the TopNet Schedule of Classes. Instructors are encouraged to browse several syllabi as they design their courses.

## ENGLISH 100, Section 017– Introduction to College Writing (3 credit hours)

Fall 2010

Instructor:	Dr. Christopher Ervin	Office Location:	Cherry Hall 100
E-mail:	christopher.ervin@wku.edu	Office Hours:	MTW 9:30-11:30
Phone:	5-4650	Class Location:	CH 104
Office Location:	Cherry Hall 135B	Class Meeting Time:	TR 8:00-9:20 am

**Catalog Description:** Emphasizes writing for a variety of rhetorical situations with attention to voice, audience and purpose. Provides practice in development, organization, revision and editing. Introduces research skills.

**Course Prerequisite/Corequisite:** Students meeting the CPE's College Readiness Indicator in English (as outlined in the undergraduate catalog) or passing the Accuplacer Next Generation Writing test with a score of 247 or higher may enroll in ENG 100. Students who do not meet the Readiness Indicator must enroll in a specially designated "E" section of ENG 100 and enroll in ENG 105 as a corequisite. Students who have unsuccessfully attempted ENG 100 (earned grade of "W," "F," or "FN") may not retake ENG 100 as a WEB section except under extraordinary circumstances, and then only with the written permission of the Director of Composition.

### Colonnade Learning Outcomes Met by this Course

Upon completion of this course, students will demonstrate the ability to:

1. Write clear and effective prose in several forms, using conventions appropriate to audience (including academic audiences), purpose, and genre.
2. Find, analyze, evaluate, and cite pertinent primary and secondary sources, including academic databases, to prepare written texts.
3. Identify, analyze, and evaluate statements, assumptions, and conclusions representing diverse points of view, and construct informed, sustained, and ethical arguments in response.
4. Plan, organize, revise, practice, edit, and proofread to improve the development and clarity of ideas.

### Required Texts

Bullock, Richard, and Maureen Daly Goggin. *The Norton Field Guide to Writing, with Readings*. 2<sup>nd</sup> ed., Norton, 2010. ISBN 978-0-393-93381-9

Troyka, Lynn, and Douglas Hesse. *Quick Access COMPACT*. 2<sup>nd</sup> ed., Prentice Hall, 2010. ISBN 0205687342.

These books are available in the WKU bookstore, although you might find them cheaper online. Be sure to order your books using the ISBN numbers provided above if you order the books online. Online bookstores: <http://www.amazon.com> , <http://www.barnesandnoble.com/textbooks/> , <http://www.abebooks.com> , or <http://www.alibris.com> .

### Important Dates:

Last Day to Add or Drop a Class without a grade: DAY, DATE Spring

Break: DAYS, DATES. No classes.

Last Day to Withdraw from a Class: DAY, DATE

F/N Date<sup>1</sup>: DAY, DATE

<sup>1</sup> \*F/N date is the 60% point in the semester. Students who stop attending class *before* this date, or in online classes, students who stop participating *before* this date, are assigned a final grade of FN, not F. The grade of FN, according to the undergraduate catalog, indicates "Failure due to non-attendance (no semester hours earned and no quality points)." This grade could have implications for financial assistance.

## Course Goals

English 100 introduces students to college-level writing and critical reading, gives students instruction and practice in writing and reading college-level essays, and makes students aware of how various audiences and rhetorical situations call for different choices in language, structure, format, and tone. Assignments stress how and why writers make rhetorical choices and are designed both to immerse students in written language and to develop critical thinking, reading, and writing skills. Students with English ACT of 29 or higher will receive 3 hours credit for this requirement.

**Minimum Requirements for Passing this Course:** Students who wish to pass this course will (1) complete multiple drafts of each major writing assignment; (2) submit ONLY writing that has been written by the student and produced during the current semester and only writing that has been written for English 100; and (3) submit a final portfolio. Course grades will then be determined as outlined below:

Course Grades*		Final Grading Scale
Final Portfolio <sup>2</sup>	300	1000-900 = A
Participation	100	899-800 = B
Essay 1: Literacy Narrative	100	799-700 = C
Essay 2: Review	100	699-600 = D
Essay 3: Academic Argument	100	Below 600 = F
Essay 4: Analyzing an Argument	100	
Professional/Reflective E-mails	50	
In-class writing (including final exam)	150	
Total	1000	

**A Note on Completing Essays and Minimum Length Requirements:** Essay assignments will contain *minimum length requirements*, such as “minimum of 750 words” or “minimum of 1500 words.” Grades on essays that do not meet these length requirements will be reduced automatically by 30%. For example, if an essay worth 50 points is supposed to be 1200 words and you submit an essay that is 1048 words, the highest grade you can earn on the essay will be 35 points (a reduction of 30%, or 15 points). If the essay is determined to be in the *B* range, for example, the grade will be 85% of 35 points, or 29.75 out of 50 (equivalent to a D-). In order to meet the minimum length requirements for essays, you should consult the *Quick Access Compact* handbook, chapters 2 and 3. Developing ideas at a level of detail that’s necessary for successful communication will take you a long way towards meeting length requirements.

**Informational Grade:** At any point in the semester, you may request a report of your progress in the course by visiting your group instructor during office hours. Grade reports will not be provided via e-mail. You may also check Blackboard’s Grade Center to determine your grade.

**Feedback/Evaluation of Your Writing:** I will provide timely detailed verbal and/or written feedback on each major writing assignment and some of the shorter assignments. Short essays and the research portfolio will be graded according to a rubric that we share with you in advance.

**Participation:** Participation means attending each class fully (arriving on time, staying until class is over, and coming to classes and conferences fully prepared); completing class activities; interacting with others in class in a meaningful, productive, and respectful way; and giving one’s full attention to the instructor, peers, and the learning activities taking place. The mere presence of one’s body in class does not constitute

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<sup>2</sup> The final portfolio will include a significant revision of Essay 3, a significant revision of Essay 1 or 2, revisions of selected shorter writing assignments. and an introduction to the portfolio.

participation; to succeed in this course, students must be engaged, exercise their minds, and contribute to the learning community.

Participation points will be assigned for the following: homework writing; grammar activities; in-class assignments; verbal participation in class discussions; active participation in workshops, peer group activities, and individual conferences with the instructor; and other activities/assignments to be determined throughout the semester. These points will be distributed rather evenly across the semester; during almost every class, students will have the opportunity to earn participation points. Students who do not actively participate in class, complete homework, or come prepared to class will see significant reductions in their final course grades due to low participation grades. **Participation points may not be made up.**

**Late Work:** Late work is generally not accepted. Assignments that are not submitted prior to the beginning of class in Blackboard OR at the beginning of class, if a hard copy is required, will NOT be accepted, and no participation or other points will be assigned. Exceptions are essay folders, which will be reduced by 25% if they are submitted late.

Even if you don't have an assignment to submit on a day when it is due, you should still come to class. **Students who know they are going to miss class for any reason are encouraged to arrange with your instructor PRIOR to the absence to submit work ahead of time. Arrangements can be made in person in class or via e-mail, but they must be made prior to the absence.**

**The 25% Rule for Assignments that Do Not Meet Basic Requirements:** The grade on any assignment that does not meet the basic requirements as listed in the assignment prompt will be reduced by 25% automatically. Examples of "basic requirements" are length, submission deadline, minimum number of drafts, minimum number of sources, and so on. For example, if an assignment has a 1200-word minimum requirement, that means that 1200 words are the absolute *minimum* accepted and that, for example, an 1142-word assignment does not meet the minimum requirements. Grades for such assignments will automatically be reduced by 25%, which means the highest grade possible (everything else being perfect) will be 75% C. Another example: if the annotated bibliography assignment calls for ten scholarly sources and only eight scholarly sources are submitted, the grade will automatically be reduced by 25%. NOTE: This rule applies only to *major* assignments, not daily homework, quizzes, and the like, which are **not accepted late for any reason.**

**Failure of Technology:** Technological failure of any kind is no excuse for submitting work late. Work ahead and submit work early. Back up your work on a flash drive or e-mail files to yourself. See "Submission of Work" below for more.

**Submission of Work:** Most written assignments will be submitted in Blackboard. Microsoft Word (.doc or .docx) and Rich Text Format (.rtf) are the only acceptable file formats for this course. Students who do not own MS Word should consider downloading the Open Office program at <http://www.openoffice.org>. This free open source alternative to MS Office is fully Mac and Windows compatible and can read and write .doc and .docx file formats.

**When submitting an assignment in Blackboard, students must click the "Submit" button, not the "Save" button at the bottom of the submission screen.** Clicking "Save" will allow the document to be retrieved by the student, but the instructor will NOT receive the document. Short writing assignments that are late because the students clicked "Save" instead of "Submit" will not receive credit, and essays will be counted late, as described above.

**Attendance & Late Arrivals/Early Departures:** Students should attend every class. Students who miss class will not earn participation points. Students who are not in class are not participating and cannot make up missed participation points. Students should arrive to class on time and should not leave until class is over. Late arrivals and early departures are disruptive and will not escape our notice.

None of the following will release students from their obligation to attend class: WKU athletics, other WKU-sponsored academic activities, illness/doctor's appointments, automobile accidents or other car troubles, death in the family, disabilities accommodations, and so on. Students who believe they will miss more than four classes for any reason should drop this section and attempt English 100 at another time (or try to enroll in another class that better meets their scheduling needs).

WKU's official policy on attendance from the Student Handbook follows: "Registration in a course obligates the student to be regular and punctual in class attendance. Students who, without previous arrangement with the instructor or department, fail to attend the first two class meetings of a course meeting multiple times per week or the first meeting of a class that meets one time per week MAY be dropped from the course. . . . Nonattendance does not release students from the responsibility to officially drop any course for which they have enrolled and choose not to complete. . . . Students who cease attending class are expected to properly withdraw from the course."

**Class Disruption and Use of Portable Electronic Devices:** Disruption of class is grounds for dismissal from class for the day. Repeated disruption of class will result in permanent dismissal from the course and a failing grade. Disruption includes using phones or texting in class, using laptops or computers in CH 104 for inappropriate purposes, listening to Mp3 players or using other portable electronic devices, arriving late, leaving early, sleeping, and disrupting others by talking out of turn.

**Computer Usage:** We will be in a computer classroom this semester. Certain rules apply in this learning environment. Those rules primarily pertain to using computers appropriately. Students who continue to use computers inappropriately after these rules have been explained during the first week of class will be dismissed from the class for the day.

**Academic Integrity:** Plagiarism/Academic Fraud occurs when a student knowingly or unknowingly submits another person's published or unpublished (print or web) writing as his/her own, has another person dictate what should be written, or has another person write an assignment and submits that work as his/her own. Students must complete their own work in this class, and they should not ask for or receive inappropriate assistance on their work. Students who violate this policy should understand that they are making a decision that may result in an automatic failure in this course. On the other hand, students who adhere to this policy make the decision to challenge themselves intellectually; these students decide to abide by ethical principles that illustrate they value the educational opportunities presented to them and that they believe the quality of their contributions should be given a fair evaluation. In this course, we trust each other to adhere to the principles of academic integrity discussed in this section of the course syllabus. My assumption is that you will submit work that is your own because you wish to be evaluated on the quality of your own work rather than the quality of someone else's and that you understand that doing otherwise is unethical. However, if I begin to question the integrity of your work, I will submit your work to Turnitin.com, which will generate a report that will help me determine whether your work is original or not.

Plagiarism or academic dishonesty on any single assignment, including quizzes, exams, short papers, reflective assignments, and drafts, will result in a course penalty up to course failure. Length or nature of the assignment will not be factors affecting the course penalty. In other words, plagiarism in a one-page paper might result in course failure just like plagiarism in a six-page paper might; or cheating on a daily quiz might result in course failure just like cheating on a final exam might.

**Recycled Writing:** All writing submitted for English 100 must be produced this semester. Students who submit writing completed during previous attempts at English 100 or writing submitted for other courses will receive zero points for the first instance and will be required to complete the assignment again. Students who continue after initial warning to submit writing completed during previous attempts at English 100 or for other courses may be dropped from the course for non-participation. In other words, students MUST produce NEW drafts and write on NEW topics for each assignment in this course. Sections are watched very closely to ensure that students comply with this policy.



**E-mail:** I will usually respond to e-mails within 48 hours or, if received over the weekend, by the end of the day Monday, and you are expected to do the same. I typically do NOT check e-mail during the weekend or after 4:00 pm on weekdays. When you e-mail me, appropriate etiquette for professional emails is expected. Don't take offense if you receive a response to a poorly-written e-mail with a request for you to revise it and send it again. The Purdue OWL (Online Writing Lab) provides a useful set of guidelines for composing professional e-mails at <http://owl.english.purdue.edu/owl/resource/636/01/> , and in the course FAQ in Blackboard, I have provided an e-mail etiquette document. Please use it.

**Extra Credit:** No extra credit will be offered in this course.

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### **Pregnant and Parenting Students**

Western Kentucky University does not discriminate against any student or exclude any student from its educational programs or activities, including classes or extracurricular activities, on the basis of pregnancy and/or pregnancy-related conditions such as, but not limited to, childbirth, false pregnancy, termination of pregnancy, or recovery therefrom. Students who seek pregnancy or pregnancy-related accommodations should make their requests as soon as possible via WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/) under the heading, "Pregnancy or Pregnancy-Related Conditions." Students can also contact the Title IX Coordinator, Ena Demir, via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867 to request accommodations or seek assistance. We encourage students and faculty to work together to establish a plan that allows the student to complete the class and coursework without jeopardizing academic integrity and course standards. The Title IX Coordinator can help facilitate conversations between students and faculty regarding appropriate and reasonable accommodations.

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**Program Assessment Notice:** As part of a university-wide accreditation study, a small sample of papers will be collected from randomly-selected individuals in all ENG 100 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on student assessment or course grades.

### Writing Center Assistance

The Writing Center has locations in Cherry Hall 123 and in the Commons at Cravens Library on the Bowling Green campus. The Glasgow Writing Center is located in room 163 on the Glasgow campus. The Writing Center also offers online consultations for students who live at a distance or who cannot visit during our operating hours. Our writing tutors have been trained to provide helpful feedback to students at all phases of a writing project: they can *help* you brainstorm ideas, structure your essay, clarify your purpose, strengthen your support, and edit for clarity and correctness. But they will not revise or edit the paper *for* you. See instructions on the website ([www.wku.edu/writingcenter](http://www.wku.edu/writingcenter)) for making online or face-to-face appointments. Or call (270) 745-5719 during our operating hours (also listed on our website) for help scheduling an appointment. More information about the Glasgow Writing Center hours can be found at the website: <http://wku.edu/startcenter/writingcenter.php>.

**Your continued enrollment in this course constitutes your acceptance of this syllabus as a learning contract. By remaining enrolled in this course, you agree to abide by the policies outlined above.**

### Tentative Semester Schedule

The course schedule below will be supplemented with detailed unit plans that include reading and writing assignments with specific due dates. This schedule is subject to change, and changes will be announced in advance. If you miss a class, it is up to you to visit me in my office **before** the day you miss to find out about any changes to homework assignments and to submit work that will be due on the day you miss. Always bring your *Quick Access* and *Norton Field Guide to Writing* to class.

#### *Week 1 (Aug. 31 & Sept. 3)*

Introduction to the course; introduction to Essay 1: Literacy Narrative

#### *Week 2 (Sept. 7 & 9)*

Narrative techniques, structure, and organization, literacy timelines

#### *Week 3 (Sept. 14 & 16)*

Literacy narrative due; professional e-mail #1 due; introduction to Essay 2: Review/Evaluation

#### *Week 4 (Sept. 21 & 23)*

Proposal for essay 2 due for press conference; introductions and conclusions; methods of development

#### *Week 5 (Sept. 28 & 30)*

Essay 2, draft 1 due Tuesday for peer review; Essay 2, draft 2 due Thursday; introduction to Essay 3: Academic Argument

#### *Week 6 (Oct. 5)*

Professional e-mail #2 due; argumentative techniques and logical fallacies; addressing the opposition

**October 7 is Fall Break. No class.**

*Week 7 (Oct. 12 & 14)*

In-class exam Tuesday; active reading techniques; research skills and works cited; professional e-mail #3

*Week 8 (Oct. 19 & 21)*

Locating research; integrating research; quoting, paraphrasing

*Week 9 (Oct. 26 & 28)*

Proposal for essay 3 due at conference; draft 1 due for press conference Thursday

*Week 10 (Nov. 2 & 4)*

Essay 3, draft 2 due Tuesday; introduction to Essay 4: Analyzing an Argument

*Week 11 (Nov. 9 & 11)*

Practice analyzing arguments

*Week 12 (Nov. 16 & 18)*

Essay 4, draft 1 due for individual conferences

*Week 13 (Nov. 23)*

Essay 4, draft 2 due Tuesday; no class Thursday (**Thanksgiving break**)

*Weeks 14 & 15 (Nov. 30, Dec. 2, Dec. 7, & Dec. 9)*

Revision workshops and final portfolio due Dec. 9

Final exam on Thursday, December 16 at 8:00 am in CH 104.

## Introduction to Literature (3 credit hours)

English 200

Spring 2012

Instructor: Dr. Marie Guthrie

Office: CH 7A

Email: [marie.guthrie@wku.edu](mailto:marie.guthrie@wku.edu)

Office Phone: 745-2040 (please use my email to contact me)

Office Hours: MWF: 9:10—10:15

TR: 11—12:30

and by appointment

Class Location: CH120 (both sections)

### Welcome

Welcome to English 200, another intensive course in college-level writing, reading, and critical thinking. My hope is that you will find the course academically challenging, intellectually interesting, and personally satisfying. In this course you will continue the inquiry, critical thinking, and writing that will assure your success at WKU. Moreover, I hope that you will establish some good friendships in this class as you share ideas, work with each other in groups, and come to value the intellectual life as a conversation of differing views about interesting and significant problems. You will learn how to understand and (perhaps) even enjoy literature. You will discover how to critically evaluate literature, a process that can help you enjoy the text more fully. The key to success is participation. Shape the class to suit your needs by contributing something of yourself each day. You are welcome to suggest topics and materials for assignments and discussions.

English 200 is a 3-credit course studying fiction, drama, and poetry, principally of American and English authors, or international authors in translation. Students will learn to appreciate how these literary forms embody metaphoric, poetic, and mythic ways of knowing; through writing assignments, students also will learn how to formulate and respond to questions using methods characteristic of literary study. At the same time, students will learn that the student of literature is interested in many of the same questions that engage students of other disciplines (such as history, psychology, and the arts). English 200 shares themes, ideas, and even subjects of study with other courses that partially fulfill Foundations requirements.

**Catalog Description:** *Prerequisite: ENG 100.* Introductory study of fiction, poetry and drama demonstrating techniques by which literary artists reflect human experience. Substantial student writing about literature will be required.

### Colonnade Learning Outcomes Met by This Course

Upon completion of this course, students will demonstrate the ability to

1. Utilize basic formal elements, techniques, concepts and vocabulary of specific disciplines within Literary Studies.
2. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.
3. Demonstrate how social, cultural, and historical contexts influence creative expression in Literary Studies.
4. Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.
5. Evaluate enduring and contemporary issues of human experience.
6. Students will read, comprehend, and analyze primary texts independently and proficiently.

As we read and discuss short stories, poems, and plays, we will also be seeking answers to the following related questions:

- What does it mean to be human?
- Why do we value literature? Why is it a Gen. Ed. requirement?
- What is involved in the process of reading sophisticated literature?
- In what ways do different genres call for different reading strategies?
- What are the various conventions associated with fiction, poetry, and drama?
- How do we "interpret" literature? What is at stake in this enterprise? What values and assumptions inform our interpretations? Are some interpretations more "correct" than others?
- What do we write about when we write about literature? What writing conventions do we need to be familiar with? Why do a lot of writing in a literature class?

### Required Texts

- Gwynn, R. S. *Literature: A Pocket Anthology*. 5<sup>th</sup> ed., Penguin, 2009. ISBN-10: 0-20503222-2.
- Shawn, Wallace. *The Fever*. Dramatists Play Services, 1992. ISBN: 0-8222-0398-7. Any edition is acceptable.
- Butler, Octavia. *The Parable of the Sower*. Warner Books, 1993. ISBN-10: 0446601977. Any edition is acceptable, even as an e-book.
- Guide to Foundations English (online: <http://www.wku.edu/composition/gened.html>)
- Print all drafts of required papers, and do not throw away ANYTHING until after the end of the semester. Only hard copies of work will receive a grade. Papers should also be submitted via Blackboard and will be scanned using anti-plagiarism software.

### Important Dates:

Last Day to Add or Drop a Class without a grade: DAY, DATE Spring

Break: DAYS, DATES. No classes.

Last Day to Withdraw from a Class: DAY, DATE

F/N Date<sup>3</sup>: DAY, DATE

Final Exams: DAY, DATE

### Academic Assistance:

Student **academic computing labs** are located in the library, TCCW, Grise Hall, DUC, MMTB, and CH 127.

The **Student Study and Activity Room**, CH 124, is available to any student taking an English class.

### Writing Center Assistance

The Writing Center is located in Cherry Hall 123 on the Bowling Green campus and also offers online consultations for students who live at a distance or who cannot visit during our operating hours. Our writing tutors have been trained to provide helpful feedback to students at all phases of a writing project: they can *help you* brainstorm ideas, structure your essay, clarify your purpose, strengthen your support, and edit for clarity and correctness. But they will not revise or edit the paper *for you*. See instructions of the website [www.wku.edu/writingcenter](http://www.wku.edu/writingcenter) <<http://www.wku.edu/writingcenter>> for making online or face-to-face appointments. Or call (270) 745-5719 during our operating hours (also listed on our website) for help scheduling an appointment.

### The Learning Center

Should you require academic assistance with your WKU courses, The Learning Center (located in the Downing University Center, A330) provides free supplemental education programs for all currently enrolled WKU students. TLC @ DUC offers certified, one-on-one tutoring in over 200 subjects by appointment or walk in. Online tutoring is offered to distance learners. TLC is also a quiet study area, with

<sup>3</sup> \*F/N date is the 60% point in the semester. Students who stop attending class *before* this date, or in online classes, students who stop participating *before* this date, are assigned a final grade of FN, not F. The grade of FN, according to the undergraduate catalog, indicates "Failure due to non-attendance (no semester hours earned and no quality points)." This grade could have implications for financial assistance.

side rooms designated for peer-to-peer tutoring, and offers a computer lab to complete academic coursework. Additionally, TLC has three satellite locations. Each satellite is a quiet study center and is equipped with a small computer lab. These satellites are located in Douglas Keen Hall, McCormack Hall, and Pearce Ford Tower. For more information, or to schedule a tutoring appointment, please call TLC at (270) 745-6254. [www.wku.edu/tlc](http://www.wku.edu/tlc)

## Course Policies

**Attendance:** Because good academic progress grows out of sustained exchange of ideas, regular class attendance is required, as is attendance at plays, readings, and special events. Students are thus expected to attend each class on time. You are allowed three absences for sickness or personal cause—no questions asked. Additional excused absences will only be allowed for WKU-activities (athletics, conference attendance...etc.), serious medical issues, and special circumstances as per discussion with me. A list of WKU sports-related absences must be submitted to the instructor in writing during the first week of class. Students may be reported to the registrar/financial aid for more than five unexcused absences. Please keep me informed early. If you know that you will be absent in advance, arrangements must be made with me; **if you must be absent on a regular basis, I will help you to transfer to another, more appropriate class.** In the event of special circumstances, special consideration will of course be given. In every case, students are responsible for all material discussed in class, and for any assignments made or due that day. If you miss a class, you are responsible for **finding out from a classmate** what occurred and for making your own photocopies of handouts. Due to the workshop nature of the class, it is usually impossible to make-up missed class activities. Repeated tardiness will count as absences. Each absence after the third will also reduce your final grade by a letter grade (100 points on a 1000 point scale).

**Participation:** Participation from everyone is paramount to successful discussion and to the classroom environment in general. Avenues for participation include completing class reading and writing assignments, participating in classroom dialogue (whether via discussion or peer editing), and communicating with the instructor (office hours or before/after class). Think of yourself as belonging to a book club (that has a mandatory attendance policy). Remember that when we discuss possible interpretations to a text, it is NOT the law or the final say on a book. Reasonable people can disagree passionately on literature, but all opinions should be supported by textual evidence and historical facts. The only way we can improve the dialogue is for everyone to participate. Please feel encouraged to join in.

**Late Assignments and Makeup:** There will be no make-ups for work that comes in late unless you have a cast iron excuse. Makeup exams will not be given except under only the most extenuating circumstances, and then only at the discretion of the instructor. **If you know you will be absent on test day, you should plan to take the exam early!** If you will be absent on the day that an assignment is due and you wish to avoid this penalty, then you should turn in the assignment before the due date (if you know you are going to be absent) or have it delivered by someone you trust on the due date. Emailed assignments—when they're supposed to be hard copies—will not be accepted. Any assignment that is submitted electronically must be formatted to the current version of Microsoft Word. If I cannot open the file, it is considered late. All work needs to be present in class with you at the beginning of class and ready to submit. All papers are due on the assigned day. Failure to submit a paper results in a 0 for the assignment. **All work must be submitted in order to pass the class.** Writing assignments will be lowered one letter grade for each day they are past due.

**Incompletes:** Typically, incompletes will not be granted for any Foundations category English course. When extenuating circumstances arise—for example, if a student in the military is deployed or if a student has a personal or medical crisis that comes up toward the end of the semester—the student must discuss the situation with the instructor if possible and the instructor will consider an incomplete. The instructor will only consider an incomplete for students who are in good standing (C or higher) in the course

**Electronics:** You may bring a laptop to class to record discussion notes, but you may not check email, Facebook, playboy, etc. E-readers must comply with these same restrictions. Cell phones/mp3s/other gadgets must be silent, concealed, and otherwise absent from the main senses during class. Violation of this policy will result in the loss of electronic privileges. No texting, etc. during class.

**Food and Drink:** Food and Drink are distracting for those students (and teachers) who are not eating (especially if chocolate is involved)! To help keep classrooms clean, no food is allowed in the classroom. Bottled water only is permitted.

**Research:** Scholarly sources are the standard. No other sort of research will be accepted in assignments and essays. Because this is an English class, you will be expected to use standard MLA documentation for all written work. Any information you use from another source must be fully documented.

**Recycled Writing:** All writing submitted for English 200 must be produced this semester in order to meet the requirements for this course. Students who insist on “recycling” writing submitted during previous attempts at English 200 or for other courses may be dropped from the course for non-participation. Such work will also earn a 0.

### Evaluation & Grading

One of the goals for this course is to encourage you to develop critical reading and analytical skills as you practice thoughtful reading and writing about literary texts. A second and equally important goal is to help you continue to develop your writing skills. Thus, you may receive feedback from me on drafts of major essays before submitting them for grading. But once a grade is posted on Blackboard, additional revisions will not be accepted.

**Electronic files should be named** in this way: Student last name assignment.docx. Thus your file might be named SmithEssay1.docx or JonesOral1.ppt. All essays will be submitted via blackboard and in hard copy!

All grades will be posted on Blackboard; if your grade has not been posted, I have not yet finished assessing your paper. Please be patient. I usually teach over 100 students per semester, and many assignments are often due on the same day. I will have all work graded in time to help you with the next assignment.

Students can expect to write some 3600 words (about 12 double-spaced pages) of revised and finished prose. Grades will be determined by the following tasks:

- \* 3 short papers (about 4 pages each) (15% each, 45% total)
- \* 3 exams (including final) (10% each, 30% total)
- \* 3 artistic projects with one-page written analysis (15% total)
- \* 1 put-of-class play attendance and written review (about 4 pages) (10%)

Final grading scale: A = 1000-900, or 90% and up; B = 899-800, 80%--89%; etc.

You are **required** to attend at least one live, local play outside of class--absences must be cleared in advance. The English department may pay for one performance if you clear your attendance with me first. **All assignments must be completed in order to pass the course.** The only opportunity for extra credit is to attend an additional play, reading, or screening beyond the required one, and to write a **detailed** review of that event. Each event is worth **up to** 10 points, with a maximum of 30 points total. You must clear any extra credit with me in advance.

Students may turn in papers to the main office during office hours, to be placed in faculty mailboxes. The office staff will make sure the teacher's name is on the paper, will stamp the paper with the date, and will record the time and date in a log book. Please **do not** slide papers under my office door. **Keep hard copies of all your work until the end of the semester!**

**Artistic Projects:** For each genre we study, students must complete one artistic or interpretive project. This may include a painting, a craft, a reading journal, etc., along with a one-page written description of purpose, methods, materials, etc. **The written description is required.** Projects may also include writing your own short story, play, or performing your own play, song, or poem. Examples will be provided in class, and students are encouraged to submit ideas of their own.

### **Writing Assignments:**

**Paper # 1: Literary analysis of fiction.** Primary research required; secondary research encouraged (approximately 4 pages). Students will write an in-depth analysis focusing on one or more works using explication, comparison/contrast, reader response, character analysis, or responses to literary criticism. In any event, you must have a clear, debatable thesis or argument. For example, "These two works have many similarities and differences" is vague and weak. "What does "Thunder and Roses" teach us about vengeance?" is much more concrete and specific. You will need to incorporate quotations and specific details from each text to support your claims and use appropriate literary terminology and MLA citation techniques.

**Paper # 2: Literary analysis of drama.** Primary research required; secondary research encouraged (approximately 4 pages). Students will write an in-depth analysis focusing on one or more works using explication, comparison/contrast, reader response, character analysis, or responses to literary criticism. In any event, you must have a clear, debatable thesis or argument. For example, "These two characters have many similarities and differences" is vague and weak. "What does *An Enemy of the People* teach us about profit and justice?" is much more concrete and specific. You will need to incorporate quotations from each text to support your claims and use appropriate literary terminology and MLA citation techniques.

**Drama Review:** Students must attend a live play in Bowling Green and write a review of about 4 pages, analyzing plot, characters, themes, direction, staging notes, costumes, lighting, sound, dance, etc. No research is required, but attendance is mandatory. Save your program to assist you. A detailed, step-by-step guide is posted on Blackboard. **The review is due no more than 1 week after the performance.** Ticket stubs must be attached to the paper.

**Paper # 3: Literary analysis of poetry.** Primary research required; secondary research encouraged (approximately 4 pages). Students will write an in-depth analysis focusing on one or more poems using explication, comparison/contrast, reader response, character analysis, or responses to literary criticism. In any event, you must have a clear, debatable thesis or argument. For example, "These two poems have many similarities and differences" is vague and weak. "Is it better to be a Prufrock or a Ulysses?" is much more concrete and specific. You will need to incorporate quotations and specific details from each text to support your claims and use appropriate literary terminology and MLA citation techniques. Detailed guidelines to writing a formal poem analysis will be posted on Blackboard. You may **NOT** write about "Because I Could Not Stop for Death," "Two Roads Diverged Into a Wood," or "Whose Woods These Are I Think I Know."

### **Plagiarism**

#### **Intentional plagiarism results in failure for the course.**

Keep in mind that even **accidental** plagiarism is a problem, so if you are unsure about the conventions of quoting (we will discuss them in class), be sure to consult a handbook (the MLA Handbook is ideal), consult the appropriate handout, and/or ask me; I'll be glad to help. **If you consult the Internet or any other source and use any ideas and/or information contained therein, you must credit the source appropriately, even if not quoting directly.** Most students do not resort to academic dishonesty, but it is only fair that you know the consequences of cheating: it will result in a zero for the assignment and, if extensive, failure of the course. **RESIST TEMPTATION! COME TALK WITH ME INSTEAD!** Student work will be checked using anti-plagiarism software.



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If you need course adaptations or accommodation in the classroom because of a disability, if you have emergency medical information to share with your instructor, or if you need special arrangements in case the building must be evacuated, please inform your instructor as soon as possible. All information will remain confidential. Students with special needs are responsible for contacting the instructor as soon as possible.

### **Program Assessment Note**

As part of a university-wide accreditation study, a small sample of papers may be collected from randomly selected individuals in all ENGLISH 200 classes this semester. The papers will be examined



anonymously as part of a program assessment; results will have no bearing on student assessment or course grades.

### **Issues of Cultural Diversity, Ethics, and Social Justice**

Your university education should prepare you to live in a diverse, multicultural society, to think deeply about ethical questions, and to strive for a more just world. To this end, core courses, where appropriate, devote time and attention to these concerns. In this course, deep issues of cultural diversity, ethics, and social justice will be explored. **Some literature can be controversial or upsetting because of descriptions of violence, sexuality, politics, religion, or offensive language.** You do not have to read any material that you find seriously objectionable. If you feel uncomfortable, you are welcome to discuss your concerns with the instructor in complete privacy before or after class, and other texts may be substituted with the instructor's advance consent. **Students are encouraged to take firm stands, and a diversity of opinion is respected.**

### **Calendar of Assignments**

(I have inserted a few catch-up days here and there. Don't panic, but remember the Pirate's Code: those who fall behind, stay behind. Plan and read ahead.)

This semester, we will be reading short fiction, poetry, drama, and a novel. You are expected to come to class having read and, in some cases, reread the texts, and prepared to contribute to small-group and whole class discussions about the works we are reading. Schedule a minimum of 2 hours preparation time for each hour of class time. If you are not reading, you should be writing your next paper. All assignments listed are due on the day indicated and should be completed before coming to class. This schedule is subject to change, based on class need, and changes will be announced in advance. If you miss a class, it is up to you to visit me in my office to submit work that's due before the day you miss, and to **find out from classmates** about any changes to homework assignments. College students are responsible for contacting an instructor if they do not understand assignments or course expectations. **Always** bring your texts to class.

**Week One:** Introduction. Syllabus. Policies. What does it mean to be human?

**Fiction.** (We will usually cover 2-3 stories per day) "Introduction to Fiction" Perception: Atwood, "Happy Endings"; Hawthorne, "The Minister's Black Veil"; Poe "The Purloined Letter" (online—Google it);

**Week Two:** Marriage: Chopin, "The Story of an Hour"; Gillman, "The Yellow Wallpaper" Hurston, "Sweat"; Cisneros, "Woman Hollering Creek"

Responding to Violence: Ellison, "A Party Down at the Square"

#### **Week Three:**

Sturgeon, "Thunder and Roses" (on Blackboard);

Jackson, "The Lottery"; de Maupassant, "Mother Savage"

Family: Walker, "Everyday Use"; Alexie: "This is What it Means to Say Phoenix, Arizona"

**Week Four:** Social Justice: LeGuin, "The Ones Who Walk Away From Omelas" (online). Begin Octavia Butler, *Parable of the Sower*. Fiction Exam Friday, Journal/Project due Friday

**Week Five:** *Parable of the Sower*. Fiction Paper due Monday

**Week Six:** Drama. "Introduction to Drama," The Arrogance of Power: Sophocles, *Antigone*

**Week Seven:** Spring Break

**Week Eight:** *Shakespeare Abridged, The Tempest* or *The Taming of the Shrew*\_(Online—google it)

**Week Nine:** Ibsen, *An Enemy of the People*; Wallace Shawn, "Fever"

**Week Ten:** Ives, "Sure Thing"; Drama Exam and Project due Friday

**Week 11:** Drama Paper Due.

**Week 12: Poetry Assignments Poetry Day One: Poems about War**

"Introduction to Poetry"

Anonymous "Western Wind"

Anonymous "Sir Patrick Spense"

Richard Lovelace "To Lucasta, Going to the Wars"

Siegfried Sassoon "Dreamers" Wilfred

Owen "Dulce et Decorum Est" e.e.

cummings "Plato Told"

Mary Jo Salter "Welcome to Hiroshima" 783

Suji Kwock Kim "Occupation" 794

**Day Two—Fun Love Poems**

William Shakespeare "Sonnets 29, 73, 130"

John Donne "The Flea"

Walt Whitman "Song of Myself, 11"

Emily Dickinson, "Wild Nights" 559

Edna St. Vincent Millay "Oh, Oh, You Will Be Sorry for that Word"

Lucille Clifton "homage to my hips" "wishes for sons"

**Week Thirteen: Poetry continued**

**Week Fourteen: Day Three—More Carpe Diem** Robert

Herrick "To the Virgins, to Make Much of Time"

Andrew Marvell "To His Coy Mistress"

Stevens "Anecdote of the Jar," "Disillusionment of Ten O'Clock," "The Emperor of Ice Cream" Yeats "The Lake Isle of Innisfree"

**Day Four—Zombietown**

Eliot "Journey of the Magi," "The Love Song of J Alfred Prufrock"

Alfred, Lord Tennyson "Ulysses"

**Day Five--Justice**

Shelley "Ozymandias"

Yeats "Leda and the Swan," "The Second Coming"

Auden "The Unknown Citizen"

Rich "Rape"

**Week Fifteen: Day Six—Harlem Renaissance**

Paul Lawrence Dunbar "We Wear the Mask"

Langston Hughes "Dream Boogie," "Harlem Sweeties," "The Weary Blues"

Countee Cullen "Incident," "Yet Do I Marvel"

Dudley Randall "Ballad of Birmingham"

**Day Seven**—Emily Dickinson Yes, all of her

**Day Eight— Classics**

Blake "The Tyger" 498 Donne,  
"Holy Sonnet 10"

Wordsworth "I Wandered Lonely as a Cloud" 502 Coleridge  
"Kubla Khan" 512

Whitman "When I Heard the Learned Astronomer" 553  
Frost "Acquainted with the Night"

**Day Nine**--choose new ones for yourself to share in class--Paper and Journal/Project due Friday

**Week Sixteen—Final exams**

## ENGLISH 300 – Writing in the Disciplines, Section ###, Spring 2012

**Instructor:** \_\_\_\_\_ **Email:** \_\_\_\_\_  
**Phone:** \_\_\_\_\_ **Office:** \_\_\_\_\_ **Office Hours:** \_\_\_\_\_  
**Course Meeting Time:** \_\_\_\_\_ **Class Location:** \_\_\_\_\_

**Texts:** Behrens, Laurence, and Leonard J. Rosen. *Writing and Reading across the Curriculum*. 8<sup>th</sup> ed., Longman, 2003.  
Troyka, Lynn Quitman, and Douglas Hesse. *Quick Access Compact*. Pearson, 2010.

**Catalog Description:** *Prerequisite: Colonnade Category F-AH.* Interdisciplinary writing course to be taken in the junior year. Students will read and write about challenging texts from a number of fields. Each student will produce a substantial research project appropriate to his or her chosen field.

The goals of the course are to introduce students to writing and reading in the academic disciplines, to give students advanced instruction and practice in writing and reading essays within those various disciplines, and to make students aware of how disciplinary conventions and rhetorical situations call for different choices in language, structure, format, tone, citation, and documentation. Students will conduct investigations into writing conventions in their fields and receive advanced instruction in planning, drafting, arranging, revising, and editing discipline-specific essays. Reading assignments stress how knowledge is made and reported in various disciplines. Students learn how to evaluate primary and secondary sources for accuracy, authority, bias, and relevance and how to synthesize different points of view within their essays.

### Colonnade Program Description

English 300 gives students advanced instruction and practice in writing and reading essays within an academic discipline and make students aware of how disciplinary conventions and rhetorical situations call for different choices in language, structure, format, tone, citation, and documentation. Students conduct investigations into writing and reading conventions in their fields and receive advanced instruction in planning, drafting, arranging, revising, and editing discipline-specific essays.

### Colonnade Learning Outcomes Met by This Course

English 300 helps to fulfill the written communication (WC) Colonnade Foundations requirement. Upon completion of English 300, students will demonstrate the ability to

1. Write clear and effective prose in several forms, using conventions appropriate to audience (including academic audiences), purpose, and genre.
2. Find, analyze, evaluate, and cite pertinent primary and secondary sources, including academic databases, to prepare written texts.
3. Identify, analyze, and evaluate statements, assumptions, and conclusions representing diverse points of view, and construct informed, sustained, and ethical arguments in response.
4. Plan, organize, revise, practice, edit, and proofread to improve the development and clarity of ideas.
5. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.

### Important Dates:

Last Day to Add or Drop a Class without a grade: DAY, DATE Spring

Break: DAYS, DATES. No classes.

Last Day to Withdraw from a Class: DAY, DATE

F/N Date<sup>4</sup>: DAY, DATE

Final Exams: DAY, DATE

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<sup>4</sup> \*F/N date is the 60% point in the semester. Students who stop attending class *before* this date, or in online classes, students who stop participating *before* this date, are assigned a final grade of FN, not F. The grade of FN, according to the undergraduate catalog,

**Assignments:** There will be five formal, out-of-class assignments and an annotated bibliography. Additionally, students will write frequent response or informal writings. Reading assignments must be completed on time so that students can engage constructively in class discussion. There may be quizzes on the reading assignments.

Summary (300-500 words)	100 points
Critique (600-900 words)	100 points
Explanatory Synthesis (1200+ words)	150 points
Argument Synthesis (1200+ words)	150 points
Annotated Bibliography (various)	100 points
Researched Argument (3000+ words)	300 points
Response Journals and Quizzes	100 points

**Late Assignments:** One letter grade will be deducted for each class period that an assignment is late. If you are absent on the day that an assignment is due and you wish to avoid this penalty, then you should turn in the assignment before the due date (if you know you are going to be absent) or have it delivered by someone on the due date. Otherwise, you must bring a documented excuse and the completed assignment to the very next class meeting.

**Grading:** All formal written essays and exams will receive numerical grades and comments from the teacher. Journal assignments will receive either full credit, half credit, or no credit. **Students must complete all major assignments (all formal essays) in the course to receive a passing grade.** Final grades are non-negotiable and are based strictly on the student's earned points. 900-1000=A, 800-899=B, 700-799=C, 600-699=D, 000=599=F. **Do not throw away returned, graded assignments** or first drafts because you will need all these papers to construct your portfolio.

**Attendance:** All students are expected to be on time and to attend class at each session. If a student misses a session, that student is responsible for the work done that day. Students may miss 10% of the class sessions without penalty, although I advise students not to miss any classes. After a student misses more than 10% of the class sessions, he or she will be penalized 5% of their final grade for each additional class missed. Staying current is the student's responsibility.

**Plagiarism:** Plagiarism occurs when a student knowingly or unknowingly submits another person's published or unpublished (print or web) writing as his/her own, has another person dictate what should be written, or has another person write an assignment and submits that work as his/her own.

Plagiarism or academic dishonesty on any single assignment, including short papers, reflective assignments, and drafts, will result in a course penalty up to course failure. Length or nature of the assignment will not be factors in course penalty. In other words, plagiarism in a one-page paper might result in course failure just like plagiarism in a six page paper might.

**Program Assessment:** As part of a university-wide accreditation study, a small sample of research papers will be collected from randomly-selected individuals in all English 300 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on the student assessment or course grades.

### **Incompletes**

indicates "Failure due to non-attendance (no semester hours earned and no quality points)." This grade could have implications for financial assistance.

Typically, incompletes will not be granted for any Foundations category English course. When extenuating circumstances arise—for example, if a student in the military is deployed or if a student has a personal or medical crisis that comes up toward the end of the semester—the student must discuss the situation with the instructor if possible and the instructor will consider an incomplete. The instructor will only consider an incomplete for students who are in good standing (C or higher) in the course.

**Resolving Complaints about Grades:** The first step in resolving a complaint about grades is for the student to attempt to resolve the problem directly with the course instructor. See the Student Handbook, available at <http://www.wku.edu/handbook/> for additional guidance.

### **Title IX Misconduct/Assault Statement**

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Sex and Gender-Based Discrimination, Harassment, and Retaliation Policy (#0.2070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Executive Director, Office of Institutional Equity/Title IX Coordinator, Ena Demir 270-745-6867 or Title IX Investigators or Michael Crowe, 270-745-5429. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and **MUST** report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

### **Pregnant and Parenting Students**

Western Kentucky University does not discriminate against any student or exclude any student from its educational programs or activities, including classes or extracurricular activities, on the basis of pregnancy and/or pregnancy-related conditions such as, but not limited to, childbirth, false pregnancy, termination of pregnancy, or recovery therefrom. Students who seek pregnancy or pregnancy-related accommodations should make their requests as soon as possible via WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/) under the heading, "Pregnancy or Pregnancy-Related Conditions." Students can also contact the Title IX Coordinator, Ena Demir, via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867 to request accommodations or seek assistance. We encourage students and faculty to work together to establish a plan that allows the student to complete the class and coursework without jeopardizing academic integrity and course standards. The Title IX Coordinator can help facilitate conversations between students and faculty regarding appropriate and reasonable accommodations.

If you are a WKU student and believe that you have experienced an incident(s) of discrimination or harassment based on pregnancy (or pregnancy related conditions or issues), please report it to the Title IX Coordinator via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867.

Additional resources for pregnant and parenting students can be found on WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/).

### **ADA Accommodation Statement**

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

### **Writing Center Assistance**

The Writing Center is located in Cherry Hall 123 on the Bowling Green campus and also offers online consultations for students who live at a distance or who cannot visit during our operating hours. Our writing tutors have been trained to provide helpful feedback to students at all phases of a writing project: they can *help you* brainstorm ideas, structure your essay, clarify your purpose, strengthen your support,

and edit for clarity and correctness. But they will not revise or edit the paper *for you*. See instructions of the website [www.wku.edu/writingcenter](http://www.wku.edu/writingcenter) <<http://www.wku.edu/writingcenter>> for making online or face-to-face appointments. Or call (270) 745-5719 during our operating hours (also listed on our website) for help scheduling an appointment.

## Semester Schedule

All dates and assignments on the syllabus are tentative and subject to change with appropriate discussion and notice. The date a reading appears on the syllabus is the date by which you should have read the reading.

- Week I –** **Topics:** Introduction to course and policies, writing summaries, paraphrasing and quoting.  
**Reading:** Chapter 1, 1-44  
**Classroom activities:** Discussion of chapter.
- Week II –** **Topics:** Writing summaries.  
**Reading:** Two selections from reading section.  
**Journal:** Two short summaries of reading selections.  
**Classroom activities:** Discussion of readings and student summaries.
- Week III –** **Topics:** Writing summaries.  
**Reading:** One selection from reading section.  
**Journal:** Short summary from reading selection.  
**Classroom activities:** Peer Review for Summary.  
**Summary due.**
- Week IV –** **Topics:** Critical reading and critique.  
**Reading:** Chapter 2, 45-65 (includes definition of critique, identifying author's purpose, where do critiques appear, a reading on education with a sample critique, logical fallacies, evaluation, assumptions, guidelines for writing critiques). Selection from reading section.  
**Journal:** Short critique on reading selection.  
**Classroom activities:** Workshop on issues from graded Summary. Discussion of chapter, readings, and student critiques.
- Week V –** **Topics:** Critique.  
**Reading:** Selection from reading section.  
**Journal:** Short critique on reading selection.  
**Classroom activities:** Peer review for critique. Discussion of readings and student critiques.  
**Critique due.**
- Week VI –** **Topics:** Explanatory Synthesis.  
**Reading** Chapter 4, 89-128 (includes definition of explanatory synthesis, where explanatory syntheses appear, types of syntheses, guidelines for writing explanatory syntheses, 8 short essays on cyberspace with a sample explanatory synthesis showing revision).  
**Classroom activities:** Workshop on issues from graded Critique. Discussion of chapter.
- Week VII –** **Topics:** Explanatory synthesis.  
**Reading:** Selection from reading section.  
**Journal:** Short explanatory synthesis from reading selection.  
**Classroom activities:** Peer Review for Explanatory Synthesis. Discussion of readings and student explanatory syntheses.  
**Explanatory Synthesis due.**
- Week VIII –** **Topics:** Argument Synthesis.

**Reading** Chapter 5, 129-164 (elements of argument, logos/ethos/pathos, deduction/induction, readings on the Walmart controversy with a sample argument, support, arrangement of arguments, counterarguments, evidence, avoiding fallacies).

**Reading:** Selection from reading section.

**Journal:** Short argument from reading selection.

**Classroom activities:** Workshop on issues from graded Explanatory Synthesis. Discussion of chapter, readings and student arguments.

**Week IX – Topics:** Argument synthesis.

**Reading:** Selection from reading section.

**Journal:** Short argument from reading selection.

**Classroom activities:** Peer Review for Argument Synthesis.

**Argument Synthesis due.**

**Week X – Topics:** Research.

**Reading:** Chapter 6, 163-223 (includes coming up with topics, interviews, encyclopedias, bibliographies and indices, electronic databases, web sources and evaluation web sources, periodicals, dictionaries, other sources, turning research question into a thesis, creating a working bibliography, evaluating sources, note taking, drafting, plagiarism, source citation, MLA and APA style guides). **Classroom activities:** Workshop on issues from Argument Synthesis. Discussion of chapter.

**Week XI – Topics:** Annotated bibliography.

**Journal:** Research experiences.

**Classroom activities:** Discussion of annotated bibliography issues. **Annotated**

**Bibliography due.**

**Week XII – Topics:** Writing the researched argument paper—finding a topic.

**Journal:** Topic ideas.

**Classroom activities:** Discussion of topic ideas.

**Week XIII – Topics:** Writing the researched argument paper—organizing the paper..

**Journal:** Pre-writing for researched argument paper.

**Classroom activities:** Discussion of arrangement ideas.

**Week XIV – Topics:** Researched argument paper issues.

**Classroom activities:** Peer review first draft of researched argument.

**Week XV – Topics:** Researched argument paper issues.

**Researched Argument due.**

**Exam Week—Journal:** Students' review of the class.



# Appendices

## TRAUMA-INFORMED TEACHING AND PEDAGOGY

Jessica Folk and Dawn Winters

### What is Trauma-Informed Teaching and Pedagogy?

Many instructors seek pedagogical strategies to inform how they respond to the challenges of teaching Foundations English courses. The students who enroll in these courses represent the widest range of abilities, identities, and experiences of all students enrolled in English courses in the department. Trauma-informed teaching and pedagogy is an approach to teaching that allows instructors to take into account those unique variances in student populations and find ways to address the diverse needs of the students within the course policies and expected learning outcomes.

Trauma-informed teaching considers the ways in which individuals and groups are informed and affected by experienced and historical violence and victimization. Traditional academic policies and classroom practices may have the propensity to alienate, (re)traumatize, and disregard the myriad barriers faced by marginalized communities and others who have experienced trauma. In this sense, it is the instructor's responsibility to mitigate the challenges faced by students in order to create equitable opportunities for success.

At its core, trauma-informed teaching and pedagogy involves three basic elements. The instructor should **create a safe environment** for students both in policy and in persona. **Emotional regulation** should be discussed, cultivated, and promoted in classroom conversations and key policies. This is facilitated by **building relationships and connections** among and between the instructor and students.

Being trauma-informed does not mean the instructor avoids sensitive, difficult, taboo, or triggering topics; to the contrary, being trauma-informed may mean the instructor leans into these conversations, addressing the intersectionality of these topics with class content. It also does not mean the instructor must include these conversations in class content. The instructor is not expected to be a therapist or universal problem-solver, guaranteeing students will never be upset or traumatized. In fact, the instructor should mindfully include resources for students to seek when their needs extend beyond the scope of the classroom. Finally, being trauma-informed does not mean lowering one's standards to ensure every student will pass the class or earn a desired grade.

### How is it useful for teaching Foundations English?

The following items are steps an instructor can take to make their Foundations English class more trauma-informed:

- Include a justification or explanation statement at the beginning of certain policies in order to express to students the importance of the policy. For example, a statement like "Regularly accessing one's university email is required in order to be fully aware of what is happening in this class and in the university community" gives context for specific email correspondence policies.
- Create additional policies and syllabus sections that communicate a trauma-informed, equity-minded classroom culture. For example, a policy related to child or elder care needs that may affect classroom attendance communicates to students the instructor takes into account external barriers to success.
- Avoid purely punitive statements. Language that communicates punishment instead of consequences should be reconsidered.
- Re-evaluate statements written in the negative imperative. For example, "Don't arrive late" can become "Scholars make every effort to be in class on time."
- Add a common university jargon section (e.g., office hours, Blackboard, text), a resource section (e.g., citation help, technology help, mental health help), and a list of mutual expectations.

## Sample Policies

Original Policy	Revised Policy
<p><b>Pronouns:</b> I will default to what is on record with WKU and what traditional pronouns are associated with your gender; however, if you prefer to be called a different name or if you have preferred pronouns that you would like me to use, please let me know. You may do so by sending me an email, telling me your alternative name during roll call, or telling me after class.</p>	<p><b>Pronouns:</b> In this class, we will respect each other by using one's stated name and pronouns. If your name is different than what is on record with WKU, please let us know the first day of class so I may change the roster and we can use the correct name. Communicate your pronouns the first day of class, if you so choose. You may also email me privately if you wish to discuss further.</p>
<p><b>Late Assignments:</b> I do not accept late assignments, unless you communicate to me via email that you will be submitting past the deadline. I expect students to detail the reasons for their late submission in the email. Late assignments will lose 10% off the total grade for each day they are late.</p>	<p><b>Late Assignments:</b> If you will be handing something in late, please send me an email communicating the reason your work will not be completed on time. Assignments will lose 10% off the total grade for each day they are late. I do this to be fair to other students who completed the work on time, but also to allow for instances where life gets in the way of deadlines.</p>
<p><b>Tardiness:</b> Habitual tardiness will not be tolerated; leaving class early for any reason will count as an absence. If a reading quiz is being given, only students who are in class on time will be permitted to take the quiz.</p>	<p><b>Tardiness:</b> Although most people run late from time to time, habitual tardiness to class or meetings (and the online equivalents of both) demonstrates disrespect and is a disruption to learning. If a reading quiz is being given, only students who are in class on time will be permitted to take the quiz. Students who leave early from class will be marked as absent.</p>

## Sample Mutual Expectations

### What You Can Expect of Me

- To see you first as humans, being aware of and respectful toward your unique background, experiences, and perspectives.
- To help you succeed by being available, providing an organized class with plenty of feedback, and by listening to your needs as independent, knowledge-seeking scholars.
- To give you feedback in ways that help you grow and learn as scholars and writers.

### What I Can Expect of You

- To see me and your peers first as humans, being aware of and respectful toward our unique backgrounds, experiences, and perspectives.
- To seek knowledge, help, and new challenges with an open mind and a ravenous curiosity.
- To accept feedback as an opportunity to grow and learn, and to apply that feedback to future assignments and academic endeavors.

## Surviving the Fiery Furnace: 9.5 Questions of English Graduate Teaching Assistants

Christine Hubartt

Student teachers. The term itself is an inherent contradiction. These poor souls, wavering between the two great chasms of *in the desk* and *at the chalkboard*, are often heard lamenting their scholastic fate of being thrown into the pedagogical fire. They walk into their first class wondering if they will even emerge alive afterwards. However, the question is not whether or not they will survive, but whether they will be delivered miraculously from Shadrach, Meshach, and Abednego's fiery furnace unscarred, or surface singed, smoking, and quite frankly, in need of immediate resuscitation. Most of us suspect the later.

Four months ago I began teaching freshman composition, joining this wary band of first time instructors and their fears. And apparently some brave souls have triumphed, or our graduate programs and course directors wouldn't keep prodding us through the classroom door. Nevertheless, in spite of the good intentions we graduate students assume must be present, we are still met with challenges and questions that are overwhelming and disconcerting to say the least. And so, dear tenured ones, we do not doubt your affability, nor do we question your diligently attained experience; we naïve, inexperienced ones simply need the opportunity to have our cries heard from out of the maelstrom we often feel we are being sucked into, before we do something drastic like start mixing metaphors.

And so, with my impressive organization skills, I present a few questions that we would give a course grade and semester's worth of sleep (and already have) to know the answers to.

### **Question #1: Do you tell them you are a graduate teaching assistant?**

"Hello, class! I am five feet tall, twenty-four years old, and have absolutely no teaching experience. I'll be your teacher this semester." While I didn't say these exact words on my first day of teaching, I was afraid that the message would be just as easily conveyed by my simply walking into the room. I mean I never really appreciated the advantage that 50 year old male professors with beards, bowties, and bluchers have in establishing authority with college freshmen. A five-foot, 95lb, small-feature female doesn't have the same effect. And these characteristics were inextricably bound to me as I entered the classroom. Add to that the confession that I had never taught a college class before and I was sure I would be doomed. So I just ignored the whole issue and entered with a simple greeting and introduction. The sideways glances and surprised looks being exchanged among the students were slightly disturbing, but, pressing on, I proceeded with syllabus basics and first day requirements. Passing out notecards for attendance may not have been the safest idea, since seeing my hands shake did not help matters. Day 1: Survived. Oh, it got better; and as the semester went on, they learned that I could make up for in presence and grade distribution what I lacked in height. A couple of weeks before the end of the semester I got a haircut. One of my students remarked that she thought it made me look older. I'm still not sure how to take that.

### **Question #2: What do you wear to class?**

Black. All black. I don't remember who gave me this advice, but it was one suggestion I received. As I pictured myself following it, I kept thinking of the substitute teacher from *Miss Nelson Is Missing!* Someone else said I shouldn't wear skirts: that as a young female, I could better establish my authority in slacks. But some people pull off jeans and a button down. Does it really matter? If you dress down do your students lose respect for you? If you dress up does it look like you are trying too hard? Is there a sideways option? I can't remember how many outfits I sorted through that first day; but I did end up wearing black.

### **Question #3: How do you grade 44 papers in one night?**

Let me re-phrase that. How do you grade 44 papers in one night without having to be committed afterwards? I still don't think there is an answer. After I spent 9 hours grading my first batch of simple 3page narratives, I wasn't sure how I would survive the rest of the semester. The class had been manageable up to that point. But when those 44 papers rolled in and I tried to respond responsibly to each, the feeling was something akin to suffocation. As if lesson planning, quiz grading, assignment

responding, and showing up for class wasn't enough. I tried to read carefully, make thoughtful notes, and write legibly. However, three months and 200 papers later, the reading has gotten faster, the notes have gotten shorter, and I'm not sure if the students can even read what I write anymore.

"Break it down": one piece of advice I have received. Grade a handful of papers each day so that you are never overwhelmed in one sitting. Obvious, right? And it works perfect...in theory. But in reality, I find myself wanting a "breath" in between papers. And before I know it, two weeks have passed and that mountain of essays is still towering there, waiting for me to tackle it in "handfuls." Others have suggested giving each class different due dates or assigning topics I am interested in so that the readings are more bearable. There is also the option of simply not grading every piece of writing I assign. Again, it all sounds good; but I'm pretty sure that 10 years and 3,520 papers from now, I'll take up residence at the Funny Farm.

#### **Question #4: How do you balance teaching and student-ing?**

Let me just say at this point, that in spite of the stacks of papers and occasional sense of suffocation, I really do like teaching. Taking a subject I am passionate about and trying to present it in a way that enthuses my audience as well is an exhilarating challenge! I love figuring out how to make the students curious and the class fresh. Of course, I do not always succeed; but when I do, when they light up, get it, and really seem to enjoy what we are doing, the feeling is amazing. It's the reason I teach. But sometimes even this excitement about teaching can be one of the GTA's downfalls. Not only am I excited about teaching, but I feel it is my responsibility to my students to do my very best and put all I can into the class. However, when I do that, I neglect the *other* classes. (*Wait – what other classes!?*) I'm a teacher who is not even finished with her own education; and so while my students get my academic life blood, my own readings and papers are on the brink of extinction. Somehow they do get done, but I am afraid the quality suffers. So I turn my attention back to homework,...and the quality of my teaching feels like it is slipping downhill. In many ways, my role is still first and foremost that of a student, I know. But how can I really put all my attention on papers and homework when I know my students are depending on me? Next year you may see my name in the want ads: "Teacher looking for job! No degree,...but teaches a mean ENG 100!"

#### **Question #5: What happens when you don't know the answer?**

Most of the time we vent about students who never pay attention, never ask questions, and so never get the answers right. However, when you have a student who does care enough to think through the concepts being discussed and inquires about the why's, when's, and how's, we find these real students scarier than the first bunch. Why? Because they may actually ask things we aren't prepared to answer. I have one student, for example, for whom I know I will need to defend my guidelines for outlining, the definition of an academic source, and MLA's requirements for parenthetical references. "That's just the way it is" works sometimes. And I suppose I could just admit "I don't know." But the student does have a good point. Don't we define real students as people who are curious about the world and how it works? His questions are understandable: he simply wants to know why. But can't he just stick to the questions I know the answers to!? It would help prevent the word vomit I sometimes feel myself choking on in class.

#### **Question #6: What do you do about the student who translates for his grandmother every day?**

Once upon a time there was a student who began missing class because he had to translate for his grandmother in the hospital. This story is also known as the student who had to attend four weddings and a funeral in one semester; the student who suffered from three debilitating diseases; and the student whose dog not only ate all his homework for the whole semester, but died – twice! Now some excuses really are pathetic: I mean, hangovers, fraternity activities, and oversea vacations in the middle of the semester don't garner much teacher sympathy. So those are easy. But what about the student who really does try, but, well, has to translate for his grandmother in the hospital because no one else in his family speaks English well enough? And then when you suggest he petition for a W, he explains how dropping any more hours will cancel his financial aid; and finishes by kindly hinting at his hopes for at least a C.

So, teacher, the witch or the wuss? It's your choice. You can give him the D that technically he has earned, and his grandmother will probably have an aneurysm. Or you can give in, give him the higher

grade, and not only demoralize your teacher ethicality, but also pass a student that you know isn't ready. Like I said, your choice.

**Question #7: What happens when everything you planned isn't working after all?**

Before the semester begins you put in hours of planning syllabi, organizing assignments, revising syllabi, searching for text books, revising syllabi, structuring essays, revising syllabi, developing class policies, and revising syllabi. Then, when the semester starts, you get to watch it out play out. It's not so bad at first. In fact, you are rather proud of the fact that you can fill class time profitably, distribute a neat looking handout on capitalization, and that the students actually do the work you assign. But then something happens. You can't exactly pinpoint where or when; but one day you realize that you should have spent more than a couple of classes on incorporating sources. They still don't get the concept of a thesis. The reading assignments don't really correspond to the type of writing you are asking them to do. And you have no idea how to teach writing an analysis. Yes, I know experience is the best teacher, and teaching is a learning process. I know I won't do everything right the first time around, and I am also aware of the fact that just because you could have presented narrative writing in a clearer manner than you did doesn't mean the entire semester is a failure. But there is something terribly discouraging about feeling that you have let down 44 thirsty minds; that it was your job to show these kids the fascinating world of writing, and you have somehow not accomplished that as well as you could have. That's when you also realize that no matter how much you want to, you cannot rewind and start over. If you blew it, well, come back next semester for the new edition.

**Question #8: What do you do when you realize they actually really don't care?**

Like I said, there are always those students who ask a really good question, who really are paying attention. But one extreme almost always necessitates another. Like opening a really awesome Christmas gift that is just what you wanted almost always means there will be a pair of plain white socks coming up next. So with the truly interested also comes the truly *not* interested. Sometimes these are the ones who simply stop coming; but other times they show up in class while not turning in any homework and trying by their blank stares to convince the rest of those present that a required English course is stupid and pointless. How do you teach these kids? The best I can come up with is that you don't. Well, I mean you do teach them, you just don't teach *to* them. I've decided that there are basically three groups of students in every Freshman Composition course: those who really care, pay attention, and work hard regardless of how captivately or blandly you present the material; those who could not care less and, no matter how hard you try to make the lessons interesting, will not apply it; and those in-between whose attention and interest really does depend on you, the teacher. I think it is this middle group that I have to aim for, because they are the ones who can be swayed either way. My challenge is to show them that what we are discussing really is relevant and can be, dare I say,...fun!

**Question #9: What happens when you begin to question everything you've been working towards for 6 years?**

I think one of the scariest moments comes when all of these questions begin to flood in at once – when your lesson plan on organization does *not* go as planned, you get asked numerous *good* questions that you actually aren't sure how to answer, the Bosnian student was translating again and has now missed for the 13<sup>th</sup> time, you have a fresh stack of 44 papers to grade before Friday, and one of your students asked you after class if this was your first year of teaching. This is when you ask yourself the question you've been trying to shove into one of the back, bottom file cabinets of your mind. *Is this really what I want to do? After six years of college planning, studying, and financing, did I choose the wrong major?* There are times when I feel like the answer is yes. I should have just done what every other female in higher academics does and majored in elementary education. But then I explain to someone else what it is I do, what it's like to teach English...and I find myself almost unable to stop sharing classroom stories, lesson plan successes, and new pedagogical ideas. That's when I begin to think that there is nothing else I would rather do.

**What about when everyone else is doing it differently?**

I am always curious about how others teach. And I am always open to advice from those more experienced. So I find it fascinating to talk with others about their methods and ideas.

Towards the end of my first semester teaching, I took a deep breath as the class and I entered the deep, dark waters of “the research paper.” Immediately I began to feel like I was drowning. The first step – topic ideas – was the part I dreaded the most. How would I help 44 students choose topics that weren’t too narrow, weren’t too broad, weren’t too cliché, and weren’t too book-report-ish? Therefore, I used my genius teaching skills...and asked everyone else for ideas. I didn’t just ask anyone though; I went to professors who I knew had lots of experience with this sort of thing. How did they assign research paper topics? What was the magic formula? I soon discovered there wasn’t one. Everyone had a *different* idea. One professor suggested helping the class brainstorm for 4 topics from which they could choose in the end; another person said I should let the students each choose his or her own subject so that everyone would be passionate about writing the paper; but then I was told by one teacher that it works well to simply hand them topics which I design. Every idea had some variation to it! But this wasn’t the only time this had happened. When I was debating about how to handle attendance policies, I was given various suggestions. When I was trying to choose an effective text book, no two teachers seemed to have the same idea. It was as if there was no one “right” way to do anything.

Sometimes I feel guilty when I look around and see that everyone else is doing X differently than the way I have chosen to do it. But then I notice that no one else is doing it the same either. Perhaps there are more questions than I realize that do not have one right answer. Or maybe the fact that everyone does things differently *is* the answer. I simply have to find what works for me. That doesn’t mean it’s easy, though. From my little experience so far, it seems that sometimes you can only learn *by* experience. Classes on teaching and discussions with other teachers are all well and helpful; but I think I have learned some of the most important lessons from my students. Being a teacher, I mean really *being* a teacher, is to be a perpetual student. I will make mistakes. I will change the way I do things. I will fail. I will succeed. But most importantly, I will always be learning. Fires, after all, are meant to refine.

## Example Reflective Writing Prompts for English 100

Reflective Essays: Periodically, you will write essays in which you discuss topics related to your beliefs about writing, your own writing processes, and the writing you're doing in this course. Your instructor will assign the writing topic for your essay.

Grading criteria: Reflective essays:

- Respond to the assignment prompts: Some prompts offer multiple questions as starting points. Do not respond to each question, but focus on responding *in depth* to one or two;
- Are organized;
- Are cohesive: A cohesive essay includes a thesis, introduction, conclusion, and transitions;
- Are developed with specific details: The most important element of reflective writing is to think critically and deeply about *your writing* or *your writing process*. As you interrogate your writing process, you should arrive at concrete, specific ideas about your writing, not vague, generic ideas.
- Are relatively free from grammatical and proofreading errors.

Length: 300-600 words

### #1 Assumptions about Writing & Goals for the Semester

For this assignment, refer to *The Simon and Schuster Handbook for Writers* pages determined by your instructor (or, optionally, *The Curious Writer*, exercise 1.1). Then write a 300-600 word reflective essay in which you answer the question, "What do you believe about writing, and why?"

At the end of the essay, set some goals for the semester. You will revisit these goals later in the term. Use the following questions as a starting place for setting goals:

- Do you want to test some of your assumptions about writing?
- What writing habits would you like to change, or do you simply want to gain a better awareness of your writing habits?
- Keeping up with the work is sometimes a struggle for new college students. Do you anticipate a problem keeping up with the workload, and what will you do to resolve that problem?
- Would you like to become a better reader of others' writing, or to become more comfortable sharing your writing with others?
- Do you intend to work on specific elements of your writing? Audience awareness? Organization? Developing ideas? Research? Voice and style? Grammar, editing, and proofreading?
- Do you need to work on incorporating others' constructive comments into your writing?
- If you tend to write one draft and submit it for grading, what do you need to change about that habit in order to succeed in a course that requires at least three drafts for each major essay?
- Do you need to hone your argumentative writing skills? Narrative voice? ● Do you plan to write every day in a journal, even if it's not for class assignments?
- Would you like to practice your creative writing, even if it's not for class?

Keep in mind the criteria for a cohesive essay: Do not respond to each question, but focus your answer on one or two and respond at length.



## #2 Getting Started and Writer's Block

After you've completed your invention writing and sketch(es) for the first essay, write a 300-600 word essay chronicling what you do to get started when you write. Do you typically use the invention writing and sketching required for this course? If so, what invention activities (brainstorming, listing, clustering, etc.) work best for you? How long are your sketches usually? If you don't typically use the invention and sketching before writing, what do you do? And why do you begin writing this way? (Where did you learn to write this way? What other ways have you tried?) Second, how much of a problem for you is writer's block, and what can you do/what do you do to combat writer's block? What advice could you offer another writer in the class who suffers from writer's block?

## #3 Response to Instructor's Feedback

Write a brief (approximately 300 words) response to your instructor's feedback on your writing, whether that feedback is written, verbal (in conference), or a combination of both. There are several goals for this kind of reflective writing:

- to ensure that you understand your instructor's comments (not just his/her handwriting, but more importantly what your instructor suggests you *do* with your writing to improve it)
- to open a written dialogue about your writing with your instructor
- to provide your instructor with a better sense of how you are responding to his/her instructional methods so that he/she can improve upon those methods

Begin this assignment with a general statement about how you reacted when you read your instructor's feedback (or received feedback in conference). Then focus on specific comments (written or verbal) and your understanding/misunderstanding of those comments. Discuss how/why you'll use those comments in your revisions, and especially explore suggestions you don't understand or do not plan to use. You are strongly encouraged to offer your instructor an honest response to his/her feedback.

## #4 The Power of Writing/Persuasion

In *The Curious Writer*, Bruce Ballenger explains (in Chapter 8) the *rhetorical triangle* and three important terms that help us understand writing and communication, but especially persuasive writing and communication: *logos*, *ethos*, and *pathos*. *Logos*, or the logical appeal, is built on logic and reason. *Ethos*, or the ethical appeal, refers to the writer's or speaker's character/persona, especially how that character or persona helps or hinders an audience's acceptance of an argument. *Pathos*, or the pathetic appeal, refers to the process of appealing to the audience's emotions. After completing at least two drafts of your argumentative essay, respond to the following prompt and write a 300-600 word reflective essay:

- In your essay, which of the three appeals—logos, ethos, or pathos—do you rely most upon to make your argument? (You don't need to read *The Curious Writer* in order to respond to this question. You just need to read the paragraph above.)
- Why does this kind of appeal work best with your audience and your topic?
- Can you imagine writing about another topic and choosing to use another kind of appeal for a paper about that topic? Give an example.
- Finally, end this essay with a brief example of a situation in which persuasive writing is powerful.

## #5 Assessing Audience(s)

Any time you write, you consider who will be reading the piece. You may do this subconsciously, but you do consider your audience. For example, if you earn a "D" on a history paper and write an e-mail or text message to a close friend voicing your frustration, you know that formal speech, correct

spelling, grammatical rules, and other issues just aren't important. If you write a letter to your history teacher appealing that grade, not only do those issues become important, but so does the content and style/tone of the message. These issues become important because of your audience.

The reflective essay assignment here is to write an audience analysis for your current essay. To whom do you imagine yourself writing (besides your peers and teacher)? Whom are you trying to persuade? Be specific. Describe your audience in terms of age, educational level, financial situation, political affiliation, religion, and other identifying factors. Discuss your readers' hobbies, interests, occupation, and so on. What magazines and newspapers do your readers subscribe to? What television shows do they watch? Finally, if you could imagine an essay like the one you're writing published in a magazine or newspaper, identify the publication. (A great way to get a better sense of your readers is to get a sense of the readers of that publication—to analyze the audience of the magazine or newspaper where your essay would fit!)

## **#6 The Research Process**

As you conduct research, you will undoubtedly have some trouble locating, evaluating, and/or using research to develop ideas about your topic. Additionally, you should learn to distinguish between academic (scholarly) research, which is more credible for the kind of writing you'll be doing during your college career, and popular sources (magazines, websites, newspapers, etc.). These issues will be covered during class and during the library research session.

Write a brief (300-600 word) reflective essay in which you discuss the problems you're having with your research, how you're solving those problems, and what you've learned about the process of conducting academic research. Be sure to focus the essay—don't simply list all the things you've learned, for example. Discuss in depth one or two things you've learned, and explore how those skills may be applied to other college classes.

## **#7 Reflect on Goals Outlined at the Beginning of Semester**

Revisit the goals you set for yourself in the reflective assignment earlier in the semester, and write a 300-600 word essay in which you evaluate the degree of success or failure for each of those goals. Why do you think you met some goals but not others, or met some goals more completely than others? Do some serious reflection and self-assessment here, and set one new goal that you'd like to meet by the end of this term.

## **Example Writer's Memo (Also Called Process Memo)**

### **Preparing a Writer's Memo**

**A writer's memo** must accompany each second and subsequent draft. At this point in your drafting process, you've completed a significant amount of invention, drafting, and revision. In the writer's memo, discuss the decisions you made in drafting and revision and your goals for further revision. Discuss what works well in the current draft and what still needs work. Discuss the specific revisions you completed between the first and second drafts. Discuss the research you've used and research you still need to do (if applicable). Finally, end the writer's memo with at least three specific writer's questions to guide your instructor in providing effective feedback on your essay. The writer's memos have a unique formatting, so use the template below in preparing them. (Be sure to write your memo in MEMO FORMAT as shown below – header, single spaced, block format.)

The memo should be in hard copy and submitted in your essay folder on top of the drafts and invention work.

To: Instructor's Name  
From: Your Name  
Date: 11 January 2014  
Subject: Essay # Drafting and Revision

Paragraph one should begin with your thesis statement and then should summarize your essay in two to three sentences. Paragraph one should end with the answers to these questions: what is the purpose you're trying to achieve? How do you want your readers to react?

Paragraph two should discuss the evolution of the topic and early drafts. What topics did you explore? How did you explore those topics? Why did you choose one topic over another? What invention strategies proved most useful? Least useful?

Paragraph three should discuss specific revisions you made between the first draft and the draft you're submitting to me. Why did you make these revisions? How did they improve/fail to improve the essay? How did peer review help or hinder your revisions? Who specifically made useful suggestions?

Paragraph four should discuss specific goals for further revision to this draft. What still needs work? What works well now? Be specific here.

End with at least three specific "writer's questions" (not about grammar, punctuation, spelling, or formatting) that you want your instructor to respond to when he/she reads your draft. You may incorporate unanswered writer's questions from your peer review. **Begin these questions with question words** (where, how, what, when), **not verbs** (is, are, does, do, am, can, etc.). Beginning writer's questions with question words will invite thorough feedback; beginning them with verbs will invite a yes/no response only. Also, be very specific with your questions. Instead of asking "Are my paragraphs organized well?", ask this: "Between paragraphs 2 and 3, I think the organization is a bit rough. What can I do to make the organization better?"

## Example English 100 Writing Prompt: Literacy Narrative

### Literacy Narrative<sup>5</sup> or Literacy Autobiography

\*Items marked with an \* are considered “minimum requirements” for this assignment, and failure to meet those minimum requirements will reduce the grade by 25% automatically.

**Purpose:** In this essay, you will reflect on how some kind of literacy (reading, writing, language use) event has shaped some facet of your identity. You will have two options: (a) a literacy narrative, or (b) a literacy autobiography.

The final draft of literacy narrative essays will focus on one or two literacy events or anecdotes. Literacy narratives should give the reader a *clear sense of time, place, and situation*, it should contain *dialogue*, and it should center on a *tension that is resolved* over the course of the narrative.

Literacy autobiographies will present a series of related events that build a theme around a literacy topic. Literacy autobiographies provide short anecdotes with exposition that links the anecdotes to create some clear theme.

For both literacy narratives and autobiographies, you are encouraged to make connections between the beliefs and values represented by this narrative or autobiography and larger cultural values and beliefs about literacy. In other words, write an essay that connects your personal literacy experiences with the state of literacy in our culture at large.

**Audience:** The targeted readers of your literacy narrative or literacy autobiography will be other English 100 students and faculty.

#### Thesis


The thesis for this essay may be explicitly written into the essay *or it may be an implied thesis*.

**\*Length:** Successful essays usually **exceed** 900 words (900 words is the bare minimum).

**\*Due dates:** First draft due Monday, October 1; second draft due Monday, October 8

**Research Requirements:** No research may be used for this essay.

#### Submitting the Assignment

All drafts must be submitted *as uploaded documents in .docx or .rtf format* to Blackboard  Submit Writing Here->Submit Unit 2 Assignments Here.

#### Grades

100 points

#### Invention, Drafting, and Revising the Literacy Narrative

Begin prewriting your Literacy Narrative by completing the following activities:

##### *Listing Prompts*

The centerpiece of this essay is a “literacy event” or series of events—a reading/writing or other literacy experience in your life that you can turn into an engaging narrative that can be made to

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<sup>5</sup> This assignment was adapted from Deborah Brandt’s literacy narrative assignment, developed for her Composition and Literacy seminar at the University of Minnesota, Spring 1992.

reveal values and beliefs about literacy in your own life and in our culture at large. Brainstorm by completing one or more lists from the following prompts:

- The education and literacy levels of current and preceding generations of your family (go back as far as you can in your family history to consider schooling and occupations of parents, grandparents, etc.)
- The role of written language in your immediate family's social, economic, religious, political, and cultural practices. How did reading and writing mediate your relationships with parents, siblings, and other family members at various stages of your life? How did reading and writing mediate your family's relationships with other groups/institutions?
- School-based reading and writing—self-sponsored reading and writing (reading and writing you do outside school)
- The role of libraries, bookstores, technologies (television, radio, computer, etc.) in your development as a literate person
- The role of reading and writing in your developing identity
- Family experiences such as parents spelling words out that they didn't want you to understand
- Childhood insights and misconceptions about reading and writing
- Attitudes toward reading and writing at different ages
- Foreign language experiences
- Good and bad experiences with English teachers
- Ways your writing has changed as you've implemented different media (paper and pen, word processors, e-mail, crayons, etc.)

#### *Fastwriting Prompts*

Write for at least eight minutes in response to each of the following prompts:

1. What role did language (including talk) play in your family and immediate social group as you were growing up? What kinds of talk typically took place in your household among adults, between parents and children, and children and children? What language patterns were typical of your extended family? neighborhood? other social groups?
2. What role has language had in play and friendships? How did reading and writing figure in your peer group relationships at various stages of your life?
3. Explore at least one instance in which writing has enabled you to accomplish an important goal or task. How has writing *empowered* you?

*Visual Prompts* Construct a "literacy timeline." Using the significant events in your life of literacy, create a timeline that includes the most important events. A literacy timeline will allow you to visualize the progression of your own literacy throughout your life.

## Example English 100 Essay: Review (Evaluation)

### English 100: Review Essay

**Overview/Purpose:** The purpose of this essay is to write an evaluation of your subject based on a list of specific criteria common to all subjects that belong to a “category” (or, in the case of a text, to a specific genre). In other words, you’re going to write a review. You can review a product, a place, a film (see restrictions below), a CD, an event, a performance, or another subject that I approve.

**Audience:** This essay is intended for an audience who is familiar with the broader category into which your specific subject fits. Think of the medium for publication as either a popular newspaper, magazine, or appropriate website. For instance, if you review the latest edition of your favorite comic book, you can identify your hypothetical place of publication as the The Outhousers website (a comic book website that includes reviews).

**Research:**

- If you’re reviewing a CD, film, comic book, or other text, you’ll list your subject on your works cited page in correct MLA format. See *Quick Access*, chapter 35 for examples.
- If you’re reviewing something other than a text (a restaurant, a product, an event or performance), you may use ONE source. You may only use a source that assists you in determining appropriate criteria for evaluating the essay. You may NOT use an existing review of your subject as you write this essay. **WARNING to be explained in class.**
- You might have more than two primary sources (tv shows, films, or other texts) on your works cited page if you use other texts to provide some context for your review.

**Format:** Use correct MLA formatting (see example handout and QA pp. 413-421)

**Length:** First draft at least 900 words; second and subsequent drafts at least 1200 words

**Due Dates**

- Topic approval on Thursday, October 1
- First draft due October 6
- Second draft due for writing workshop during week of October 12 ● Third draft and essay folder (35 points) due Tuesday, October 20

**Additional Guidelines for this essay:**

- Begin by reading several example review essays, but not reviews of your specific subject.
- Begin with at least two attempts at invention, one of which must be a **list of your criteria for evaluation. Suggestion for the second invention activity: An outline.**
- If you review a film or TV show/series, you may only review a film or TV show/series that was released within the past year, and you are strongly encouraged to review a film or TV show/series that is available on DVD or online.
- If you review a CD, you may only review a CD that was released within the past year.
- If you review an event or performance, you may review a live event or performance or one available on DVD or other video format. The event/performance should be relatively recent (within the last 3 years or so).
- All subjects must be approved by me no later than Thursday, October 1.

**Academic Integrity Warning:** Reviews are ubiquitous. They’re everywhere. We read them online when we search for the latest iPhone, movie, or hotel. Angie’s List, Rotten Tomatoes, Travelocity—they all contain professionally-written and user-written reviews. **For this assignment, you MUST NOT read a review of the subject you’re reviewing.** If you do, you’ll be tempted to draw heavily on

the review—if not on the exact wording, then on the ideas and the conclusions. **Students who are found to have utilized other reviews of their subject in writing their review will earn zero credit for this essay and will be required to write a new review for no credit (in order to pass the course, which is consistent with the course requirement that students must complete multiple drafts of all major assignments in order to pass the course).**

## English 100: Identity of a Place or Event

\*Items marked with an \* are considered “minimum requirements” for this assignment, and failure to meet those minimum requirements will reduce the grade by 25% automatically.

### Overview/Purpose of Assignment

Write an essay about an intriguing place or event in the WKU or Bowling Green community, focusing on the *identity* of the place or event. Observe your subject closely, and then present what you have learned in a way that both informs and engages your readers and communicates to them a sense of identity for the place or event.

### Basic Features of the Assignment

- Vivid description of places, events, and the people inhabiting the places or events. The writer uses graphic sensory detail to bring the reader to the scene.
- Information on the subject interwoven with description and narration. The writer employs explanatory strategies to teach the reader something surprising or useful.
- Effective organizational pattern, either topical or narrative. The organization supports the content.
- Clear writer’s role, either as detached observer or participant observer. The writer does not dominate the subject.
- Insight into the subject. The writer’s perspective may be either stated directly or implied, but should be clear.
- Clear sense of the *identity* of the place or event. For this essay, we define *identity* as an interpretation you present to the reader of the main features that define the place or event.

### Thesis

The thesis can be either explicit or implicit; either way, though, the reader should, after reading the essay, be able to write down a sentence or two that captures what the writer considers the primary *identity* of the place or event.

### Audience

The audience will be readers of the *College Heights Herald*, primarily WKU students and faculty. You will write an audience analysis statement to more specifically define your audience.

### \*Length

First draft (for peer review): 900+ words

Final draft (for instructor’s feedback): 1200+ words

### \*Research Requirements

Do not use the internet to locate information about the place or event you’re profiling. Use first-hand observation and, possibly, interviewing only.

### \*Due Dates

See Blackboard for due dates.

### Submitting the Assignment

\*Peer review will be completed in the Discussion Board

Instructor’s draft will be submitted in Blackboard; essay folder submitted in class.

### Grades

100 points



**What Places or Events Can We Profile?**

You should profile a place or event that others would want to know about, a place or event that others might intentionally visit. You may not profile a dorm room or the janitor's closet in MMTH, for example. The purpose is to write an engaging essay about a place or event with "personality" and to encourage your readers to envision that place or event and perhaps to visit the place or attend the event.

**\*Photographs**

Students must make every effort to include appropriate and useful photographs (original, not acquired from the internet) with the profile. Photographs may be taken for research purposes and/or included in the final draft. Photos must be submitted via e-mail or in the final draft of the essay.

## Example English 200 Essay/Exam Assignment Prompt

### ENG 200 Essay and Final Exam: Literary Analysis + Literary Vocabulary Due Dec. 10 by noon (email me with the essay attached)

This essay takes a reader response approach to analyzing literature. Consider the following words from writer Dorothy Allison, whose Southern-based fiction portrays tough subjects like domestic violence and poverty. In the following excerpts from her essay “This Is Our World,” Allison responds to people who criticize her “mean stories” by explaining her own opinions about the purposes and responsibilities of art:

I think that using art to provoke uncertainty is what great writing and inspired images do most brilliantly. Art should provoke more questions than answers and, most of all, should make us think about what we rarely want to think about at all. (594)

Yes, some of my stories are fearful, but not as cruel as what I see in the world. I believe in redemption, just as I believe in the nobility of the despised, the dignity of the outcast, the intrinsic honor among misfits, pariahs, and queers. Artists—those of us who stand outside the city gates and look back at a society that tries to ignore us—we have an angle of vision denied to whole sectors of the sheltered and indifferent population within. It is our curse and our prize, and for everyone who will tell us our work is mean or fearful or unreal, there is another who will embrace us and say with tears in their eyes how wonderful it is to finally feel as if someone else has seen their truth and shown it in some part as it should be shown. (595)

We are not the same. We are a nation of nations. Regions, social classes, economic circumstances, ethical systems, and political convictions—all separate us even as we pretend they do not. Art makes that plain. . . . If we were more the same, would we not see the same thing when we look at a painting? But what is it we see when we look at a work of art? What is it we fear will be revealed? . . . . If we were to reveal what we see in each painting, sculpture, installation, or little book, we would run the risk of exposing our secret selves, what we know and what we fear we do not know, and of course incidentally what it is we truly fear. **Art is the Rorschach test for all of us, the projective hologram of our secret lives. Our emotional and intellectual lives are laid bare** (595, emphasis mine).

There seems to be a tacit agreement about what it is not polite to mention, what it is not appropriate to portray. For some of us, that polite behavior is set so deeply we truly do not see what seems outside that tacit agreement. . . . Since so many would like us to never mention anything unsettling anyway, the impulse to be quiet, the impulse to deny and pretend, becomes very strong. But the artist knows all about that impulse. The artist knows that it must be resisted. (596)

Art is not meant to be polite, secret, coded, or timid. Art is the sphere in which that impulse to hide and lie is the most dangerous. In art, transgression is holy, revelation a sacrament, and pursuing one’s personal truth the only sure validation. (596)

Allison, Dorothy. “This Is Our World.” *DoubleTake* 13 (Summer 1998). Rpt. in *The Writer’s Presence: A Pool of Readings*. Ed. Donald McQuade & Robert Atwan. 4<sup>th</sup> ed. Boston: Bedford / St. Martin’s, 2003. 589-97.

**Turn the page over for the assignment!**

Note: I've provided the works cited information for the Dorothy Allison excerpts, in case you wish to refer to her ideas about art in your essay.

**Assignment:** I'm often surprised by how people's responses to a piece of literature are wildly different. Dorothy Allison provides some insight into this issue of differing responses. Why is it that people of similar economic, educational, and religious backgrounds can respond to a similar piece of writing in highly different ways?

Consider how Dorothy Allison's artistic vision relates to the literature you've read in this class. Then write a reader response essay that analyzes how imagery or language works in ONE piece of literature. Your essay should focus on a particular type of imagery/language. **Choose one of the following types of imagery/language: 1) shocking, 2) moral, 3) transgressive, 4) truthful, 5) fearful**

Note: I choose these words because they are *subjective*—open to different interpretations. For example, I once assigned a novel called *My Years of Meats*, and one student in class (a middle aged woman) *hated* the novel, calling it immoral pornographic trash, while another student (a young Japanese woman) said it was a very moral book. Now that's interesting!

Whatever "type" of imagery or language you choose, explain clearly your basis for evaluation. For example, don't assume that others will accept your conception of pornography or morality. Explain your understanding of the concept (shocking, moral, transgressive, truthful, fearful) you choose.

**How to proceed:** To provide an example of how to proceed, I'll use "fearful" imagery or language. **But please note that you can choose any of the 5 concepts above to focus your analysis!** (I'd like to get a variety of essays dealing with these types of imagery.)

1. Your essay should explore a critical question, of course, so consider the following questions when developing your own unique approach: What are the effects of fearful imagery? What are the artistic effects? How does fearful language in literature compare to fearful images in popular culture, like in song lyrics, comic books, tv shows, and movies?
2. Review the literature you've read and identify language or images that you believe convey a sense of fearfulness. Choose a primary text to analyze. Read it, looking for fearful imagery. Mark passages that convey fearful images, themes, etc.
3. For each marked passage, write notes about why you consider it fearful. Consider the influences that shape your perceptions: immediate circumstances; knowledge of other texts (movies, songs, Bible, etc.); classroom discussions; your relationships with people; your attitudes about politics, religion, economics, marriage, parenting, aging, sexism, health care, the environment, and human nature.
4. Review the marked passages and your notes to identify recurring influences (from your life) that affect your responses.
5. Choose a major influence or series of influences that shape your evaluation of the literature.
6. Write an essay with an **introduction** that describes the fearful art and the major influence that shapes your response to it. In this introduction, you will name the author and title of the literary text to be analyzed. You should also develop a **clear thesis**: a main point that comments on the nature of the imagery you will analyze. This thesis should not be too obvious, but instead should make a unique claim about the literature that every reader won't consider when reading the text. In the following **body** of the essay, you need several paragraphs that include **a)** supporting quotations from the text, **b)** facts, examples, and narratives (stories) that influence your reading, and **c)** connections between the text and the influence. In your **conclusion**, explain your opinions on the purposes and value of art and literature and assess the merits of your chosen

text according to your vision of what art should do. You may choose here to agree or disagree with Dorothy Allison's vision of artistic integrity. Explain your position clearly.

7. **This assignment is an essay and final exam rolled into one; therefore, when writing your essay use appropriate literary terminology we've covered this term when talking about the literature. Consider the terms we've discussed all semester, like plot (and the various elements of plot), characterization, theme, tone, vision, imagery, symbolism, etc.**

**My evaluation of your work will focus on the following:**

- a. clarity of purpose / clear thesis
- b. development of idea (ample textual evidence to support your thesis)
- c. paragraph development / an effective introduction, body, conclusion
- d. organization of paragraphs
- e. MLA style (are your citations correct?)
- f. **use of sources / quotations (Do you provide context for quotations? Do you avoid dumped quotations? Do you comment on the significance of the quotation when using it?)**
- g. clarity of language (word choice & order; being specific; avoiding abstract / unclear wording)
- h. mechanics (avoiding errors in comma use, capitalization, agreement, titles, spelling, etc.)
  - i. your use of appropriate literary vocabulary

## Example English 200 Assignment Prompt

### Eng 200: Introduction to Literature

### Theme Analysis Paper Assignment

Your third formal writing assignment in this course is a 1,500-1,800-word theme analysis paper.

#### Assignment Description and Purpose

The goal of this paper is to develop an interpretation about an important theme, dominant image, recurring idea, or common concern that appears in two different literary works. Because the assignment requires that you choose two texts from this semester's reading (by two different authors), there will naturally be a component of compare and contrast in this paper. But this is not a "compare and contrast" paper that in effect concludes, "Work A does this, Work B does that..." Your goal is to come to some supportable interpretation of an important element of the works and show how it is treated by two different writers.

This means you will formulate an argument or claim about one of themes given below. An effective paper includes an introduction that eases the reader into your topic and your argument, a clear and debatable thesis statement, evidence from the text (i.e., quotation), and explanation of how the evidence supports your main idea. The persuasive proof for your idea is the text itself, so your evidence will be drawn from observations about the language, form, and literary devices that create meaning in a piece of literature.

Your own idea about theme and texts should be the focus. Do not use secondary sources, although you should consider counterarguments and alternate ways to interpret the passage you are analyzing, and you should demonstrate why your idea is important and how it helps us understand the texts. For this paper include a Works Cited page as described in the MLA Style Primer posted on Blackboard.

#### Due Dates

See the syllabus for the due date for this essay, which is worth (105 points).

#### Theme Options Choose:

1. One of the following themes to examine.
2. Two literary works *by two different authors* to address in your paper. These works can include any works we've read, including poems, plays, and novels, except the story and poem you wrote about for papers 1 and 2.

#### Themes:

Sensuality vs. spirituality

Anxiety about oneself

The act of writing

Work and labor

Question and answer

Fear and/or comfort

Humanity's relationship to nature

Food/sustenance

Pain and ecstasy

Observation and study

Heat and coolness

Parent and child

Color imagery

Weather and climate

Consciousness

The senses

The future

### Tips for starting off this assignment on the right foot:

- These themes are broad and can be applied to many of the works we've read. Choose a theme and literary works that provide a fruitful field to work in; in other words, think about which works give you plenty to think about and write about on your topic. If you find it difficult to come up with an argument, you may need to reconsider your texts or your theme.
- You may "interpret" the broad themes in your own way (to a certain extent). For example, the "parent and child" theme could be interpreted to mean God and soul, for example, or Prof. Ashford and Vivian, as well as a literal understanding of mother and baby. Or, you could narrow "weather and climate" down to storms, specifically.
- Although you are not limited to particular passages, aim to limit the scope of literature that you are working with. For example, if you choose to write about a novel or a play, it is probably good to limit yourself to a part of the novel, a moment in the plot, or one or two particular episodes. Don't try to cover all of a large work. Just deal with the parts that are most relevant and pertinent to your theme and your argument.
- Also, although you are not limited to particular passages, you should still *pay attention to the particulars* of the literature, including literary devices, context, form, etc.
- Develop as focused an argument or claim—expressed in your thesis statement—as you can. Once you have drafted a thesis that explains what you will claim about the passage, ask yourself, "How?" "To what effect?" or "Why?" Challenge yourself to focus on small details and make a focused argument. This will make a better essay.
- Remember: Think about and address not what the literature says, but *how* it says it!
- See the MLA Primer posted on Blackboard for information about how to include in-text citations and a Works Cited page.

## Example English 300 Assignment Prompt

### Overview/Purpose

To advance an argument by credible, current, relevant scholarly research, about a topic relevant to your major/discipline/future profession and related to sustainability. This is a standard researchbased academic argument.

### Audience

Like Assignments 1 & 2, the readers will be the members of your peer review group who are writing in the same or a similar discipline. Also, you can imagine the readers of your paper as professionals in your discipline--those who are accustomed to reading research-based academic writing.

### Organization of the Essay

This essay will be modeled after standard research articles, moving from introduction to literature review to body to conclusion. The research essay will draw heavily on the Navigating Sources Assignment, which you will expand in the "literature review" section. Generally, the research essay consists of the following sections:

Introduction: includes background, context, definitions of important concepts and terms, and the thesis statement (around 300-600 words)

Literature review: the scholarly context for the essay--this will probably be a revision of Assignment 2: Navigating Sources in that you will add more sources and discuss how research on your topic is in agreement and disagreement, and point out the gaps you see (100-300 words)

Body of the essay: development of the argument, using evidence from your research, personal experience, interviews (possibly) and other information (1500-2500 words)

Implications for future research (optional): This section would make suggestions on what kind of research could continue to explore your topic, to extend the conversation about your subject (300-600 words). It will be especially useful if you are writing a Proposal Argument.

Conclusion: Wrap it up, bring the argument to a close, leave the reader with something to think about (100-500 words)

### Length

Be 3,000-4,000 words (3,000 is the minimum word limit, excluding the references/works cited page. (The rough draft must be 1,500-2,000 words)

Include at least ten sources



## Evaluation Criteria (worth 300 points)

Introduction and literature review (45)	Provide background information in the introduction paragraph that creates a context for your main argument. Include important definitions and a thesis statement in the intro. Make sure that the literature review includes the major trends (points of agreement and disagreement) within the body of research that represents the scholarly conversation your argument joins.
Argument/body of essay (90)	Use explicit topic sentences at the beginning of each paragraph that state the major claim you will make. Include transitions between paragraphs to indicate when you are continuing your point and when you're moving your argument in a new direction. Your voice should be present here, but make sure to use research as support. Include counterarguments too.
Implications for future research and conclusion (60)	Include some gaps you still see in the conversation. What kind of future research needs to be done and/or who should be doing it? What perspectives have not been considered thoroughly in the overall debate surrounding your topic? What might you continue to do if you had another couple weeks to work on/extend this essay? Make sure you conclude with an answer to the "So what?" question (i.e. why does this debate/topic/argument matter?)
Quality and use of research (90)	Research represents a variety of perspectives and comes from different sources (i.e. scholarly articles, newspaper/magazines, interviews, websites, books, etc.). Sources are summarized, paraphrased, and quoted to support <i>your</i> main argument and connections are made between the source and the major point you're trying to make.
Style, tone, and grammar (15)	Maintain a scholarly tone throughout the essay. Your voice should be present in this assignment and you should situate yourself within the conversation among the sources you use. Make sure the essay is edited so that the reader understands what you are arguing and is not distracted from your claims.

## Example English 300 Assignment Prompt

### Writing & Research Requirements

- 10-12 double-spaced pages (3000-3600 words)
- 12 point, Times New Roman font
- 1-inch margins
- 8-12 recent, credible scholarly and popular sources
- Correct citation method (MLA, APA, CMS, CSE, etc.)

### Due Dates:

- Peer Review: **12/04/2014**
- Final Draft Due: **12/09/2014 @ Final Exam Period (1:00pm-3:00pm)**

### Assignment Overview:

As the culmination of the course, you will incorporate your skills in argumentation, summary, analysis, and synthesis that you have refined all semester and create a **10-12 page argumentative research paper**. Your research paper should continue what you started in your Argument Synthesis paper and must make a clear, specific, logos-based argument about your chosen topic. Among other things, this means that the Argumentative Research Paper's thesis and argument must be supported with evidence in the form of facts, statistics, and/or quotations from experts in your field. Every claim, therefore, must be supported by the recent, credible, and relevant sources you collected for your Annotated Bibliography Assignment.

Remember that you are writing to persuade a skeptical audience (that is, your audience won't take claims on faith), so you must prove or demonstrate your argument's validity through logically coherent argumentative points. If, for example, you forward a controversial claim, you will need to use your sources to explain or interpret your point. Assuming that your audience is well-educated and familiar with your particular field might help you develop your points.

### Additional Help:

You have a couple of resources if you would like additional help:

1. Reread the relevant *SAW*, *Penguin*, and **Course Materials** readings. See the ENG 300 syllabus for more information.
2. Contact the WKU Writing Center to schedule an appointment: (270) 745-5719 or <[www.wku.edu/writingcenter](http://www.wku.edu/writingcenter)>
3. Contact me via phone, email, and/or office hours (TR 1:00pm-2:00pm).

### ENG 300: Argumentative Research Paper Grading Rubric

Subject Requirement	Point Distribution
<p><b>Format &amp; Organization</b>            An “A” Argumentative Research Paper is correctly formatted according to citation method conventions. It has a clear argumentative thesis and developed supporting paragraphs. Each paragraph or argumentative point is well organized and uses a discernable topic sentence.</p>	<p>____/50</p>
<p><b>Rhetorical Strategy</b>            An “A” Argumentative Research Paper establishes ethos and logos through an organic or coherent logic. It uses powerful or memorable quotations where applicable and anticipates readers’ objections or concerns. An “A” Argument Research Paper also has a rhetorically appropriate introduction, contextual background, and engaging conclusion.</p>	<p>____/75</p>
<p><b>Logic &amp; Use of Evidence</b>            An “A” Argumentative Research Paper states the author’s topic clearly, is logically organized, and demonstrates a thorough familiarity with relevant scholarship. The argument analyzes sources thoughtfully and establishes contextual/persuasive connections between the thesis statement, topic sentences, and other sources via introduced quotations, paraphrases, and summaries. An “A” Argumentative Research Paper also correctly uses a disciplinary-specific citation method.</p>	<p>____/125</p>
<p><b>Grammar, Writing Style, &amp; Language</b>            An “A” Argumentative Research Paper is free of most surface issues and grammatical errors, and is thoroughly proofread. Its sentence structure is direct, active, and concise (unless citation method requires passive tense). An “A” Argumentative Research Paper also uses appropriate word choice, as well as a formal tone and diction.</p>	<p>____/50</p>
<p><b>Argumentative Research Paper Points Total</b></p>	<p>____ /300</p>
<p><b>Instructor Comments:</b></p>    	

## Example English 300 Assignment Prompt

### Researched Argumentative Synthesis

Write an **Argumentative Synthesis** on the subject of and using **at least 10 of the 20 sources** you consulted for the Proposal and Annotated Bibliography and Explanatory Synthesis.

**Subject:** The argumentative synthesis should be on the subject you identified at the beginning of the semester and should comply with the Argumentative Synthesis requirements in Chapter 5 (p.129-177) of *Writing and Reading Across the Curriculum* and *Argument Writing in Writer's Help*.

**Thesis:** The thesis should be argumentative (strongly or mildly), relaying your stance on the subject.

**Audience:** The audience is professionals in your field of study.

**Format:** Your synthesis should comply with MLA, APA, CMS, or CSE standards.

**Length:** 3,000 words (around 10 pages.)

#### Structure:

1. Introduction (300-400 words):
  - a. Use one of the methods of introduction identified in chapter 3 (Quotation, Historical Review, Review of a Controversy, From the General to the Specific, From the Specific to the General: Anecdote or Illustration, Question, Statement of Thesis.)
  - b. State your thesis (the claim).
2. Body (cumulative 2,000-2,500 words):
  - a. Give relevant background information on the subject (This part can come from your Explanatory synthesis, but note that your **WHOLE** explanatory synthesis cannot be copied and pasted into your Argument Synthesis. The introduction and conclusion of your Explanatory Synthesis will have no place in your argumentative synthesis. However, a review of relevant information from sources on the subject will (500 words).
  - b. Remind the readers briefly of your thesis.
  - c. Develop paragraphs that offer support for your claim by giving reasons for your claim and citing sources to back them up (1,500 words).
    - i. Choose one of the methods from chapter 5 for organizing your support.
      1. Climactic order
      2. Logical order (problem/solution, two sides of a controversy, or comparison-and-contrast).
    - ii. Use logos, ethos, and pathos throughout your argument.
  - d. Address and respond to counterclaims/opposing views using counterarguments and concessions (500 words).
3. Conclusion (200-400 words):
  - a. Use one of the methods of conclusion identified in chapter 3 (Statement of the Subject's Significance, Call for Further Research, Solution/Recommendation, Anecdote, Quotation, Question, Speculation.)
  - b. Remind the reader of your thesis and summarize briefly your main points.

- c. Make a strong last impression on your audience.

**Remember:**

- o Your paper should comply with MLA, APA, CS, or CSE standards for documenting sources and document design.
- o Your essay should be 3,000 words.
- o Study the sample argument synthesis on pages 154-161 in *Writing and Reading Across the Curriculum*.
- o

- TIPS FOR SUBMITTING YOUR PAPER:**
- o Submit document as .rtf or .doc file.
  - o Follow the formatting conventions of your documentation style manual.
  - o Be sure all source information is cited in the text and on a works cited or reference page, as required by your style.
  - o Work your Explanatory Synthesis into your Argument Synthesis as indicated above.

**Draft 1:** 2,000 words

**Draft 2:** 3,000 words