INTRODUCTION WEEK 2015

8:30 a.m.–4:30 p.m., 24–28 August 2015

INTRODUCTION WEEK ORGANIZERS

Oversight Committee: Ruth Book, Emily Carminati, Gennifer Dorgan, Alaina Kaus, Jarred Wiehe
Implementation Committee: Micah Goodrich, Steven Mollmann, Sarah Moon, Katie Nunnery, Elizabeth Reinwald, Hayley Stefan

Director of First-Year Writing: Scott Campbell (Storrs)
Associate Director of First-Year Writing: Lisa Blansett (Storrs)
Assistant Directors of First-Year Writing for 2015–2016: Ruth Book and Sarah Moon (Storrs)
Second-Language Writing Coordinator: Oliver Hiob (Storrs)
Regional Campus Writing Coordinators: Pam Bedore (Avery Point), Ellen Carillo (Waterbury), Serkan Gorkemli (Stamford), Kathy Knapp (Torrington)

REQUIRED TEXTS AND MATERIALS

- Ways of Reading, 10th Edition
- Resources for Teaching Ways of Reading, 10th Edition
- this Resource Workbook

INTRODUCTION WEEK OVERVIEW

This Introduction Week (and its accompanying Resource Workbook) serves as a guide to working and living as an instructor in the First-Year Writing Program at the University of Connecticut. The resources in this binder were compiled by graduate students for graduate students and part-time faculty in coordination with the Directors of the First-Year Writing Program. We also build here on the hard work of many graduate students and instructors who have come before us.

INTRODUCTION WEEK GOALS

1. To introduce you to our First-Year Writing courses and our approach to teaching writing
2. To create a forum for you to contribute to the pedagogy of the program
3. To offer options for various ways of teaching English 1010 during your first term at UConn
4. To provide hands-on experience working with texts in the FYW classroom; prompting, evaluating, and responding to student writing; planning class time; and cultivating a collaborative, supportive scholarly community in the FYW classroom before the semester begins
5. To make you aware of the resources available for the development and implementation of your course
6. To encourage you to forge links between your work as a teacher and your work as a graduate student

INTRODUCTION WEEK COMPONENTS

This week will feature sessions in a variety of formats. In some sessions, one or two speakers will present a particular component of the program’s pedagogy. Roundtable sessions will provide an assortment of perspectives on important issues. Breakout sessions run by implementation leaders

1
Q&A sessions will provide an opportunity to ask all sorts of questions. Workshops will provide time to begin the practical work of course development and implementation.

**INTRODUCTION WEEK FOLLOW-UP**

After this Introduction Week concludes, you are not on your own. Building from this Introduction is English 5100, “The Theory and Teaching of Writing,” a graduate seminar in which you will engage with the philosophies and histories of writing as a practice and a subject of learning and consider the classroom practices that we have developed to support our understanding of writing and learning. During the first term, each of you will participate in a Practicum Group, which will be facilitated by an experienced TA and will meet regularly to discuss important issues of teaching and to workshop class materials. In the spring semester, the program directors will meet with you to discuss and observe your course, and you are always invited, throughout your time at UConn, to make appointments to meet with them and discuss any concerns or questions you may have. You are also invited to share your work at our monthly workshops or to join one of our reading groups. And finally, the First-Year Writing program office is open daily during the semester for you to ask for help, feedback, support, and, most importantly, coffee.
# TABLE OF CONTENTS

Introduction

Table of Contents 3

Introduction Week 2015 Essentials
  Assignments and Due Dates 7
  Introduction Week Schedule 8
  Breakout Schedule 9
  Session Descriptions 10
  Menu for the Week 17
  Introduction Staff Biographies 18
  New Graduate Assistant and Instructor Biographies 23

FYW Program Essentials
  ENGL 1010: Seminar in Academic Writing 29
  The Concretes: A Checklist (Storrs Campus) 30
  Course Description: English 1010/1011 32
  WPA Outcomes Statement for First-Year Composition 39
  Framework for Success in Postsecondary Writing 43
  Letter to Students (Storrs Campus) 44
  Throughlines for 2015-2016 45

Baseline Syllabi Materials and Commentary
  Baseline Syllabus—Sequence One 49
  Baseline Syllabus—Sequence Two 68

Teaching First-Year Writing
  The Academic Work of the Course 91
  The Shape of the Semester 92
  Reading/Writing/Rendering/Mapping
    Choosing and Using Texts in English 1010/1011 93
  Prompting Student Writing
    Assignment Guidelines 95
  Student Writing in the Classroom
    Sample Handout 100
  Approaches to Response and Revision
    Tom Deans’s “Responding to Student Writing” 103
  Options and Strategies for Peer Review
    Sample Handouts 110
ASSIGNMENTS AND DUE DATES

ALL WEEK LONG
- Have your NetID login and password with you at all times.
- Log into PeopleSoft and activate the HuskyCT section for your course. (See http://www.irc.uconn.edu/LearnHelp/requestHuskyCTcourse.pdf for instructions.)
- Bring cash ($3) for your office key deposit.

DUE MONDAY
- Read the essays from Ways of Reading that were assigned in the summer.

DUE TUESDAY
- Pick a syllabus sequence out of the syllabus options introduced on Monday that you wish to teach this semester.
- Draft your first two weeks’ course schedule based on your chosen sequence.
- Refresh your memory on the essays from Ways of Reading for the syllabus sequence you’ve chosen.

DUE WEDNESDAY
- Read through and provide commentary on the sample student essays for Wednesday’s grading and evaluation session. After providing feedback, briefly consider the grades you would assign to each.

DUE THURSDAY
- Continue to build your syllabus and course materials and start generating ideas for the second half of your semester to discuss with your mentor.
<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Intros</td>
<td>Morning Review</td>
<td>Evaluation: The Essay</td>
<td>Safe Spaces for Instructors and their Teaching</td>
<td>Sleep in</td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td>Introduction to FYW: Values, Pedagogy, and the Course</td>
<td>Reading/Writing/Rendering/Mapping</td>
<td>Breakout: Evaluation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td><strong>Break</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td>The Academic Work of the Course</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td><strong>Break</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td>Breakout: Planning Your First Week(s)</td>
<td>Metawriting and Self-Reflection</td>
<td>The Translingual Classroom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td>Modeling the Work of the Course</td>
<td>Class Agendas and Planning your Course</td>
<td>SET &amp; Mid-Semester Evaluations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td>The UConn Writing Center</td>
<td>The Messy Scholar</td>
<td></td>
<td>LUNCH</td>
</tr>
<tr>
<td>12:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td><strong>LUNCH</strong></td>
<td><strong>LUNCH</strong></td>
<td><strong>LUNCH</strong></td>
<td><strong>MENTOR LUNCH</strong></td>
<td></td>
</tr>
<tr>
<td>12:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>The Shape of the Semester</td>
<td>Student Writing in the Classroom</td>
<td>Ethical Scholarship</td>
<td>Beyond the Baseline</td>
<td></td>
</tr>
<tr>
<td>1:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Breakout: Beyond the Baseline</td>
</tr>
<tr>
<td>2:30</td>
<td>FYW Resources / Tour of Austin</td>
<td>Approaches to Response and Revision</td>
<td>Networks of Knowledge</td>
<td>Intro Week Evaluations</td>
<td></td>
</tr>
<tr>
<td>2:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Pedagogy in Action</td>
<td>Options and Strategies for Peer Review</td>
<td>Office of Community Standards</td>
<td>All Those Other Questions</td>
<td></td>
</tr>
<tr>
<td>3:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45</td>
<td><strong>Campus Tours</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td><strong>UConn Dairy Bar (departing from Austin 163)</strong></td>
<td></td>
<td></td>
<td></td>
<td>BBQ</td>
</tr>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
BREAKOUT SCHEDULE

GROUP A  
(Room 163)  
Réme Bohlin  
Travis Griffin  
Brian Sneeden

GROUP B  
(Room 102)  
Christopher Iverson  
Nicole Lawrence  
Erin Lynn

GROUP C  
(Room 131)  
William Biel  
Laurena Tsudama  
Anna Ziering

GROUP D  
(Room 216)  
Alexander Dawson  
Amy Fehr  
Daniel Pfeiffer  
Evengeline Van Houten

GROUP E  
(Room 237)  
Jacob Couturiaux  
Roxanne Gentry  
Mariel Smith  
Krysta Wagner

See session descriptions on following pages for more information about each of these sessions.

#1: PLANNING YOUR FIRST WEEK(S)

**Tuesday 11:15-11:45**

Group A: Steve and Katie  
Group B: Jarred and Hayley  
Group C: Emily and Beth  
Group D: Genny and Sarah  
Group E: Alaina and Micah

#2: EVALUATION

**Wednesday 10:15-11:00**

Group A: Alaina and Micah  
Group B: Steve and Katie  
Group C: Jarred and Hayley  
Group D: Emily and Beth  
Group E: Genny and Sarah

#3: BEYOND THE BASELINE

**Thursday 2:00-2:30**

Group A: Genny and Sarah  
Group B: Alaina and Micah  
Group C: Steve and Katie  
Group D: Jarred and Hayley  
Group E: Emily and Beth
SESSION DESCRIPTIONS

**M 9:00–9:30 (AUSTIN 163)**
**INTRODUCTIONS**
*Ruth Book, Emily Carminati, and Sarah Moon*

**M 9:30–10:30 (AUSTIN 163)**
**INTRODUCTION TO FYW: VALUES, PEDAGOGY, AND THE COURSE**
*Lisa Blansett and Scott Campbell*
Using excerpts from student writing, the FYW program Director and Associate Director will discuss the features specific to our pedagogy, introducing and defining the guiding principles of the course.

**M 10:45–11:45 (AUSTIN 163)**
**THE ACADEMIC WORK OF THE COURSE**
*Alaina Kaus and Katie Nunnery*
This session will provide an introduction to the essay projects that students develop in our courses, centering on specific examples of student writing and theorizing the types of contributions students make when entering academic conversations. We will address expectations about the relationship between genre and content and about what we are looking to cultivate in student writing.

**M 11:45–12:30 (AUSTIN 163)**
**MODELING THE WORK OF THE COURSE**
*Sarah Moon*
New TAs will have a chance to put themselves in their students’ shoes by responding to a selection from a baseline syllabus prompt.

**M 1:30–2:30 (AUSTIN 163)**
**THE SHAPE OF THE SEMESTER**
*Gennifer Dorgan and Jarred Wiehe*
In this session, experienced TAs will talk through the baseline syllabi sequences, discussing both the materials employed and the goals of each sequence. They will consider ways to construct the course as a cohesive field of inquiry and highlight the required components of the course.

**M 2:30–3:00 (AUSTIN 163)**
**FYW RESOURCES / TOUR OF AUSTIN**
Get your office keys, find out about FYW office resources (printing, copying, and supplies), and get a tour of the Austin Building.
PEDAGOGY IN ACTION

Micah Goodrich, Sarah Moon, and Katie Nunnery

Experienced TAs will model effective classroom practices, particularly for the first weeks of the course, that enact the pedagogy of First-Year Writing, including initial textual encounters, integrating verbal and written responses to texts, circulating student writing, and setting the stage for the kind of class culture in which academic writing is fostered.

M 4:00 ONWARD (DEPARTING FROM AUSTIN 163)

UCONN DAIRY BAR

Come with us to get the most amazing ice cream around.

HOMEWORK FOR TUESDAY:

- Pick a syllabus sequence out of the syllabus options introduced on Monday that you wish to teach this semester.
- Draft your first two weeks’ course schedule based on your chosen sequence.
- Refresh your memory on the essays from *Ways of Reading* for the syllabus sequence you’ve chosen.

TU 9:00–9:15 (AUSTIN 163)

MORNING REVIEW

Steven Mollmann

We will review Monday’s conversations and check in about questions or concerns that may have arisen after the first day.

TU 9:15–10:15 (AUSTIN 163)

READING/WRITING/RENDERING/MAPPING

Alaina Kaus and Jarred Wiehe

Working out of the baseline syllabus selections from *Ways of Reading*, experienced TAs will talk about how to invite students to collaborate with texts, writers, and readers as the foundation for writing. They will also discuss ways to bring in supplemental texts and share ideas about what kinds of texts inspire student engagement and create a productive complexity of response.

TU 10:15–11:00 (AUSTIN 163)

PROMPTING STUDENT WRITING

Gennifer Dorgan and Hayley Stefan

What are the tasks or goals we are asking of students in the four major writing assignments of the semester? How do writing prompts inform the projects students develop in working toward those 25 pages of revised prose? How do we create assignments that encourage divergent student responses within a supportive framework?
TU 11:15–11:45
BREAKOUT: PLANNING YOUR FIRST WEEKS
New and experienced TAs will work in small groups to develop and extend plans for at least the first three weeks of class time leading up to the first draft deadline.

TU 11:45–12:30 (AUSTIN 163)
CLASS AGENDAS AND PLANNING YOUR COURSE
_Ruth Book and Emily Carminati_
In this large-group discussion, we will share ideas and concerns about lesson planning, scheduling, managing class time, and navigating the first six weeks of the semester.

TU 1:30–2:15 (AUSTIN 163)
STUDENT WRITING IN THE CLASSROOM
_Lisa Blansett and Jarred Wiehe_
Student writing is integral to the work of this course. This panel reflects on and models the ways that student writing is made central to every class meeting, utilizing the classroom as a space to develop, revisit, and revise writing. We will think about writing not as an isolated, individual project but as the work of a community of scholars.

TU 2:15–3:00 (AUSTIN 163)
APPROACHES TO RESPONSE AND REVISION
_Ruth Book and Alaina Kaus_
FYW courses emphasize revision as the site of the most important work in the writing process, the point at which ideas and form can emerge out of a productively “messy” first draft. How do we help our students understand revision not as “editing” but as a chance to re-envision the essay as a whole—a rediscovering, rather than a mere polishing? How do we take student drafts as emerging projects seriously in our written and verbal feedback?

TU 3:00–3:45 (AUSTIN 163)
OPTIONS AND STRATEGIES FOR PEER REVIEW
_Emily Carminati, Gennifer Dorgan, Steven Mollmann, and Beth Reinwald_
This session considers how we can facilitate and model peer review—and why it’s so important—in our classes. We will think about the instructor’s role as facilitator rather than “final authority” and consider the various forms in which peer review can take place.

TU 3:45 ONWARD (DEPARTING FROM AUSTIN 163)
CAMPUS TOURS
Discover Parking Services, the Homer Babbidge Library, the Co-op (bookstore), the Student Union, your classroom, food and caffeine sources, the ID card office, secret quiet spaces, the best tree to read under, and any other spots on campus you may need.
HOMEWORK FOR WEDNESDAY:

- Read through and provide commentary on the sample student essays for Wednesday’s grading and evaluation session. After providing feedback, briefly consider the grades you would assign to each.

W 9:00–9:45 (AUSTIN 163)
EVALUATION: THE ESSAY
Scott Campbell and Sarah Moon
What does grading mean in the context of the complex, risky writing of our courses? How do we communicate our values through our grading and evaluating of sequenced essays? How do we demonstrate transparency and care in our evaluative decisions?

W 9:45–10:15
BREAKOUT: EVALUATION
New and experienced instructors will reflect on their responses and possible grades to the sample essays and discuss the challenges of assigning a grade and providing meaningful commentary on final drafts.

W 10:15–11:00 (AUSTIN 163)
EVALUATION: THE SEMESTER
Emily Carminati and Micah Goodrich
We will return to the larger group to share insights and challenges from the breakout groups. We will then discuss the relationship between an individual paper grade and the final course grade, emphasizing the multifaceted ways we evaluate student contributions in the course.

W 11:15–11:45 (AUSTIN 163)
METAWRITING AND REFLECTIVE WORK
Steven Mollmann and Beth Reinwald
Experienced instructors will discuss the importance of reflexivity in our thinking, writing, and teaching in the FYW course and consider methods of encouraging reflection, including assigned reflective writing projects and informal metawriting.

W 11:45–12:00 (AUSTIN 163)
SET AND MID-SEMESTER EVALUATIONS (GUEST PRESENTATION)
Laura Wright
This session discusses the importance and logistics of formal and informal student evaluations of teaching.

W 12:00–12:30 (AUSTIN 163)
The UCONN WRITING CENTER (GUEST PRESENTATION)
Melissa Bugdal
One of the Assistant Directors of the Writing Center (and fellow TA) will introduce the role of the Writing Center in supporting students and will communicate key information for instructors about tutoring appointments, online resources, and scheduling tutor talks in your classroom.
**W 1:30–2:15 (AUSTIN 163)**

**ETHICAL SCHOLARSHIP (GUEST PRESENTATION)**

*Emma Burris-Janssen and George Moore*

This panel will discuss entering the scholarly community and collaborating with other voices. What does it mean to engage with another writer as opposed to reading their writing only as a means for “proving” an argument? How do we encourage our students to write with civility, courtesy, and confidence?

**W 2:30–3:15 (AUSTIN 163)**

**INFORMATION LITERACY: NETWORKS OF KNOWLEDGE**

*Ruth Book and Hayley Stefan*

We will continue the conversation about our students’ use of sources and engaging with the larger scholarly community by introducing the university’s Information Literacy requirements and giving an overview of campus resources at the Homer Babbidge Library and the Dodd Center. We will discuss how to promote students’ fluency in finding and integrating information into their projects in ways that generate complexity.

**W 3:15–4:00 (AUSTIN 163)**

**OFFICE OF COMMUNITY STANDARDS (GUEST PRESENTATION)**

*Kim Hill and Ashley Vrabely*

A representative from the Office of Community Standards will discuss their work of “helping students develop and become positive contributing members of our University and beyond”—and specifically, the relationship between our course (and our role as teachers) and their office. We will consider what constitutes academic integrity and how to approach challenging situations in the classroom.

---

**HOMEWORK FOR THURSDAY:**

- Continue to build your syllabus and course materials and start generating ideas for the second half of your semester to discuss with your mentor.

**TH 9:00–10:00 (AUSTIN 163)**

**SAFE SPACES FOR INSTRUCTORS AND THEIR TEACHING**

*Emily Carminati, Micah Goodrich, and Katie Nunnery*

This panel focuses on how we become comfortable and feel safe in our own teaching and self-presentation so we can be a model for our students and deal with challenging classroom moments appropriately, while approaching our students with joy and respect. We will specifically consider questions of authority, instructors’ vulnerabilities, and institutional support and resources.

**TH 10:15–11:15 (AUSTIN 163)**

**SAFE SPACES FOR STUDENTS AND THEIR WRITING**

*Beth Reinwald, Hayley Stefan, and Jarred Wiehe*

In FYW courses, we read texts that introduce complex and difficult subjects and ask our students to write with authenticity and vulnerability. How do we create a classroom environment of safety
in which students are free to bring their differences to the table and produce revisions not only of their written work but also of themselves, of what they think and believe and seek to speak? How do we remain aware of privileges and differences in the classroom and make teaching choices that will build community, not division? How do we help our students to create their own ethical community within our class?

**TH 11:15–12:00 (AUSTIN 163)
THE TRANSLINGUAL CLASSROOM**
*Lisa Blansett, Gennifer Dorgan, and Oliver Hiob*

The classroom is a multilingual space, and we speak and write across languages. How do we engage with students from a variety of linguistic backgrounds and make sure we are not assuming and enforcing a monolingual standard in the classroom? In this session, we will consider the implications of language diversity in the classroom, including aspects of writing instruction specific to the needs of second-language writers, a growing part of the community at UConn.

**TH 12:00–12:30 (AUSTIN 163)
THE MESSY SCHOLAR**
*Alaina Kaus and Steven Mollmann*

Graduate students often find themselves thinking of teaching and research as opposing practices, with one taking away time from the other. However, FYW pedagogy acknowledges the work of the course as invested in the critical inquiries embedded in the larger work of the university. This panel will discuss the ways that teaching, writing, and research are symbiotic and inform one another; ultimately, we suggest that instructors are not isolated from their scholarship while in the classroom.

**TH 12:30–1:30
LUNCH WITH MENTORS**

**TH 1:30–2:00 (AUSTIN 163)
BEYOND THE BASELINE**
*Gennifer Dorgan and Beth Reinwald*

What happens after the baseline syllabus tapers off? Here we will offer some strategies for customizing the baseline syllabus particularly after the first half of the semester and suggest ways of imagining and implementing an FYW course in future semesters.

**TH 2:00–2:30
BREAKOUT: BEYOND THE BASELINE**

New and experienced TAs will discuss strategies and options for constructing future iterations of the course.

**TH 2:30–2:45 (AUSTIN 163)
INTRODUCTION WEEK EVALUATIONS**

Just as feedback and evaluation are necessary to the work of our courses, so also are they equally important to the work of this program. Here we will give you time to give us feedback on Introduction Week 2015.
**Th 2:45–3:15 (Austin 163)**  
**ALL THOSE OTHER QUESTIONS**  
A group of experienced instructors will provide answers to any remaining questions about being here at UConn and teaching in the FYW program (what do I wear the first day of teaching? who do I call if I get locked out of my classroom? how early should I show up on the first day?).

**Th 3:15–4:00 OPTIONAL**  
**1:1 ON WORKSHOPPING MATERIALS**  
New instructors will work with Introduction Week staff members or mentors to revise and get comfortable with their syllabus, schedule, first major paper assignment, class agendas, and any other course materials they may need.

**OPTIONAL: Th 3:00–8:00 or time TBA**  
**(Rome Commons Ballroom and South Campus Quad)**  
**GAIN (GRADUATE APPRECIATION AND INFORMATION NIGHT)**  
Hosted by the Graduate Student Senate, this is a venue where a variety of university and local organizations distribute information to new graduate students. The event includes an information session (Rome Ballroom) and a barbecue dinner (South Quad) that is free and open to all graduate students with ID.

---

**HOMEWORK FOR FRIDAY:**

- Continue to build your syllabus and course materials and start generating ideas to discuss with your practicum group.

**F 10:00–12:00 (Austin 163)**  
**ALL FYW INSTRUCTORS MEETING**

**F 1:00–3:00**  
**FIRST PRACTICUM GROUP MEETINGS**
All food served buffet style.

**MONDAY**

- **Breakfast**
  - Yogurt
  - Granola
  - Oatmeal
  - Bagels
  - Fruit
  - Coffee, tea, and juice
  - Gluten-free options

- **Lunch:** Lizzie’s Curbside Cuisine and Catering
  - Pulled pork sandwiches
  - Artichoke wraps
  - Veggies
  - Blondies

**TUESDAY**

- **Breakfast**
  - Yogurt
  - Granola
  - Oatmeal
  - Bagels
  - Fruit
  - Coffee, tea, and juice
  - Gluten-free options

- **Lunch:** Baja Café
  - Burrito fixings (including gluten-free and vegan friendly options)
  - Rice

**WEDNESDAY**

- **Breakfast**
  - Yogurt
  - Granola
  - Oatmeal
  - Bagels
  - Fruit
  - Coffee, tea, and juice
  - Gluten-free options

- **Lunch:** Sara’s Pockets (Mediterranean)
  - Assorted pockets (chicken, beef, falafel, hummus)
  - Hummus and pita platter
  - Rice with lentils
  - Garden salad
  - Baklava

**THURSDAY**

- **Breakfast**
  - Yogurt
  - Granola
  - Oatmeal
  - Bagels
  - Fruit
  - Coffee, tea, and juice
  - Gluten-free options

- **Lunch:** Chang’s Garden Chinese Restaurant
  - Chicken with vegetables in a spicy, white sauce (gluten-free)
  - Beef and string beans
  - Pork with garlic sauce
  - General Tso’s chicken
  - Broccoli with garlic sauce (gluten-free; vegetarian and vegan friendly)
  - Vegetable lo mein
  - Vegetable fried rice
  - Steamed rice
  - Vegetable egg rolls

**FRIDAY**

- **Lunch:** Wings Express Indian Buffet
  - Aloo gobi
  - Saag paneer
  - Chicken tikka masala
  - Chana masala
  - Chicken vindaloo
  - Vegetable samosas
  - Naan (garlic and plain)
**INTRODUCTION STAFF BIOGRAPHIES**

**Sara Austin (Practicum Group Leader)**

I am originally from Georgia, but spent three years in Kansas getting my MA and waiting for my husband to finish law school. The smartest person I know is probably my five-year-old daughter Jaden. My research focus is children’s and young adult literature and culture, with a focus on visual culture. Basically, I want to get paid to read comic books. My favorite non-work activity is napping, followed closely by eating.

**Ruth Book (FYW Assistant Director and Introduction Coordinator)**

Ruth is third-year MA/PhD student in rhetoric and composition who hails from the West (specifically, Southern California and Colorado). Her interests include classical rhetoric, composition studies, social network studies and digital rhetoric, and the lives and literature of the Lost Generation, especially Ernest Hemingway. She is very serious about strong coffee and spends entirely too much time on Pinterest (but she calls it “research”). If she’s not reading, you’ll probably find her playing the Sims, telling wild (but true) stories of her unconventional upbringing, or bursting into spontaneous renditions of Sinatra songs.

**Meghan Burns (Practicum Group Leader)**

I study multi-ethnic American Literature and am particularly interested in the intersection between literature and music during American reconstruction and onward. I am also interested in memory studies and cultural studies, and I host a secret fixation with animal studies on the side. I am from upstate New York and the Finger Lakes, which at least partially contributes to my outside-of-school interests: running long distances, enjoying good wine, hiking, and convincing my colleagues to go to the Dairy Bar for ice cream with me.
**Emily Carminati** (FYW Assistant Director [outgoing] and Introduction Coordinator)

I’m primarily an Oregonian transplanted to Connecticut who misses the mountains and loves strong coffee. I study British Romantic poetry and poetics, trauma and testimony, and Human Rights and am interested in the intersections of poetry and ethical responsibility. When I’m not teaching or writing, I like to be walking on beaches, watching adaptations of Agatha Christie murder mysteries, or playing Settlers of Catan.

---

**Gennifer Dorgan** (Introduction Staff)

I am a second-year MA student in the Medieval Studies program. My research interests include religion and gender in Anglo-Saxon and medieval German literature. Originally from Woodbury, Connecticut, I enjoy watching the Red Sox, baking, and cooking. I love spending Saturday nights in Hartford and showing others around the state.

---

**Micah Goodrich** (Introduction Staff)

I am a Massachusetts transplant in Connecticut but my Boston-boy heart continues its afflictions being away from home. I am a PhD student in the Medieval Studies program here studying legal bodies, violence, erotics, gender, & queer theory in Old English, early Middle English and Old Norse literature. I like R-rated reading but can barely get through an R-rated movie without some serious cringing. That being said, my favorite movie is *Taxi Driver*. I support the Red Sox, Celtics, & Liverpool F.C. Other favorite things are hot dogs, beer, whiskey, soccer, hiking, gardening, and geocaching—if anyone likes these things too, let’s definitely like them together. If I could watch any two literary figures have a showdown it might look something like this: [Grendel’s Mother vs. Lady Macbeth]
Alaina Kaus (Introduction Staff)

I am a fourth-year PhD candidate, and my research is focused on twentieth- and twenty-first-century American literature, liberalism/neoliberalism, and US militarism. I read a lot about capital and a lot about war. I also read a lot about growing and cooking food; I do these things, too. I record the things I cook in massive spreadsheets. I really like data.

Steve Mollmann (Former FYW Assistant Director and Introduction Staff)

I have been teaching First-Year Writing at UConn since 2008, and I am probably the only person in history to ever base an FYW assignment on the 1970s Saturday-morning Star Trek cartoon. I grew up in Ohio, and I know for a fact that your chili is not as good as mine. My dissertation is about how Victorian literature shows that all scientists are cold, dispassionate people who experiment on their loved ones’ emotions. I am married to a scientist.

Sarah Moon (FYW Assistant Director and Introduction Staff)

Sarah Moon is Assistant Director of First-Year Writing. A veteran college-level composition instructor, she values the opportunities for reinvigoration and collaboration that First-Year Writing at UConn provides. Sarah holds a BA in Theatre from the University of Puget Sound and a MFA in Playwriting from Brandeis University. She has taught creative writing workshops at Plymouth Center for the Arts in Massachusetts and the Mark Twain House in Hartford. Sarah also works in environmental advocacy and the arts, co-founding the volunteer organization New York Loves Mountains in 2008 and, through this organization, initiated the Holding Ground arts conference and the Agnes Denes Award for Environmental Art in 2015. She lives with her family in Andover, CT.
Katie Nunnery (Introduction Staff)

I am a third-year MA/PhD student, and I’m interested in Victorian literature, children’s literature, and Victorian children’s literature. I was born and spent most of my life in Louisiana. In my free time I enjoy playing nerdy board games, reading sci-fi and fantasy novels, and playing with my extremely energetic dog, Marty McFly. I have a particular love for the 80s, indie/hipster music, and David Bowie.

Beth Reinwald (Introduction Staff)

I am a second-year PhD student studying early modern drama. I am particularly interested in the portrayal of female rulers and royal women in English and Spanish texts. Relatedly, I have recently become fascinated with the English early modern obsession with Dido and its connection to Elizabeth I. I’m originally from Pennsylvania, but I spent the seven years before coming to UConn in Tuscaloosa, Alabama. I love good coffee, British TV, baking, and Alabama football (Roll Tide!).

Hayley Stefan (Introduction Staff and Practicum Group Leader)

I’m a second-year PhD student from Massachusetts, studying “all of the sad things” in 20th & 21st century literature, with interests in trauma & memory studies, Human Rights, & suicidology. While I’ve been told this aligns with my naturally dark and foreboding nature, it is possible that I was slightly influenced growing up with a funeral parlor as the family business. When I’m not crying over 9/11 documentaries or genocide narratives, I’m probably binging a new show on Netflix, pretending to try to work out, and eating chips. I am currently collecting data (from you) on my very serious graduate school/Harry Potter theory.
Jarred Wiehe (Introduction Staff)

I’m a 4th-year PhD candidate working on Restoration and eighteenth-century literature, sexualities, genders, and disabilities. If you want to chat about dead celebrities with missing legs, then I’m your fella. I like a good dark beer. Spiders give me the wiggins. So do cornfields. I’m the head referee for Hartford Area Roller Derby (my derby alter ego name is Marquis de Sass).

Laura Wright (Former FYW Assistant Director and Practicum Group Leader)

I study 20th/21st century American literature, and my dissertation looks at the politics of prize-winning, in particular how the PEN/Faulkner creates a canon of American literature. Basically, it means I get to read a lot of books that a panel of experts has said are amazing. I try to teach similarly amazing texts, most recently *Vietnamerica* (a graphic novel), and *Apocalypse Now*. When I’m not at school, I am normally drinking scotch, fly-fishing, and watching Cardinals baseball—these often occur simultaneously with mixed results.
NEW GRADUATE ASSISTANT AND INSTRUCTOR BIOGRAPHIES

William Biel
Will is a medievalist. He grew up between Indiana and Kentucky and went to University of Tennessee for a master’s degree. After working a few odd jobs for a year, Will did something completely different and started a second master’s degree in Old Norse by moving to Reykjavik, Iceland. He spent one year there and another year completing the degree in Oslo, Norway. He’s come from there to UConn and is amazed every day that he essentially gets paid to read about King Arthur and Vikings.

Réme Bohlin
My name is Réme (Rayme) and I am from Seattle, WA. I am interested in studying early modern literature at UConn. I completed my undergraduate at Whittier College in California and I just finished my MA at Purdue University in Indiana, so it seems I have slowly but surely been heading east. I look forward to meeting everyone in August!

Jacob Couturiaux
I’ve lived my entire life in southern Indiana, where I have just completed my first year of graduate work at the University of Southern Indiana. I am very excited to be moving to Connecticut for a change of scenery and the Medieval Studies program. My primary research interests are medieval languages and concepts of translation, language use, and multilingual spaces in the Middle Ages. I’m a big science fiction fan, and I love to ride vintage bicycles and wander in the woods, sometimes utilizing established trails.

Alexander Dawson
I’m a first year from Christchurch, New Zealand. I moved to Nebraska for college and recently graduated with an English (creative nonfiction emphasis) and Journalism & Media degree. I plan to study postcolonial and world lit at UConn as well as 20th-century American. I’m particularly interested in themes of alienation and suffering—which sounds terrible but I’m really a nice guy—as well as power relations. I’m a big hockey fan (Nashville), and when I’m not reading/writing, I’m usually at the gym. I also don't have a cool accent anymore... sorry!

Amy Fehr
I am an Illinois native studying contemporary and postmodern literature. I also have an academic interest in horror literature and film, and I spend a good deal of my free time exploring the fictional macabre. When I’m not working, I enjoy spending quality time with Netflix and my cat, Rochester.

Roxanne Gentry
I’m a first-year PhD student with research interests in the 19th-century novel, women writers, and fan fiction. Most recently from Ridgefield, Connecticut, I consider myself from Chicago, but I’ve also lived in Ohio and Scotland. When I’m not happily selling my soul to literature, you can find me binge-reading, writing, watching Netflix, and blogging.

Travis Griffin
Travis Griffin is a transfer from Comparative Literary and Cultural Studies at UConn.
Christopher Iverson
I moved from Brooklyn, NY, to Bethany, CT, in September 2014. But I’m not terribly lost, since my wife is from Connecticut. I am an incoming PhD student focusing on rhetoric and composition, and I have researched German language, literature, and philosophy as well as composition instruction. I look forward to teaching and learning at UConn and getting to know the state’s “quiet corner” a little better.

Nicole Lawrence
Originally from outside of Boston, I’m moving to CT by way of Philly by way of Chicago by way of England—which is to say that I can’t seem to stay in one place for more than a handful of years. I’m interested in 18th & 19th c. British literature, feminist recovery projects, and intersectionality studies. My happy-place authors are Octavia Butler and Neil Gaiman. I love a good board game night, pretty much anything BBC, almost anything Joss Whedon, and thrift shopping.

Erin Lynn
Erin Lynn is a native New Yorker who loves dogs, yoga, and D.H. Lawrence. Erin holds an MA in Irish Writing from Queen’s University, Belfast and is finishing her MFA in Poetry at Columbia University this summer. She has been teaching at her alma mater, Manhattan College, for the past three years and works as an editor at Coldfront Magazine.

Daniel Pfeiffer
I grew up in a small town in Nebraska and completed my undergraduate degree not too far away in Kansas City, so I am clinging to the promise of the Connecticut motto: He who is transplanted sustains. I am a first-year MA student with my primary research interests in postmodern fiction and critical theory. Off-campus, I like long novels, long-distance running, and long walks along the beach.

Mariel Smith
I am a first-year MA student who seems to be addicted to Connecticut. Originally from Massachusetts, I completed my undergrad here at UConn and have returned once again to Storrs. My research interests primarily center on 20th-century American and British literature as well as gender studies. I spend most of my free time watching any and all types of murder mystery, attempting to “become a runner,” and organizing my closets.

Brian Sneeden
I am a recent transplant from Asheville, North Carolina, where I worked in theatre and co-founded a touring vaudeville troupe. My research interests include British and Irish modernism, the poetics of identity, and translation studies. I received my MFA in poetry from the University of Virginia, where I served as poetry editor for Meridian. When I’m not teaching or writing, I enjoy gardening, hiking, and building edible toys for our giant rabbit.

Laurena Tsudama
While I was born in California, I’ve lived most of my life in Texas and will be moving from Dallas to Boston this fall. Though I’d prefer to live closer to UConn, I’ll be in Massachusetts for at least the first year of my studies and will be making a long commute a couple times a week. Luckily, living in Texas has inured me to driving, though I don’t know how I’ll handle winter up north! In my coursework and writing, I concentrate on British literature of the long nineteenth century.
I also enjoy studying connections among genres and art forms, particularly that between literature and visual art.

**Evangeline Van Houten**
Evangeline Van Houten was born an elderly professor and has been aging backward ever since. From her hometown of St. Louis she brings to Connecticut an interest in 18th century drama, a slight accent, and a lot of *Star Wars* collectibles.

**Krysta Wagner**
A native of Pennsylvania, I am interested in early modern literature as well as the intersections between religion and literature. I enjoy baking, making greeting cards, and taking walks.

**Anna Ziering**
I am an incoming MA/PhD student with an interest in gender and sexuality in post-war American literature. I’m originally from Boston, where I’m living again now after spending six years studying and working in New York. I just finished my MFA in Creative Writing (Poetry) at Boston University, spent November and December hiking through northern Spain, and filled January–June running field trips and planning events at my old high school. I love theater, my 24-year-old stuffed Curious George, and trying to survive Boston traffic on my bike.
In the documents that follow, we provide a much more complete statement of what teaching a First-Year Writing course entails. Let’s begin with a brief consideration of the terms defining the course: Seminar in Academic Writing.

**SEMINAR**

Although we often see higher education depicted as a space where experts deliver knowledge to novices, our FYW courses are seminars, which means that they are collaborative and open-ended spaces where the inquiry is driven by the students themselves. The instructor’s role in a seminar is to get the conversation started and to provide contexts (with readings, feedback, central questions, and directed discussion) for this ongoing work. The instructor helps to curate and oversee the cycles of writing and reflection that culminate in each graded essay. In turn, students pursue writing projects that enable them to select and define places where they might add to or develop the discussion at hand. **Most of the learning in a seminar comes, then, from the experience of making and doing rather than from “lessons” provided by an expert.**

**ACADEMIC**

First-year students may have only very limited experience with “the academy,” but, as participants in our courses, they are indeed academic writers. The FYW courses are cross-disciplinary and multivalent. Because there is no universal model for the academic essay or paper, we present the courses as places to explore provisional formulations and practice intellectual work that is common to all fields. This work includes engaging with established formulations, working with and through evidence, and circulating one’s own thinking with others engaged in related inquiries. The FYW courses, then, serve as sites of trial and negotiation. By semester’s end, the class itself functions something like a mini-discipline, with a cohesive, if also disparate, collection of projects developed around a common set of questions and texts.

**WRITING**

The content of a First-Year Writing seminar is threefold. There is a subject matter, provided by the assigned readings and whatever ancillary materials are uncovered in a student’s research process. The second content includes the various insights, terms, and formulations the class develops (with the instructor’s help) regarding academic writing, including considerations of genre, audience, writing process, and so forth. But the most vital content of the course, and the bridge between the first two, is the students’ writing itself, which should serve as a primary text for the work of the course and feature prominently in most class sessions. **The core activities of the FYW seminars are writing and reflection on writing.** In producing individual writing projects with particular emphases and goals, a student gains experience in the local, specific contingencies and pressures of academic writing. In reflecting on and working with other students’ writing, a student has opportunities to consider more widely the problems and possibilities inherent in the choices writers make to communicate their ideas.
This checklist focuses on nuts and bolts and is meant to complement the more substantive FYW course goals document that follows.

**Over the course of the semester, you must:**

- Assign at least 25 pages of revised, polished prose over the course of four major essays.
- Schedule at least one session in the Homer Babbidge Library for an Information Literacy session with support from one of the librarians (the Undergraduate Research Classroom in Homer Babbidge is set aside specifically for this). Sign up for this session online by the end of the fourth week of classes.
  - Log in to the online scheduling system: [http://virtualems.sa.uconn.edu/](http://virtualems.sa.uconn.edu/)
  - Under reservations, choose “Book the Undergrad Research Classroom (FE Class).” Select the date(s) and times you want and you will be shown when the room is available. Fill out the online form to request the room, and a library staff member will confirm the reservation.
  - If that room is not free, you may use the Browse menu to see if other rooms are available. You can ask for permission to use the rooms by emailing infolit@uconn.edu.
- Include an explicit Information Literacy component in at least one written assignment (often but not always one of the four major projects).
- Conduct a substantial revision exercise (individual conference, small group conference, peer conferencing, or other model) for each draft of a major essay (i.e., each project making up part of the 25 required pages of writing) over the course of the semester.
- Not assign more than 300 pages of reading. Most instructors assign far less reading in order to keep the focus on the students’ own writing.
- Include a reflective component of some kind in the course (could be a stand-alone assignment or could be built into other assignments).
- Provide written assignment guidelines for each writing assignment.
- Provide written feedback for each student essay.
- Assign a letter grade for each revised major essay. (Grades should not be provided for drafts.)
- Schedule and attend at least one office hour per course per week.
- Offer some kind of course evaluation opportunity at midterm time (can be informal).
- Ask students to evaluate your course in the last week or so of classes. You and your students will get a link for course evaluations toward the end of the semester, so they can complete them online. Plan evaluations into class time during the last week of the semester, since students are more likely to complete evaluations in class than when left to do so on their own outside of class.
- Distribute and discuss plagiarism and ethical scholarship documents before student submit their first essay. (Hardcopies are available in the FYW office and electronic copies at: [http://fyw.uconn.edu/instructors/forms/plagiarism.php](http://fyw.uconn.edu/instructors/forms/plagiarism.php).)
In the first week or so of class, you should:

- Not allow students to overenroll in your course. 1010/1011 courses at the Storrs campus are capped at 22 (17 for English 1004, 15 for English 1003), and the FYW program simply does not allow students to overenroll. Direct students to the FYW office if they have questions after you tell them you can’t overenroll them.
- Give and evaluate an in-class writing assessment on the first day your class meets. Come talk to us in FYW if you notice any anomalies or have any questions. This is the final check on whether or not your students have been placed in the appropriate FYW course.

Throughout the semester, submit required documents and information to FYW and UConn:

- Submit your syllabus electronically in the first week of classes. Email it to fyw.uconn@gmail.com as an attachment; use a title that includes your name, your class/section number, and the type of file. For example: “Carminati-1010-29-syllabus.docx.”
- After creating each major assignment, email it to fyw.uconn@gmail.com as an attachment; use a title that includes your name, your class/section number, and the type of file. For example: “Book-1010-29-assignment1.docx.”
- Submit DFUN grades by Friday, October 9th. (Instructions will be sent in the digest.)
- Let the FYW office know by October 16th if you need a room/time during finals week. (You will not get one automatically.)
- After grading your second paper, submit midterm grades to the FYW office and notify your students of these grades. Email a .docx or .xlsx file to fyw.uconn@gmail.com, using a title that includes your name, class/section number, and type of file. For example: “Mollmann-1010-29-grades.docx.” Send these no later than the last working day of October.
- Choose at least one student paper to submit for the AETNA award. Submission forms are available online.
- Post final grades on PeopleSoft by 4 p.m. on the Wednesday after exam week (note that the deadline is Tuesday in the spring semester).
All students at the University of Connecticut take either English 1010 or English 1011 to meet their First-Year Writing requirement. Both courses are four-credit, single-semester writing seminars. Students with verbal SAT scores of 540 and above may choose either ENGL 1010 or ENGL 1011. Students whose SAT “Critical Reading” (“verbal”) scores fall between 440 and 540 have the option of taking ENGL 1004 (Introduction to Academic Writing) if they would like a smaller class with more individualized attention and need to spend some more time writing before moving on to 1010/1011. Students with SAT verbal scores of 430 or below are required to take English 1004 before proceeding to 1010 or 1011. To verify students’ placement, instructors review first-day writing samples and discuss any concerns with the First-Year Writing Assistant Directors and Directors. The only exemption from the FYW requirement is for students who receive either a score of 4 or 5 on either AP English exam.

In the ENGL 1010 course, “Seminar in Academic Writing,” students practice writing in response to interdisciplinary readings. Students examine and use the practices of academic writers, situating themselves in a conversation with other writers, engaging with them in meaningful ways, and developing new ways of approaching texts. Students further develop their understanding of the choices writers make and the effects of those choices through revision of and reflection on their work. In the context of “making meaning,” students also work on presentation and delivery (which includes grammar, mechanics, and style).

While ENGL 1010 emphasizes the intellectual purposes and discursive formations of academic writing, English 1011, “Writing Through Literature,” emphasizes the intellectual purposes and aesthetic dimension of literary texts. Both seminars engage students in the work of academic inquiry by grappling with difficult texts, participating in the issues and arguments that animate the texts, and reflecting on the significance of the critical work of reading and writing for academic and general culture and for themselves. There is no sharp boundary between the types of reading assigned in either course. Assignments in both courses highlight the work that writing does in academic, literary, and general culture and are arranged in sequences as a series of intellectual tasks.

In addition to achieving some specific writing goals, such as the ability to write critical essays that demonstrate a thoughtful engagement with complex readings of some length, the seminars are designed to help students develop, through revision and reflection, an understanding of themselves as writers and thinkers. Students should emerge from the seminars more powerful and self-aware writers, readers, and thinkers.

The First-Year Writing seminars stress the value of revision as a means of achieving depth of understanding in reading and coherence, clarity, and control in writing. Revision is, so to speak, where the action is in writing, since it is through revision that we develop a more nuanced understanding of the texts under consideration and the shared world the texts draw us into. We might think of reading and writing as a kind of conversation between the text and the reader about a world that both text and reader are in the process of understanding. Rather than promoting an adversarial or exclusively evaluative model of writing, with such questions as “What are the weaknesses of the author’s argument?” or “Do you agree or disagree with the author’s position?” (although such questions could certainly be part of a series of questions), the seminars should encourage students to think of themselves as participants—as they, in fact, are—in a collaborative process of questioning and discovery and making new knowledge, at times
working with and at other times working against the views and voices in the readings and among other students in the class.

One goal of the seminars, then, is to provide a context within which students can work with academic texts, texts that constitute the work and the voices of the university. The students’ task is to make use of these texts and enter into the conversation. To do this, they must see for themselves that the meaning of a text, no matter the discipline, is not contained exclusively in the words on the page but that meaning exists only through readers’ active participation. Texts live through the work of readers. In reading anthropology or physics or literary criticism, for instance, students will have to become, as reader response theory would have it, co-authors; they will have to construct a “reading” that makes the text meaningful. And in order to make their reading meaningful to others, they will need to write their own text for others to read, extending the conversation.

**Typical Activities in First-Year Writing Seminars**

- Working with assigned readings, either in preparation for a writing assignment, as part of revising drafts, or to illustrate rhetorical principles and generic features
- Working with student essays for similar purposes
- Writing brief, exploratory in-class essays: for example, a 15-20 minute focused free-write in preparation for discussion of a reading assignment
- Revising, individually and in groups
- Participating in writing groups and conferences during the drafting process
- Meeting with the instructor for individual conferences

*Note:* As this list of typical activities and the conference discussion below indicate, student engagement on many levels is at the heart of the First-Year Writing seminars. Engagement is linked to attendance, as students cannot engage when not in class; as such, attendance is linked to engagement requirements in determining a final grade. The seminars are largely writing workshops, analogous to science lab courses (also four-credit courses). Lack of engagement (i.e., nonattendance or meager in-class contributions) may lower student grades. Instructors should distribute a course description, which must include at least a partial schedule, during the first week of the semester. The course description should include information such as the texts for the course, the instructor’s office hours, amount and type of work required, and grading policies, including an attendance/engagement policy.

**Reading**

The writing seminars should emphasize reading as a constructive activity, not merely the passive absorption or duplication of “information” from the reading. Reading involves the construction of a text that functions as a record of the interpretive activity of a reader who makes explicit some of the potential meanings embodied in the language of a text. Meaning in this sense is, to paraphrase Bakhtin, half the text’s and half the reader’s. In order to read, we need to consider the implicit assumptions or axioms upon which a text’s point of view is based and the larger discursive field a text locates itself within. We also need to bring out into the open, to evoke Hans-Georg Gadamer’s terms, our own presuppositions about the apparent object(s) of the text. In the seminar, we read, read again, and write; then we test what we have written against the interpretations of other readers before reading and writing again, and so on. Through this recursive process of multiple conversations—between individual readers and texts, between teachers and students, and among students in the class—a preliminary understanding will
gradually become more focused, more responsive to the text and a range of other possible responses or objections, and thus more controlled and complex. Rather than assuming a text’s meaning is to be unlocked, we ask students to take responsibility for making something of the text.

This kind of active reading requires that students spend more time than most students are used to in reading and rereading the assignments. To make that reading/rereading productive, instructors should select texts that give readers work to do, texts that pose problems, that resist easy and facile summation, and that open up as many questions as they answer. (Readings found in texts such as Ways of Reading serve as fine examples of reading appropriate to English 1010; English 1011 reading lists typically include an assortment of literature broadly defined to include popular literature as well as digital media, film, and television.) Both courses emphasize care and richness of reading, not the coverage of a selection of types of reading. In English 1010, a class might read four or five essays in one term, while in English 1011 a class might read a few short stories, one novel, selections of poetry, or a couple of plays—or perhaps a series of graphic novels or a set of pop culture texts. The course is not a literature course, and a “coverage” model has an entirely different goal from a course on academic writing for the University. Often, we introduce essays like those found in Ways of Reading as “frames” that build a critical vocabulary around an idea or approach and ask that students work with these framing essays, reading the literary texts as an artifact that may be understood differently when paired with the non-fiction piece. This pairing of literary and theoretical and philosophical texts (broadly defined) can also work well in English 1010 courses. While ENGL 1010 courses benefit from having some readings that could be described as literary or cultural texts, so too 1011 courses benefit from having some academic and/or argument-driven pieces.

Writing

The writing seminar should teach students how texts can complicate, support, extend, and challenge their own thinking. Rather than merely writing about texts, students should explore the ways in which texts provide other ways to think about and understand a shared world. In that effort, they will find themselves sometimes writing with, sometimes writing against, and sometimes writing to extend work initiated by a text. The writing should be focused on intellectual tasks, and the assignments should be sequenced to encourage extended and sustained inquiry as a way for students to build an intellectual project, rather than asking them to write discrete essays that demonstrate their “understanding.” For example, one might begin by asking students to interpret a single reading for the purpose of raising questions or to begin to develop an approach that would be explored in the next reading and writing assignments. The emphasis in all writing assignments should be on the intellectual work to be done in the assignment, not a pre-determined form (e.g., comparison/contrast) for the writing. That is not to say that the student essays will be formless—the forms that students end up writing will be the result of the intellectual work of the assignment. The forms will emerge from the thinking done through writing rather than the thinking having to be fitted into a form. After reading, drafting, rereading, revising, workshopping, and so on, students will amass by the end of the semester twenty-five to thirty pages of revised, edited, and proofread formal prose (a university requirement). This traditional page count translates into roughly 7,500 to 8,500 words (assuming approximately 300 words per page). In addition to the university’s page requirement, instructors may also require a range of informal assignments, such as in-class writing, brief reading response papers, and journal writing. They may also require other formal assignments, such as small research projects and oral reports or presentations in the service of reading. Thus students will
write more than the required pages, but not all writing needs to be or ought to be graded or evaluated (e.g., journals and free-writing). All the formal, finished essays that count toward the university requirement should be academic in nature, although the occasional “creative” assignment, for example, a narrative followed by analysis, a formal argument followed by self-reflection, and other mixed-genre efforts, can serve to extend the purposes of academic inquiry.

As an aid to showing students how to work actively on their reading through their writing, the seminars will familiarize students, through practice, with the conventions of citation, quotation, paraphrase, and so on, with an eye toward cultivating the practices of ethical scholarship and marking the circulation of texts in academe. To evoke the conversation metaphor, such conventions provide the part of the textual conversation the students respond to in their writing. Without those conventional practices of citation, student papers would read like the overheard words of one partner in a telephone conversation. Citation in one form or another enables textual conversation, a precondition for thoughtful exploration and testing of ideas. Such exploration and testing implies, of course, a bit of risk; as we write, we may find ourselves moving in unanticipated directions. But that surprise of discovery is, after all, one of the real values of writing. In important ways, students are not only learning about the conventions of academic writing, they are also anticipating and experimenting with the ongoing revision of these conventions.

**Revision**

Early in the term, instructors should not emphasize closure, symmetry, and clarity at the expense of exploration and risk. In the second half of the term, however, when students have developed a sense of how revision sustains the movement from open-ended exploration to clarity of point of view and sustained complex coherence, the seminars should devote progressively greater attention to student papers as discrete works, as public presentations of what each writer has learned in the process of reading and writing. Open reflection and committed, persuasive argument are complementary aspects of a single process. Without the former (open questioning and exploration of texts in their relation to a shared world), the writer learns nothing; without the latter (a clearly expressed, richly developed, and accurately documented essay), the reader learns nothing. The seminars, then, have a double emphasis: to teach students how to develop a point of view through reading and writing across disciplinary boundaries and on matters about which they have not previously given much thought and to enable students to produce a rhetorically effective text. The completed, revised essays written in each writing seminar should have a central idea and purpose that requires detailed argument and development, should be carefully contextualized and developed in light of the readings that stimulate the assignment and the central idea that grounds the student essay, and should be properly documented, formatted, edited, and proofread.

**Working with Student Writing**

Student essays should be given the same respect and attention as the assigned published reading. That means a substantial formal part of the plan of the course should involve direct discussion of student writing. There are a number of ways to organize and focus such discussion. For example, before asking students to work in peer groups on rough drafts, teachers might have a student or two submit drafts early for in-class discussion. Then a class could be devoted to working on the example drafts to illustrate the kinds of questions to ask and suggestions to make when working on drafts for revision, not proofreading. Once final drafts are done, the instructors might catalog the best passages and take note of the writing issues that emerged in their readings of student
essays; the instructor may circulate selected parts of the final drafts, and add another post-hoc round of revision on, for example, engaging with, rather than relying on “sources” as validation or foil in a polemic. Such work could also be done in small writing groups. The general point is to demonstrate as concretely as possible how the critical reading skills one brings to the published readings can inform the way one reads one’s own and one’s peers’ writing. Thus throughout the term students should be required, either in groups or individually, to respond critically to their own work and the work of other students, especially in regard to conceptual significance, interpretive accuracy, organizational effectiveness, and general clarity, including mechanics.

WRITING GROUPS
In many ways, conferencing and workshopping, both individually and in small writing groups, are at the heart of the First-Year Writing seminar. These courses are designed to encourage as much student/teacher contact as possible, centering teacher responses to student writing on conversations with students. While some teachers prefer individual conferences to peer-review writing groups, and others prefer writing groups to individual conferences, both structures are valuable and workable. Some teachers require individual conferences for each project. Other teachers organize small groups to meet for each cycle. Perhaps most teachers make use of both methods, alternating between individual conferences and group conferences. However one chooses to structure this work, one should be sure that students have to prepare for the conference and that there are specific tasks and goals for each session. For example, one might structure writing group meetings as follows: (1) students organize themselves into groups of four with the intent to work together as a writing support group throughout the term; (2) the instructor assigns tasks related to the reading to each group; (3) when rough drafts are due, each member of the group provides a copy of the draft for the instructor and the other members at least one day before the scheduled session; (4) the group and the instructor read the drafts before the session and list the areas (strong parts and problematic parts) of the draft they would like to discuss; the group discusses the draft while the writer simply listens; (5) during the meeting, fifteen or twenty minutes are scheduled for each draft for peer conversation (it is important that the instructor take a backseat, acting as facilitator rather than the one with the last word); (6) after the groups discuss each paper, the writer responds to the discussion and summarizes the areas that she will work on in revision. Similar work can be done on “finished” papers as well.

LEARNING GOALS FOR THE SEMINAR
In order to contextualize and coordinate the goals of our First-Year Writing seminars with the goals of other first-year writing programs across the country, we have adapted the Council of Writing Program Administrators’ Outcomes Statement for First-Year Composition (2014) to our program goals. To the basic tenets of the WPA Outcomes Statement (see the entire statement on page 39), we have added some of the specific language and emphases we have developed for our First-Year Writing program. In our adaptation, we have stressed particular aspects of the WPA’s general goals for our specific purposes, and added some specific goals of our own. Here is our revision of the three categories: (1) Critical Literacy, (2) Academic Rhetoric, and (3) Practices and Processes. What follows, organized under each of the three categories, is a specific list of official English Department goals for learning outcomes in the First-Year Writing Program at the University of Connecticut.
CRITICAL LITERACY
- Approach reading and composing as a productive means of inquiry, critical thinking, and communicating in various contexts;
- Read and respond to a variety of different texts, developing one’s own approach and project in the contexts of this variety;
- Discern the usefulness and appropriateness of other writers’ works to be included in one’s own work;
- Recognize a writer’s aims, methods, materials, and critical vocabulary, and analyze the assumptions another writer works from;
- Engage substantively with other writers’ work, extending the “use” of other writers beyond validation or foil for an argument;
- Delineate the relationship between one’s own ideas and ideas from reading (that is, to demonstrate how one reads by way of writing, and how one writes by way of reading).

ACADEMIC RHETORIC
- Approach reading and composing as a productive means of inquiry, critical thinking, and communicating in various contexts;
- Recognize the social nature of writing, situating one’s work as part of a critical conversation;
- Cultivate productive search strategies for research (broadly defined), locating appropriate materials for academic work;
- Develop facility with writing strategies, learning to adapt the way one writes to the aims one has, the methods employed, and the materials explored;
- Respond to a variety of writing situations and contexts by making thoughtful choices about presentation, delivery, design, medium, and structure;
- Practice writing with a variety of technologies on different platforms for a wide range of audiences.

PRACTICES AND PROCESSES
- Develop reading practices relevant to reading not simply for information, but for entering a conversation;
- Adapt writing habits that include revisiting, reconsidering, redirecting, and revising one’s work over several drafts;
- Embrace peers as the most immediate audience to test one’s writing on, and accept the feedback from those peers as substantive and valuable critical responses;
- Learn to offer productive, substantive feedback to peers that moves beyond simple evaluative comments or notations that are limited to advice on sentence structure and grammar;
- Apprehend the demands of writing in different modalities and with different technologies;
- Accept that writing is an ongoing practice, not a vocational skill completed by the end of a single course.

SPECIFICS ABOUT 1011
English 1011 should be fundamentally identically to English 1010 in that it should encourage the same sort of writing, even though many of the texts read are literary rather than interdisciplinary. Literary reading in English 1011 works as a wellspring for writing and discussion. While instructors are encouraged to teach texts that interest them, the course is
conceived as a writing seminar and not as an introduction to literature or a course focused on a narrowly defined period or subject area.

- The readings should incorporate literature broadly defined (poetry, narrative, drama, autobiography, creative nonfiction, graphic novels, films, etc.), but with no requirement to cover major genres.
- Readings may also include contextual resources supporting literary readings, such as historical documents, criticism, biography, visual materials, films, etc., but again, the course should not emphasize literary or historical criticism, but rather literature as a place to begin academic writing.
- Instructors should aim to assign no more than approximately 300 total pages of reading.
INTRODUCTION

This Statement identifies outcomes for first-year composition programs in U.S. postsecondary education. It describes the writing knowledge, practices, and attitudes that undergraduate students develop in first-year composition, which at most schools is a required general education course or sequence of courses. This Statement therefore attempts to both represent and regularize writing programs’ priorities for first-year composition, which often takes the form of one or more required general education courses. To this end it is not merely a compilation or summary of what currently takes place. Rather, this Statement articulates what composition teachers nationwide have learned from practice, research, and theory. It intentionally defines only “outcomes,” or types of results, and not “standards,” or precise levels of achievement. The setting of standards to measure students’ achievement of these Outcomes has deliberately been left to local writing programs and their institutions.

In this Statement “composing” refers broadly to complex writing processes that are increasingly reliant on the use of digital technologies. Writers also attend to elements of design, incorporating images and graphical elements into texts intended for screens as well as printed pages. Writers’ composing activities have always been shaped by the technologies available to them, and digital technologies are changing writers’ relationships to their texts and audiences in evolving ways.

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research.

As students move beyond first-year composition, their writing abilities do not merely improve. Rather, their abilities will diversify along disciplinary, professional, and civic lines as these writers move into new settings where expected outcomes expand, multiply, and diverge. Therefore, this document advises faculty in all disciplines about how to help students build on what they learn in introductory writing courses.

RHETORICAL KNOWLEDGE

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

By the end of first-year composition, students should

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes

1 This Statement is aligned with the Framework for Success in Postsecondary Writing, an articulation of the skills and habits of mind essential for success in college, and is intended to help establish a continuum of valued practice from high school through to the college major.
Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure

Understand and use a variety of technologies to address a range of audiences

Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

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

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources

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

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or composing processes, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.
By the end of first-year composition, students should

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

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

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers’ and writers’ perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer’s grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work
Faculty in all programs and departments can build on this preparation by helping students learn

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.
The Framework for Success in Postsecondary Writing was developed by the Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project, and published January 2011 by CWPA, NCTE & NWP. The Executive Summary of the Framework is included below; the complete document is available in the FYW office.

EXECUTIVE SUMMARY

The concept of “college readiness” is increasingly important in discussions about students’ preparation for postsecondary education.

This Framework describes the rhetorical and twenty-first-century skills as well as habits of mind and experiences that are critical for college success. Based in current research in writing and writing pedagogy, the Framework was written and reviewed by two- and four-year college and high school writing faculty nationwide and is endorsed by the Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project.

Habits of mind refers to ways of approaching learning that are both intellectual and practical and that will support students’ success in a variety of fields and disciplines. The Framework identifies eight habits of mind essential for success in college writing:

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

The Framework then explains how teachers can foster these habits of mind through writing, reading, and critical analysis experiences. These experiences aim to develop students’

- Rhetorical knowledge – the ability to analyze and act on understandings of audiences, purposes, and contexts in creating and comprehending texts;
- Critical thinking – the ability to analyze a situation or text and make thoughtful decisions based on that analysis, through writing, reading, and research;
- Writing processes – multiple strategies to approach and undertake writing and research;
- Knowledge of conventions – the formal and informal guidelines that define what is considered to be correct and appropriate, or incorrect and inappropriate, in a piece of writing; and
- Ability to compose in multiple environments – from traditional pen and paper to electronic technologies.
Dear English 1010 and 1011 Students,

As Directors of First-Year Writing, we write to welcome you to the University of Connecticut’s First-Year Writing seminars. All FYW courses are writing courses, and as such, you will be asked to work on writing both in and out of class. The courses are structured such that you have many opportunities to talk face-to-face and in detail with your teachers and other writers about writing, especially your own writing. We’ve held the ratio for First-Year Writing courses at 22:1 to enable you to focus on becoming a better writer alongside a small group of others pursuing the same goal. You’ll find that class time will be spent on writing, reading, and class-wide conversation, alternating with small writing group sessions and individual conferences. We believe that this range of teaching options helps us make the seminars more responsive to the needs of each class and each student.

Although the proportion of time spent in full-class, group, and individual settings will not be the same in every section of English 1010 or 1011, you can expect that with most formal, full-length projects (writing assignments), you will be asked to write outside of and during class, to share your writing, to engage with others’ writing, to work through challenging assigned readings, and to contribute to the intellectual work this university does every day. We want you to think of your work here as part of a larger project that you build over the semester through which you use writing to investigate things that matter to you in the context of readings that your instructor will provide.

All this means, of course, that your active presence, intellectual commitment, and engagement with reading and writing are essential here. Your writing is the most significant part of the course, the development of which the seminar structure is designed to support. Consequently, as the case would be in a science lab, the seminar work can be done only if you are there to do it.

In addition to working with small writing groups and engaging in individual conferences with your instructor, you can expect the following things from your instructor: (1) a written statement (a syllabus) that specifies the required texts and course requirements for such things as papers, responses, and conferences; (2) policies on in-class engagement, ethical scholarship, criteria for evaluation, and due dates for written work; (3) written instructions for every full-length writing assignment; and (4) prompt and regular written and oral feedback on your writing throughout the term.

You should be ready and committed to: (1) attending and engaging in all classes, including participating in small writing group meetings and conferences; (2) actively contributing; (3) completing all drafts of assignments by the due dates, and (4) communicating about all matters that may affect your performance in the course. The point behind those expectations for the instructor and for you is to ensure clear communication and productive, respectful working relationships.

We hope you will find your First-Year Writing seminar to be challenging yet enriching on many levels. Should you have any questions or concerns at any time, we invite you to contact Professor Campbell (scott.campbell@uconn.edu) or Professor Blansett (lisa.blansett@uconn.edu). Assistant Directors Ruth Book and Sarah Moon can be contacted in the First-Year Writing office in Austin 162 (860-486-2859 or fyw.uconn@gmail.com). See, too, our website: fyw.uconn.edu.

Enjoy your First-Year Writing class and your semester.

Sincerely,
Scott Campbell and Lisa Blansett
THROUGHLINES FOR 2015-2016

These throughlines are points of emphasis for this year’s Introduction Week, informed by the history of the program and ongoing national conversations in composition studies perhaps most directly conveyed by the Framework for Success in Postsecondary Writing. Where the Framework emphasizes habits of mind that generally contribute to success in college-level writing, our throughlines target aspects of the First-Year Writing (FYW) course itself. The terms below do not represent all the work we hope our courses will perform, but they capture some of the ways we think about how writing and teaching work.

CONTRIBUTION & CIRCULATION

When we say we want students to use writing to produce new knowledge, we really mean it. In short, we want them to do the same kind of work we do—to find new ways of understanding what we experience, to craft new ways of saying it, and to share what we’ve made with our colleagues. This is truly the work of the university, and writing is its key activity.

To this end, rather than asking students to pursue and then rehearse a “truth” contained in readings, we want them to find a stake in those texts, to test and explore the terms of others’ work, and to find places they can add something to the conversation. Making something new means forging something that was not already present (or at least making apparent what may have been hidden or occluded) and doing so in a manner that matters to others.

In significant ways, then, the course is collaborative because new knowledge emerges from the production and circulation of these writing projects. By asking students to see their work as part of the university, and therefore as broadly collaborative in nature, we can help them move away from the romanticized ideal of the lonely writer. They can write something that truly contributes to a community.

GENRE & THE ACADEMIC ESSAY

While the compositional structure of an academic essay has indeed been reproduced, and the recurring patterns attributed to compositional structure may have been recognized as conventional, convention itself comes about, as its name suggests, when writers come together. The relative inexperience of our students can provide an opportunity to question and test these signposts of effective communication. As chief components of social processes, conventions are ongoing negotiations among complex actors, and genre is itself the product of ongoing maintenance.

The conventions of the academic essay, then, are, as such, subject to exploration and revision. That essay conventions are negotiable is not an invitation to chaos, however. Inherently responsive, academic writing must still communicate to an audience that has expectations that inform its reading. The negotiations of “what this essay might look like” emerge from the specific conditions of the classroom as well as in response to the nature and goals of any piece of
communication. Writing an essay is not just the means to demonstrating knowledge: it is a process of problem-solving to produce meaningful work. We want students to become aware of how conventions work, to consider why they are used, to investigate the social and semantic effects those conventions may have, and to practice how they might be renegotiated.

**Rendering & Mapping**

What do we mean when we ask students to “engage with texts”? What does engagement look like if it is something other than summary or reference? This throughline speaks to the importance of productive and creative reading in these courses. Course texts are crucial in FYW courses, but students are doing more than merely summarizing or representing these readings. Student writing that provides more than just response or commentary or even interpretation is writing that explores the potential of texts for new uses.

Among the words we use to describe this process of making use of texts are “rendering” and “mapping.” Rendering, with its etymological meaning of “giving back” or “giving over,” suggests both a responsible engagement with (and presentation of) a text and an inventive recasting of its materials in new contexts. More than mere summary, a rendering of a text suggests both a fidelity to a text and an acknowledgement of how that text is altered and refigured in new use. Mapping suggests finding ways to mark the places in the text that can lead to new work. What routes into or out of the course questions are made available by this text? Both of these terms suggest, too, ways that students might read and make use of their own and their classmates’ texts.

**Emergent Complexity**

The expression “course design,” like so much of the terminology used to describe teaching and learning, emphasizes control at the expense of possibility. But if we consider it the instructor’s role to anticipate a specific, exact outcome and to reverse engineer a process through which students will achieve this outcome, we are positing an impossible and wildly reductive notion of the course. Although the FYW courses are rigorous and purposeful, they are also open-ended and exploratory. The richness and complexity of the courses come out of the students’ working with the course texts and questions. It is not an instructor’s responsibility to supply complexity, only to encourage, notice, and respond to it.

As teachers, then, our role is one of facilitation and response. We facilitate fluid, dynamic writing projects by providing readings, assignments, sample texts, and class activities that establish contexts for writing. And we respond to student work not only as engaged readers within the course ecosystem (as fellow readers and writers) but also as representatives of an academic community that may be less familiar to them. Our feedback should be encouraging and supportive of the routes they take as thinkers and writers, but we can use feedback, too, to provide suggestions about writing conventions, genre cues, and other details about academic writing. Part of our work consists of helping students see writing conventions and genres as evolving tools of communication, not as fixed rules to be mastered.

*The ecological conditions of the classroom construct a desiring-machine that produces multiple lines of flight; the collective elements produce their own movement beyond any of its individual components.*

—Byron Hawk

*The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, reworked by an individual, group, or social formation.*

—Gilles Deleuze and Felix Guattari
BASELINE SYLLABI

MATERIALS AND COMMENTARY
BASELINE SYLLABUS—SEQUENCE ONE

ENGLISH 1010: SEMINAR IN ACADEMIC WRITING

IMAGINING OTHERWISE: FRACTURED IDENTITIES AND POLITICAL LIVES

Instructor xxx
Office xxx
Office Hours xxx
Email xxx@uconn.edu

* I reserve the right to make changes to this syllabus, as the need arises.

OVERVIEW

In this seminar, we use writing as a way to engage in academic inquiry. That is, this course foregrounds your making use of texts to contribute to and intervene in ongoing critical conversations. This will be a challenging, writing-intensive course and will require hard work. Over the semester, you will develop sustained writing projects—critical writing that fosters discussion, challenges thinking, and proposes new knowledge. As a student with specific intellectual interests and curiosities, you are in large part responsible for the direction of the discussion and writing. You will also be interacting with your peers in a deeply engaged way, since writing is in part a social act. Ultimately, you will work through the texts we read in divergent ways, developing your thinking through the exploratory and recursive nature of writing. Because writing is not a practice that can be severed from purposeful exchange, your writing projects here will be grounded in a semester-long inquiry of a fairly specific topic. But the course is designed, above all, to provide you with opportunities for practicing and reflecting on your work as an academic writer.

COURSE INQUIRY

Within our contemporary political moment, there seems to be a trend of needing to declare that certain lives matter. Declarations such as #BlackLivesMatter are often met with a seemingly self-evident claim that #AllLivesMatter, and these two claims create tension. So how might we make sense of these conflicts and find other ways to make change? This course is constructed around the questions of lives—which ones are seen as livable, as grievable, and as mattering. How are identities—as intersectional and changing things—given meaning, and how might we contest such categories that seek to make “identity” discrete and governable, such as race, gender, sexuality, disability, and class? How might we broaden and interrogate the category of the human, thereby making all lives, indeed, matter? Through our writing, we will think about what it means to “live politically,” to engage in questions of responsibility and vulnerability in relation to power. This course will ultimately ask you to create writing projects that imagine otherwise, to imagine alternative apparatuses that might structure life.

As a warning, the readings in this course have the potential to provoke uncomfortable discussions, talking about race, gender, sexuality, etc. may put some of us outside of our comfort zones. As adults, I believe we can engage with these texts productively, but if you feel that you...
will be too uncomfortable with the material, please talk with me beforehand so we can arrange alternatives.

**COURSE OUTCOMES**

By the conclusion of this course, you should be able to:

- See yourself as a writer and as someone who can use language to examine, develop, and communicate ideas.
- Discover, inhabit, and use the ideas of others (without, of course, plagiarizing those ideas). Writing is inseparable from careful reading, and we will pay very close attention to how our reading of others’ texts helps us to develop and extend our own thinking.
- Plan your writing as an act of communication to an anticipated reading audience.
  Writing is a social act, and your writing emerges in a context of others’ reading and writing.
- Practice writing as an act of inquiry and discovery. I want to break down the barrier you may see between personal and academic writing. All academic writing reflects the interests and perspective of the writer.
- Reflect on and practice various writing processes (including drafting and revision).
- Demonstrate basic competency with Information Literacy as defined by the university’s general education guidelines.

**TEXTS**


**COURSE COMPONENTS**

**Engagement**

This is a seminar rather than a lecture course. Therefore, the success of this class depends on you as well as on me. Thoughtful discourse is an essential part of this class, and you will frequently work in groups of various sizes, which means you will need to be considerate of and attentive to others. It is your responsibility to keep up with the reading, to contribute to class conversation in the form of analytical comments or questions, and to attend class regularly and on time. See attendance policy below.

**Reading**

Although ENGL 1010 is described as a writing course, the writing you do here has a very close relationship to reading. Many of these texts are multi-layered and complex. You will need to read carefully, reread often, and take careful notes. Come to class prepared to share your thoughts about it as well as your questions. Try not to be discouraged; the reading is supposed to be challenging.

**Writing**

You will write four major essays (totaling 25–30 pages) in this course. In order to accomplish this, you will be doing ample writing along the way, including in-class writing, homework
assignments, and drafts of these major papers. Only the final papers will be assigned a grade, but all of your written work will contribute to your final grade in the course.

Revision
Each major writing project will go through a drafting process in which you shape your ideas and experiment with ways to best communicate this work. I expect you to put significant time and effort into the revision process, and I expect projects to shift, change, and develop as you revise. While many come into First-Year Writing as capable writers, each of us has plenty of room to improve. Your grades will depend not only on how well you express yourself but also on how you handle the revision process.

Conferences and Peer Review
Conferences and peer review are integral to the goals of this course. Through the drafting process of each major essay, we will use small group or individual conferences during, in addition to, or in place of regular class meetings. The quality of your involvement in these processes is a crucial factor in your engagement, and thus final grade, in this course.

Information Literacy
Information Literacy is one of the key learning goals of our course. While all assignments will provide opportunities for developing Information Literacy skills, we will have at least one assignment that will be built with this specific purpose in mind. Mid-semester, our class will visit the Homer Babbidge Library for a hands-on InfoLit session with guidance from one of the librarians. This will be the first step in your process toward research for your InfoLit assignment. What you learn through this assignment will lay the foundation for scholarly work throughout the duration of your college career. Expect to push yourself out of your comfort zone and start searching and working with information from new kinds of sources and in new ways.

Reflective Component
Good writing and critical thought arise out of reflection, and in this course we will take multiple opportunities to reflect. For each major essay, you will write a brief process note in which you will describe and reflect on the process by which you wrote the essay.

HuskyCT
HuskyCT is UConn’s online platform for communication and the distribution of class materials. This class will make use of HuskyCT for sharing all types of writing and collaborating with each other. Please ask if you have any questions about how to use HuskyCT or any difficulty navigating its tools.

Grading and Evaluation
There are two components of your final grade for this course:

Engagement (25%)
One quarter of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes short writing assignments, in-class writing, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.

Essays (75%)
Each of your four final essays will be assigned a grade according to the criteria described on
the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an average of your grades over the semester. Rather, it will reflect the level your writing has achieved by the end of the course. What this means is that early assignments, although graded, will not bear the same weight as later assignments. Indeed, your final two essays will provide the most compelling evidence of the level you have achieved.

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements. An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not hesitate to get in touch with me at any point in the semester if you have any questions about your grade.

<table>
<thead>
<tr>
<th>Grading Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>25%</td>
</tr>
<tr>
<td>Four Major Essays</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

FINE PRINT POLICIES

Disabilities
The First-Year Writing program is committed to making educational opportunities available to all students. If you have a physical, psychological, medical or learning disability that may impact your course work, please contact the Center for Students with Disabilities (Wilbur Cross 2013, 860-486-2020). They will determine with you what accommodations are necessary and appropriate and provide me with a letter describing those accommodations. All information and documentation is confidential. Please speak with me if you have any concerns.

The Writing Center
The Writing Center employs tutors who can work with students with their papers at any stage of the writing process—from brainstorming to polishing the final drafts to helping with specific difficulties you may have. This service is free, and I highly recommend it. You can sign up for an appointment on the WC website (http://writingcenter.uconn.edu).

Ethical Scholarship
While it is central to the writing we will be doing to study and make use of the ideas and texts of others, this must be done in an ethical and appropriate way. I ask you to review and abide by the University’s code on academic misconduct (plagiarism and misuse of sources), which will be distributed in class and can also be found on the UConn website; you will be held responsible for understanding these materials. Plagiarizing the work of others—passing off someone else’s work as your own—is a very serious offense, and anyone found plagiarizing will fail the essay
or the course. Please let me know if you have questions about what constitutes appropriate use and citation of other people's work.

**Multilingual Scholarship**

This classroom is a multilingual space, and we speak and write across languages. Although “standard American English” is the *lingua franca* of our class discussions, all students have the right to their own language. I encourage you to speak to me about any concerns you have with language use (reading, speaking, and/or writing) in this course, and I encourage you to be respectful of your colleagues in this multilingual space.

**Attendance, Tardiness**

Class attendance is important and affects your engagement grade. You are responsible for work missed as a result of an absence. Excessive or habitual lateness will be counted as absences. Allowances will be made for religious observances with advanced notice.

**Late Papers**

It is crucial that you turn assignments in on time. Failing to do so will damage your grade and limit your ability to participate in class. All formal and informal assignments must be ready to turn in at the beginning of the class they are due and/or uploaded to HuskyCT by and no later than the stated deadline. If you have a serious need for an extension, you must contact me and receive approval at least 48 hours before the due date. There are no retroactive extensions. In the event of a crisis, contact me as soon as possible, and we will work out a solution.

**Digital and Paper Copies**

Please do not use electronic devices in class unless they are in the service of your note taking or in-class writing. Let’s do our best to speak directly to one another and support this collegial environment.

**Phones, Tablets, and Other Electronics**

Throughout the semester, we may read texts that introduce complex, diverse, and even controversial subjects. I want this class to be a space in which we all feel safe and comfortable to share our thoughts, ideas, and opinions. I want each of you to remember at all times that your thoughts and ideas are important and valuable. You are writers and scholars. One of the goals of a university is to challenge us to apply pressure about what we know (and all that we don’t know). I will never ask you to change your mind, but I will expect it will remain open in this course. That being said, I will not tolerate disrespectful or inappropriate comments in this classroom, and those students found to be making such remarks will be asked to leave immediately and will be counted absent for that class session.
# Provisional Course Schedule
*(For Monday/Wednesday) (First 7 Weeks)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, August 31</td>
<td></td>
<td>Introduction and syllabus review; First-day writing sample</td>
</tr>
<tr>
<td>Wednesday, September 2</td>
<td>Reading Bartholomae and Petrosky, <em>Introduction: Ways of Reading</em> (Ways of Reading 1-18); Read short text</td>
<td>Reading discussion; Conversation on writing; Working with short text of instructor’s choosing</td>
</tr>
<tr>
<td>Monday, September 7</td>
<td></td>
<td>Labor Day—no class</td>
</tr>
<tr>
<td>Wednesday, September 9</td>
<td>Reading Judith Butler’s “Beside Oneself” (in <em>Ways of Reading</em>, 114-32); Brief response assignment</td>
<td>Work with student responses in class to come to terms with Butler; In-class writing on key passages in Butler; Distribute Essay #1</td>
</tr>
<tr>
<td>Monday, September 14</td>
<td>Reading Susan Griffin’s “Our Secret” (233-64); Writing Revise and develop your initial response to Butler based on your initial encounter with Griffin; how does Griffin clarify, extend, complicate the issues Butler raises?</td>
<td>Circulate copies of student responses in class, developing and articulating various lines of inquiry students may pursue. Plagiarism / Ethical Scholarship discussion</td>
</tr>
<tr>
<td>Wednesday, September 16</td>
<td>Writing: Draft of Essay #1</td>
<td>Overview on providing and responding to commentary; Group peer-review sessions; Full-class activity: Brief presentations from each group about the arguments being made and the relationship between those arguments.</td>
</tr>
<tr>
<td>Monday, September 21</td>
<td>Revision Conferences / Workshop</td>
<td></td>
</tr>
<tr>
<td>Wednesday, September 23</td>
<td>Revision Conferences / Workshop</td>
<td></td>
</tr>
</tbody>
</table>

Commented [UConn10]: We suggest asking students to work with a passage from Butler or another text that helps frame the inquiry of the course.

Commented [UConn11]: This “short text” is of your own choosing; pick something to help either frame the larger inquiry of the course or to ground students in something concrete before Butler.

Commented [UConn12]: This response could be in various forms of writing—response paper, blog post, other informal/risky writing.

Commented [UConn13]: Perhaps have students bring in multiple copies of their work to circulate amongst peers.

Commented [UConn14]: These workshops can occur in many forms: in-class, redirected class, etc. See section on peer review beginning on page 106 of this workbook.
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, September 28</td>
<td>Writing: Final Draft of Essay #1</td>
</tr>
<tr>
<td></td>
<td>Reflective activity on final draft; in-class work with short, manageable texts</td>
</tr>
<tr>
<td>Wednesday, September 30</td>
<td>Reading: Appiah, &quot;Racial Identities&quot;; Writing: Short response assignment.</td>
</tr>
<tr>
<td></td>
<td>Discussion: Appiah, key terms, circulating short student responses; Distribute Essay #2</td>
</tr>
<tr>
<td>Monday, October 5</td>
<td>Reading: Anzaldúa; Writing: Revise &quot;response&quot; based on your encounter with Anzaldúa</td>
</tr>
<tr>
<td>Monday, October 7</td>
<td>Writing Workshop</td>
</tr>
<tr>
<td></td>
<td>Writing: Draft of Essay #2</td>
</tr>
<tr>
<td>Wednesday, October 7</td>
<td>* Please note that DFUN grades are due October 9</td>
</tr>
<tr>
<td>Monday, October 12</td>
<td>Revision Conference / Workshop</td>
</tr>
<tr>
<td>Wednesday, October 14</td>
<td>Revision Conferences / Workshop</td>
</tr>
<tr>
<td>Monday, October 19</td>
<td>Writing: Final draft of Essay #2 due Friday (10/17)</td>
</tr>
<tr>
<td></td>
<td>Reflective assignment</td>
</tr>
<tr>
<td>Monday, October 26</td>
<td>Revision Conference / Workshop</td>
</tr>
<tr>
<td>Wednesday, October 28</td>
<td>Writing: Draft of Essay #3 due Friday (10/30)</td>
</tr>
<tr>
<td>Monday, November 2</td>
<td>* Last day to add/drop a course</td>
</tr>
<tr>
<td>Wednesday, November 4</td>
<td>Writing: Final draft of Essay #3 due Friday (11/13)</td>
</tr>
<tr>
<td>Monday, November 9</td>
<td>Writing: Draft of Essay #4 due (in class)</td>
</tr>
</tbody>
</table>

Commented [UConn15]: Use this time to frame Appiah; choose texts that start interrogating racial classification (in intersectional ways).

Commented [UConn16]: Especially because you have new drafts coming in, it is essential to return graded first essays by this date.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, December 2</td>
<td></td>
</tr>
<tr>
<td>Monday, December 7</td>
<td></td>
</tr>
<tr>
<td>Wednesday, December 9</td>
<td>Writing: Final draft of Essay #4 due Friday (12/11)</td>
</tr>
<tr>
<td>Date</td>
<td>Work Due</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tuesday, 9/1</td>
<td>Introduction and syllabus review; First-day writing sample</td>
</tr>
<tr>
<td>Thursday, 9/3</td>
<td>Reading: Bartholomae and Petrosky, “Introduction: Ways of Reading”</td>
</tr>
<tr>
<td></td>
<td>(Ways of Reading 1-18); Read short text</td>
</tr>
<tr>
<td>Tuesday, 9/8</td>
<td>Reading: Judith Butler’s “Beside Oneself” (in Ways of Reading, 114-32);</td>
</tr>
<tr>
<td></td>
<td>Brief response assignment</td>
</tr>
<tr>
<td>Thursday, 9/10</td>
<td>Reading: Susan Griffin’s “Our Secret” (233-64);</td>
</tr>
<tr>
<td></td>
<td>Writing: Revise and develop your initial response to Butler based on your</td>
</tr>
<tr>
<td></td>
<td>initial encounter with Griffin; how does Griffin clarify, extend,</td>
</tr>
<tr>
<td></td>
<td>complicate the issues Butler raises?</td>
</tr>
<tr>
<td>Tuesday, 9/15</td>
<td>Writing: One or two pages toward draft.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday, 9/17</td>
<td>Writing: Draft of Essay #1</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday, 9/22</td>
<td>Revision Conferences / Workshop</td>
</tr>
<tr>
<td>Thursday, 9/24</td>
<td>Revision Conferences / Workshop</td>
</tr>
<tr>
<td>Tuesday, 9/29</td>
<td>Writing: Final Draft of Essay #1</td>
</tr>
<tr>
<td>Thursday, 10/1</td>
<td>Reading: Appiah, “Racial Identities”; Writing: Short “response assignment.”</td>
</tr>
<tr>
<td>Tuesday, 10/6</td>
<td>Writing: Appiah and Anzaldúa response revising</td>
</tr>
<tr>
<td>Thursday, 10/8</td>
<td>Writing: Draft of Essay #2</td>
</tr>
<tr>
<td>*Please note that DFUN grades are due Friday, Oct. 9</td>
<td></td>
</tr>
<tr>
<td>Tuesday, 10/13</td>
<td>In-class revision work</td>
</tr>
<tr>
<td>Thursday, 10/15</td>
<td>Revision work; Writing: Final draft of Essay #2 due Friday (10/17)</td>
</tr>
<tr>
<td>Tuesday, 10/20</td>
<td></td>
</tr>
<tr>
<td>Thursday, 10/22</td>
<td></td>
</tr>
<tr>
<td>Tuesday, 10/27</td>
<td></td>
</tr>
<tr>
<td>Thursday, 10/29</td>
<td>Writing: Draft of Essay #3 due Friday (10/30)</td>
</tr>
<tr>
<td>Tuesday, 11/3</td>
<td></td>
</tr>
<tr>
<td>* Please note that the last day to add/drop is Monday, Nov 2</td>
<td></td>
</tr>
<tr>
<td>Thursday, 11/5</td>
<td></td>
</tr>
<tr>
<td>Tuesday, 11/10</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Thursday, 11/12</td>
<td>Writing: Final draft of Essay #3 due Friday (11/13)</td>
</tr>
<tr>
<td>Tuesday, 11/17</td>
<td></td>
</tr>
<tr>
<td>Thursday, 11/19</td>
<td></td>
</tr>
<tr>
<td>Tuesday, 11/24</td>
<td>No Class—Thanksgiving</td>
</tr>
<tr>
<td>Thursday, 11/26</td>
<td>No Class—Thanksgiving</td>
</tr>
<tr>
<td>Tuesday, 12/1</td>
<td>Writing: Draft of Essay #4 due (in class)</td>
</tr>
<tr>
<td>Thursday, 12/3</td>
<td></td>
</tr>
<tr>
<td>Tuesday, 12/8</td>
<td></td>
</tr>
<tr>
<td>Thursday, 12/10</td>
<td>Writing: Final draft of Essay #4 due Friday (12/11)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
BRIEF ASSIGNMENT DESCRIPTIONS

ASSIGNMENT #1: LIVING, GRIEVING, MATTERING

Textual Archive
Butler, Judith, “Beside Oneself: On the Limits of Sexual Autonomy.”
Griffin, Susan, “Our Secret” (or alternative text of student’s choosing).

In this first essay, students will work through Judith Butler and Susan Griffin (or an alternative writer/director/artist of student’s choosing) in order to develop a critical project that addresses what is lost and what is gained in the ways different texts delimit the notion of the human—that is, the ways different texts articulate whose lives are “grievable” and whose lives are not. Through careful renderings of their texts, students will stake out a position that expresses how and why methods of delimiting the human matter in our cultural moment. Students will ground their projects in textual analysis and highlight what is at stake in their positions.

ASSIGNMENT #2: CATEGORIZATION, IDENTIFICATION, AND THE IMPLICATIONS OF DIVIDING

Textual Archive
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldúa, “How to Tame a Wild Tongue” (or alternative text of student’s choosing).
Susan Griffin, “Our Secret” (optional).

Students will extend their previous investigation of the human by looking specifically at how methods of categorization and identification are manipulated to decide who gets to matter. Through sustained engagement with Kwame Anthony Appiah and Gloria Anzaldúa (or an alternative writer/director/artist of student’s choosing), students will develop a project that examines the implications of how individuals and communities are categorized and how they may or may not identify through such categorizations. If they wish, students may bring in texts from their previous assignment to help further their analysis. As in all essays, students will render specific observations about their texts, discuss the implications of those observations, and foreground why all this matters.

[SUGGESTED] ASSIGNMENT #3: INTERSECTIONALITY

Textual Archive
James Baldwin, “Notes from a Native Son.”
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldúa, “How to Tame a Wild Tongue.”
Susan Griffin, “Our Secret.”
One peer-reviewed scholarly source.

Students will revisit Butler and/or Appiah in order to frame an intersectional analysis of either James Baldwin’s “Notes from a Native Son” or an alternative text of their choosing. In doing so, they will develop a project that addresses the ways identity categories (race, sexuality, class, gender, etc.) work as overlapping and interlocking things—that is, as intersectional forces. Students will pick two categories to explore, addressing how they work together (both similarly and differently) in the text and why the author is representing them in that way. Through the meaningful incorporation of one peer-reviewed scholarly source, students will situate their
project within a larger critical discourse, contributing to this conversation by pushing it forward in a new direction.

[SUGGESTED] ASSIGNMENT #4: ANIMATING ALTERNATIVES

Textual Archive
Halberstam, J., “Animating Revolt and Revolting Animation.”
Appiah, Kwame Anthony, “Racial Identities.”
Butler, Judith, “Beside Oneself: On the Limits of Sexual Autonomy.”
Assemblage of animated texts! (Think cartoons, animated films, graphic novels, web stuffs—just go nuts)
At least one peer-reviewed secondary source.

After assembling a network of texts, students will represent and intervene in an ongoing conversation about animation and power. Their projects will interrogate animation, cartoons, and the potential for (or failure of) imagining ways out of systems of marginalization and discrimination. They will place their investigations in conversation with Halberstam's vision for the types of possibilities (queer or otherwise) that animation opens up. To help frame their projects, students will incorporate at least one peer-reviewed secondary source. They may want to revisit their claims about Butler or Appiah, making a claim about how these cartoons facilitate new or complicate old relationships between bodies, categories, and power. Using their inquiries, the voices of others, and primary textual materials (the animations), students will contribute to a larger critical field, pushing it forward with their sustained arguments.
ENGL 1010-xxx: Imagining Otherwise
Essay 1: Living, Grieving, Mattering
Instructor: xxx

Textual Archive
Griffin, Susan. “Our Secret.”

Goals: By working closely with the textual details and larger projects of Butler and Griffin (or another text of your choosing), you will make a sustained argument grounded in your deliberate renderings of these texts. Your argument will be rooted in specific lines of inquiry.

Living, Grieving, Mattering
Your job in this essay is to develop a specific, pointed project that addresses what's lost and what's gained in defining the limits of the human. That is to say, how does interrogating the ways in which we imagine what lives are “livable” or “grievable” shape our politics, and why might investigating such norms be important?

Your project will need to make use of either Susan Griffin's “Our Secret” or an outside text of your choosing and explain the text’s relationship to Butler. What does this text do to shape readers’ understandings of selves, others, bodies, and power? How do the choices made in your text ask readers to think about larger issues of race, gender, sexuality, disability, or class? How does your engagement with Griffin (or your other text) extend, nuance, and/or revise Butler’s concerns? Your readers should gain new insight through the conversation you create in bringing together text, Butler, and your interests.

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about the way texts define the limits of the human. Successful essays will carefully render specific textual passages and details working in support of your claims. As such, your project should be built around three primary, related contributions:

- your specific observations about your texts
- the implications of those observations
- and an explicit articulation of why all of this matters to your readers.

Don’t be afraid to take some risks in this first major assignment. For your work to matter to readers, you will need to consider how your work challenges or interrupts obvious patterns of thought.

Mechanics
First draft: 9/17, ___ pages
Final draft: 9/29, ___ pages

MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ *A Pocket Style Manual* or owl.purdue.edu.
ENGL 1010-xxx: Imagining Otherwise
Instructor: xxx

Textual Archive
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldúa, “How to Tame a Wild Tongue.”
Susan Griffin, “Our Secret.”

Goals
Through close consideration of one of our course texts or a text of our choice, you will extend and specify your previous conversations about the notion of the human by looking at how categorization and identification are manipulated to decide who gets to matter. You will make a claim about the implications of how individuals and communities are categorized, and how they may or may not identify through such categorization. In doing so, this project will be built on sustained examination of textual and/or visual evidence in support of your claim.

Categorization, Identification, and the Implications of Dividing
Your task is to develop an argument that addresses a specific way in which a social mode of categorization and/or identification is both maintained and challenged in either Anzaldúa’s “How to Tame a Wild Tongue” or another text of your choice. Use Appiah to frame your investigation, examining what is gained and what is lost when his conceptions are “tested out” in another context. Note also that we have not left Butler behind in our study. If, as you investigate, you find Appiah and Butler in productive tension with each other, consider following through with the implications of this tension in your chosen narrative. Your essay will need to highlight the stakes involved in its work. How might your observations inform the ways we think about categorizations of and identifications with class, disability, race, gender, and/or sexuality? How might they address the need for “intersectional” approaches or coalitional forces?

Evaluation
I will evaluate essays by looking at their sustained engagement with evidence and how it builds toward your specific, sustained argument about the implications of how individuals and communities are categorized. Successful essays will carefully render specific textual passages and details working in support of your claims. As such, your project should be built around three primary, related contributions:

- your careful rendering of textual materials (i.e. evidence)
- the implications of the renderings
- and an explicit articulation of why all of this matters to your readers.

Mechanics
First draft: 9/17, __ pages
Final draft: 9/29, __ pages

MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ A Pocket Style Manual or owl.purdue.edu.

Commented [UConn21]: The language of rendering is something that makes sense to FYW as a program, but instructors and their students develop different vocabulary in their classrooms. Basically, this is close reading/close engagement with texts. “Blowing up” texts, even.
ENGL 1010-xxx: Imagining Otherwise
Essay 3: Intersectionality [Suggested]
Instructor: xxx

Textual Archive
James Baldwin, “Notes from a Native Son.”
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldua, “How to Tame a Wild Tongue.”
Susan Griffin, “Our Secret.”
One peer-reviewed scholarly source.

Goals
By revisiting Butler and/or Appiah, you will represent and intervene in an ongoing conversation about intersectionality. Using your inquiries, the voices of others, and primary textual materials, you will contribute to a larger critical field, pushing it forward with your sustained argument.

Intersectionality
Both Butler and Appiah make claims that identity categories (race, sexuality, class, gender, etc.) work in coalitional, yet importantly different ways; in short, they argue that identities are intersectional. Your job in this essay is to use either James Baldwin’s “Notes from a Native Son” or an outside text of your choosing (film, TV, video game, music videos, novel, poem, etc.) in order to explore the implications of representing identity categories as overlapping/interlocking things. You should pick two categories to explore, addressing how they are working together (both similarly and differently) in the text and why the author is representing them in that way. For instance, how and why does Baldwin represent blackness and masculinity in his essay? How do images of disability and whiteness work, and what’s lost/gained in its representation? Your project will need to revisit either Butler and/or Appiah, theorizing how their explorations of identities work within your text; you may have to revise your earlier claims about Butler and Appiah. You will also need to incorporate at least one peer-reviewed, scholarly source in order to situate your examination of intersecting identities within a larger, ongoing conversation. How does your rendering of Baldwin (or your chosen text) intervene in, complicate, or extend other scholars’ work on race, disability, class, gender, and sexuality?

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about the ways a text navigates intersecting identities. Successful essays will carefully render specific textual passages and details working to extend and support the claims you make and will situate your inquiries about intersectionality within an ongoing critical conversation. Your project should be built around these primary, related contributions:

- deliberate and sustained engagement with your texts (Baldwin, Appiah, and/or Butler)
- critical revisions of earlier encounters with Butler/Appiah
- careful integration of a peer-reviewed source to situate the project in a larger conversation
- and an explicit articulation of why all of this matters to your readers.
Mechanics
First draft: 9/17, __ pages
Final draft: 9/29, __ pages

MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ *A Pocket Style Manual* or owl.purdue.edu.
ENGL 1010-xxx: Imagining Otherwise
Essay 4: Animating Alternatives [Suggested]
Instructor: xxx

Textual Archive
Halberstam, J., “Animating Revolt and Revolting Animation.”
Appiah, Kwame Anthony, “Racial Identities.”
Butler, Judith, “Beside Oneself: On the Limits of Sexual Autonomy.”
Assemblage of animated texts! (cartoons, animated films, graphic novels, web stuffs—just go nuts)
At least one peer-reviewed secondary source.

Goals
After assembling a network of texts, you will represent and intervene in an ongoing conversation about animation and power. Using your inquiries, the voices of others, and primary textual materials (the animations), you will contribute to a larger critical field, pushing it forward with your sustained argument.

Animating Alternatives
Our work with Butler, Appiah, and others has been orbiting around questions of representation, fantasy, and imagining. If representation matters, if fantasy does important political work, then what kinds of political work does it do and what types of representations do it well?

Your job in this essay is to interrogate animation, cartoons, and the potential for (or failure of) imagining ways out of systems of marginalization and discrimination. After bringing together at least two animated texts (films, TV show episodes, web materials), you will need to make a claim about the implications of this archive. What are they doing to shape/reshape audience’s understandings of race, gender, sexuality, disability, or class? You will want to place your renderings of these texts in conversation with Halberstam’s vision for the types of possibilities (queer or otherwise) that animation opens up. To help frame your argument, you will need to incorporate at least one peer-reviewed secondary source (either about a primary text or a larger issue you are considering). You may want to revisit your claims about Butler or Appiah, making a claim about how these cartoons facilitate new or complicate old relationships between bodies, categories, and power.

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about your assembled archive of animated texts. Successful essays will carefully render specific textual moments to extend and support your claims. Your project should situate your inquiries about animation within an ongoing conversation and produce a sustained engagement with a range of critical voices. Your project should be built around these primary, related contributions:

- deliberate renderings of assembled texts
- representation of and intervention in an ongoing critical conversation
- and an explicit articulation of why all of this matters to your readers.

Mechanics
First draft: 9/17, ___ pages
Final draft: 9/29, ___ pages
MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ *A Pocket Style Manual* or owl.purdue.edu.
Instructor xxx
Office xxx
Office Hours xxx or by appointment
Email xxx@uconn.edu

* I reserve the right to make changes to this syllabus, as the need arises.

OVERVIEW

In this seminar, we use writing as a way to engage in academic inquiry. That is, this course foregrounds your making use of texts to contribute to and intervene in ongoing critical conversations. This will be a challenging, writing-intensive course and will require hard work. Over the semester, you will develop sustained writing projects—critical writing that fosters discussion, challenges thinking, and proposes new knowledge. As a student with specific intellectual interests and curiosities, you are in large part responsible for the direction of the discussion and writing. You will also be interacting with your peers in a deeply engaged way, since writing is in part a social act. Ultimately, you will work through the texts we read in divergent ways, developing your thinking through the exploratory and recursive nature of writing. Because writing is not a practice that can be severed from purposeful exchange, your writing projects here will be grounded in a semester-long inquiry of a fairly specific topic. But the course is designed, above all, to provide you with opportunities for practicing and reflecting on your work as an academic writer.

COURSE INQUIRY

In this course we will take a critical approach to identity—and how it is formed by, or for, us. We may discover that unlike what billboards, ads, and social media sites constantly tell us, identity is not created instantaneously, nor is there such a thing as a “stable” identity. Identity is always changing and always dependent on our networks of influence, our context in culture and history, and our seeing of others. Likewise, what we think we know of others is always mediated by cultural narratives and by our own constructions.

In this course, using texts that force us to consider and reconsider our ideas about memory, self-creation, relationships, communities, and identities, we will think and write about how we come to be “who we are.” And we will think particularly about the ways texts—journals, memoirs, photographs, paintings, essays, and so on—mitigate, inform, or resist relationships of power and identification. And, in producing our own texts, we will explore writing as a means for deepening our understandings of these relationships.

Commented [UConn22]: Students enter college with certain expectations of what a writing course will look like. The overview helps to adjust those expectations and inform students what they can expect from our course.
COURSE OUTCOMES

By the conclusion of this course, you should be able to:

- See yourself as a writer and as someone who can use language to examine, develop, and communicate ideas.
- Discover, inhabit, and use the ideas of others (without, of course, plagiarizing those ideas). Writing is inseparable from careful reading, and we will pay very close attention to how our reading of others’ texts helps us to develop and extend our own thinking.
- Plan your writing as an act of communication to an anticipated reading audience. Writing is a social act, and your writing emerges in a context of others’ reading and writing.
- Practice writing as an act of inquiry and discovery. I want to break down the barrier you may see between personal and academic writing. All academic writing reflects the interests and perspective of the writer.
- Reflect on and practice various writing processes (including drafting and revision).
- Demonstrate basic competency with Information Literacy as defined by the university’s general education guidelines.

TEXTS


COURSE COMPONENTS

Engagement

This is a seminar rather than a lecture course. Therefore, the success of this class depends on you as well as on me. Thoughtful discourse is an essential part of this class, and you will frequently work in groups of various sizes, which means you will need to be considerate of and attentive to others. It is your responsibility to keep up with the reading, to contribute to class conversation in the form of analytical comments or questions, and to attend class regularly and on time. See attendance policy below.

Reading

Although ENGL 1010 is described as a writing course, the writing you do here has a very close relationship to reading. Many of these texts are multi-layered and complex. You will need to read carefully, reread often, and take careful notes. Come to class prepared to share your thoughts about it as well as your questions. Try not to be discouraged; the reading is supposed to be challenging.

Writing

You will write four major essays (totaling 25–30 pages) in this course. In order to accomplish this, you will be doing ample writing along the way, including in-class writing, homework assignments, and drafts of these major papers. Only the final papers will be assigned a grade, but all of your written work will contribute to your final grade in the course.
Revision
Each major writing project will go through a drafting process in which you shape your ideas and experiment with ways to best communicate this work. I expect you to put significant time and effort into the revision process, and I expect projects to shift, change, and develop as you revise. While many come into First-Year Writing as capable writers, each of us has plenty of room to improve. Your grades will depend not only on how well you express yourself but also on how you handle the revision process.

Conferences and Peer Review
Conferences and peer review are integral to the goals of this course. Through the drafting process of each major essay, we will use small group or individual conferences during, in addition to, or in place of regular class meetings. The quality of your involvement in these processes is a crucial factor in your engagement, and thus final grade, in this course.

Information Literacy
Information Literacy is one of the key learning goals of our course. While all assignments will provide opportunities for developing Information Literacy skills, we will have at least one assignment that will be built with this specific purpose in mind. Mid-semester, our class will visit the Homer Babbidge Library for a hands-on InfoLit session with guidance from one of the librarians. This will be the first step in your process toward research for your InfoLit assignment. What you learn through this assignment will lay the foundation for scholarly work throughout the duration of your college career. Expect to push yourself out of your comfort zone and start searching and working with information from new kinds of sources and in new ways.

Reflective Component
Good writing and critical thought arise out of reflection, and in this course we will take multiple opportunities to reflect. For each major essay, you will write a brief “process note” in which you will describe and reflect on the process by which you wrote the essay.

HuskyCT
HuskyCT is UConn’s online platform for communication and the distribution of class materials. This class will make use of HuskyCT for sharing all types of writing and collaborating with each other. Please ask if you have any questions about how to use HuskyCT or any difficulty navigating its tools.

Grading and Evaluation
There are two components of your final grade for this course.

Engagement (25%)
One quarter of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes short writing assignments, in-class writing, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.
Essays (75%)
Each of your four final essays will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an average of your grades over the semester. Rather, it will reflect the level your writing has achieved by the end of the course. What this means is that early assignments, although graded, will not bear the same weight as later assignments. Indeed, your final two essays will provide the most compelling evidence of the level you have achieved.

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements. An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not hesitate to get in touch with me at any point in the semester if you have any questions about your grade.

<table>
<thead>
<tr>
<th>Grading Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>25%</td>
</tr>
<tr>
<td>Four Major Essays</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

FINE PRINT POLICIES

Disabilities
The First-Year Writing program is committed to making educational opportunities available to all students. If you have a physical, psychological, medical or learning disability that may impact your course work, please contact the Center for Students with Disabilities (Wilbur Cross 2013, 860-486-2020). They will determine with you what accommodations are necessary and appropriate and provide me with a letter describing those accommodations. All information and documentation is confidential. Please speak with me if you have any concerns.

The Writing Center
The Writing Center employs tutors who can work with students with their papers at any stage of the writing process—from brainstorming to polishing the final drafts to helping with specific difficulties you may have. This service is free, and I highly recommend it. You can sign up for an appointment on the WC website (http://writingcenter.uconn.edu).

Ethical Scholarship
While it is central to the writing we will be doing to study and make use of the ideas and texts of others, this must be done in an ethical and appropriate way. I ask you to review and abide by the University’s code on academic misconduct (plagiarism and misuse of sources), which will be distributed in class and can also be found on the UConn website; you will be held responsible for understanding these materials. Plagiarizing the work of others—passing off someone else’s work as your own—is a very serious offense, and anyone found plagiarizing will fail the essay.
or the course. Please let me know if you have questions about what constitutes appropriate use
and citation of other people’s work.

Multilingual Scholarship
This classroom is a multilingual space, and we speak and write across languages. Although
“standard American English” is the *lingua franca* of our class discussions, all students have the
eright to their own language. I encourage you to speak to me about any concerns you have with
language use (reading, speaking, and/or writing) in this course, and I encourage you to be
respectful of your colleagues in this multilingual space.

Attendance, Tardiness
Class attendance is important and affects your engagement grade. You are responsible for work
missed as a result of an absence. Excessive or habitual lateness will be counted as absences.
Allowances will be made for religious observances with advanced notice.

Late Papers
It is crucial that you turn assignments in on time. Failing to do so will damage your grade and
limit your ability to participate in class. All formal and informal assignments must be ready to
turn in at the beginning of the class they are due and/or uploaded to HuskyCT by and no later
than the stated deadline. If you have a serious need for an extension, you must contact me and
receive approval at least 48 hours before the due date. There are no retroactive extensions. In
the event of a crisis, contact me as soon as possible, and we will work out a solution.

Digital and Paper Copies

Phones, Tablets, and Other Electronics
Please do not use electronic devices in class unless they are in the service of your note taking
or in-class writing. Let’s do our best to speak directly to one another and support this collegial
environment.

Mutual Respect
Throughout the semester, we may read texts that introduce complex, diverse, and even
controversial subjects. I want this class to be a space in which we all feel safe and comfortable
to share our thoughts, ideas, and opinions. I want each of you to remember at all times that
your thoughts and ideas are important and valuable. You are writers and scholars. One of the
goals of a university is to challenge us to apply pressure about what we know (and all that we
don’t know). I will never ask you to change your mind, but I will expect it will remain open in
this course. That being said, I will not tolerate disrespectful or inappropriate comments in this
classroom, and those students found to be making such remarks will be asked to leave
immediately and will be counted absent for that class session.
<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, Aug. 31</td>
<td></td>
<td>Introduction and syllabus review; First-day writing sample</td>
</tr>
<tr>
<td>Wednesday, Sept. 2</td>
<td>Reading: Bartholomae and Petrosky, “Introduction: Ways of Reading” (Ways of Reading 1-18)</td>
<td>Introductions continued; Reading discussion; Conversation on academic writing; Introduce Mini-Assignment #1</td>
</tr>
<tr>
<td>Monday, Sept. 7</td>
<td>~ Labor Day, no class ~</td>
<td></td>
</tr>
<tr>
<td>Wednesday, Sept. 9</td>
<td>Reading: Joshua Foer, “The End of Remembering” (160-175)</td>
<td>Introduce Assignment #1; Coming to Terms with Foer</td>
</tr>
<tr>
<td>Monday, Sept. 14</td>
<td>Reading: Alison Bechdel, “The Ordinary Devoted Mother” (72-111)</td>
<td>Share ideas from writing; Work with Bechdel; Plagiarism talk</td>
</tr>
<tr>
<td>Wednesday, Sept. 16</td>
<td>Writing: Draft of Essay #1 (bring two copies)</td>
<td>Sample paper review; Peer review of drafts</td>
</tr>
<tr>
<td>Monday, Sept. 21</td>
<td>Writing: Final Draft of Essay #1 (due on Husky CT by Friday night)</td>
<td>Draft workshop; Process note; Introduce Assignment #2; Introduce Mini-Assignment #2</td>
</tr>
<tr>
<td>Wednesday, Sept. 23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday, Sept. 28</td>
<td>Reading: Edward Said, “States” – online edition [Use electronic classroom or photocopies as needed.]</td>
<td>Coming to Terms with Said</td>
</tr>
<tr>
<td>Wednesday, Sept. 30</td>
<td>Writing: Mini-Assignment #2</td>
<td>Present Mini-Assignment #2 to peers; Using images in writing</td>
</tr>
<tr>
<td>Monday, Oct. 5</td>
<td>Writing: First Draft of Essay #2 (due on Husky CT by Monday night)</td>
<td>Project presentations; Sample writing group feedback OR Writing Group conferences</td>
</tr>
<tr>
<td>Wednesday, Oct. 7</td>
<td></td>
<td>Send feedback to group partners; Prepare conference materials; Writing Group conferences (room TBA)</td>
</tr>
</tbody>
</table>

Commented [UConn32]: We recommend asking students to respond to an excerpt from Foer or another course text that helps them enter the larger course inquiry.
<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, Oct. 12</td>
<td>Writing: (Revised) Abstract of Essay #2</td>
<td></td>
</tr>
<tr>
<td>Wednesday, Oct. 14</td>
<td>Writing: Final Draft of Essay #2 (due on HuskyCT by Friday night)</td>
<td>Process note; Introduce Assignment #3</td>
</tr>
<tr>
<td>Monday, Oct. 19</td>
<td>Reading: primary text for Assignment #3 and short companion piece of instructor’s choice</td>
<td>Information Literacy workshop (Undergraduate Research Classroom, Homer Babbidge Library)</td>
</tr>
<tr>
<td>Wednesday, Oct. 21</td>
<td>Reading: primary text for Assignment #3, part two</td>
<td>Possible second day of Information Literacy; Mid-semester evaluation</td>
</tr>
<tr>
<td>Monday, Oct. 26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday, Oct. 28</td>
<td>Writing: First Draft of Essay #3 (due on HuskyCT by Friday night)</td>
<td></td>
</tr>
<tr>
<td>Monday, Nov. 2</td>
<td>* Please know that today is the last day to add/drop a course</td>
<td>Individual or writing group conferences</td>
</tr>
<tr>
<td>Wednesday, Nov. 4</td>
<td></td>
<td>Individual or writing group conferences</td>
</tr>
<tr>
<td>Monday, Nov. 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday, Nov. 11</td>
<td>Writing: Final Draft of Essay #3 (due on HuskyCT by Friday night)</td>
<td>Process note; Introduce Assignment #4</td>
</tr>
<tr>
<td>Monday, Nov. 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday, Nov. 18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday, Nov. 23</td>
<td><del>THANKSGIVING BREAK</del></td>
<td></td>
</tr>
</tbody>
</table>

Commented [UConn33]: Dates and class work notations after this date are our suggestions, only; the second half of the course is up to individual instructors to plan.
<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, Nov. 25</td>
<td><del>THANKSGIVING BREAK</del></td>
<td></td>
</tr>
<tr>
<td>Monday, Nov. 30</td>
<td>Writing: First Draft of Essay #4 (bring two copies)</td>
<td>Peer review</td>
</tr>
<tr>
<td>Wednesday, Dec. 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday, Dec. 7</td>
<td></td>
<td>Course evaluations</td>
</tr>
<tr>
<td>Wednesday, Dec. 9</td>
<td>Writing: Final Draft of Essay #4 (due on HuskyCT by Friday night)</td>
<td>Process note</td>
</tr>
<tr>
<td>Monday, Dec. 14</td>
<td><del>FINALS</del></td>
<td></td>
</tr>
<tr>
<td>Wednesday, Dec. 16</td>
<td><del>FINALS</del></td>
<td></td>
</tr>
</tbody>
</table>
## PROVISIONAL COURSE SCHEDULE
### (TUESDAY/THURSDAY)

<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, Sept. 1</td>
<td></td>
<td>Introduction and syllabus review; First-day writing sample</td>
</tr>
<tr>
<td>Thursday, Sept. 3</td>
<td>Reading: Bartholomae and Petrosky, “Introduction: Ways of Reading” (Ways of Reading 1-18)</td>
<td>Introductions continued; Reading discussion; Conversation on academic writing; Introduce Mini-Assignment #1</td>
</tr>
<tr>
<td>Tuesday, Sept. 8</td>
<td>Reading: Joshua Foer, “The End of Remembering” (160-175) <strong>Writing: Mini-Assignment #1</strong></td>
<td>Introduce Assignment #1; Coming to Terms with Foer; Plagiarism talk</td>
</tr>
<tr>
<td>Thursday, Sept. 10</td>
<td>* Note that the last day to add/drop via Peoplesoft is Monday, Sept. 14</td>
<td>Reading: Alison Bechdel, “The Ordinary Devoted Mother” (72-111) Share ideas from writing; Work with Bechdel</td>
</tr>
<tr>
<td>Tuesday, Sept. 15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday, Sept. 17</td>
<td><strong>Writing: Draft of Essay #1 (bring two copies)</strong></td>
<td>Sample paper review; Peer review of drafts</td>
</tr>
<tr>
<td>Tuesday, Sept. 22</td>
<td></td>
<td>Draft workshop</td>
</tr>
<tr>
<td>Thursday, Sept. 24</td>
<td><strong>Writing: Final Draft of Essay #1 (due on Husky CT by Saturday night)</strong></td>
<td>Process note; Introduce Assignment #2; Introduce Mini-Assignment #2</td>
</tr>
<tr>
<td>Tuesday, Sept. 29</td>
<td>Reading: Edward Said, “States” – online edition [Use electronic classroom or photocopies as needed.]</td>
<td>Coming to Terms with Said</td>
</tr>
<tr>
<td>Thursday, Oct. 1</td>
<td><strong>Writing: Mini-Assignment #2</strong></td>
<td>Present Mini-Assignment #2 to peers; Using images in writing</td>
</tr>
<tr>
<td>Tuesday, Oct. 6</td>
<td><strong>Writing: First Draft of Essay #2 (due on HuskyCT by Tuesday night)</strong></td>
<td>Project presentations; Sample writing group feedback</td>
</tr>
<tr>
<td>Date</td>
<td>Work Due</td>
<td>In-Class Work</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Thursday, Oct. 8</td>
<td>* Please note that DFUN grades are due Friday, Oct. 9</td>
<td>Writing Group conferences (room TBA)</td>
</tr>
<tr>
<td></td>
<td>Send feedback to group partners; Prepare conference materials</td>
<td></td>
</tr>
<tr>
<td>Tuesday, Oct. 13</td>
<td><strong>Writing: (Revised) Abstract of Essay #2</strong></td>
<td></td>
</tr>
<tr>
<td>Thursday, Oct. 15</td>
<td><strong>Writing: Final Draft of Essay #2 (due on HuskyCT by Saturday night)</strong></td>
<td>Process note; Introduce Assignment #3</td>
</tr>
<tr>
<td>Tuesday, Oct. 20</td>
<td>Reading: primary text for Assignment #3 and short companion piece of instructor’s choice</td>
<td>Information Literacy workshop (Undergraduate Research Classroom, Homer Babbidge Library)</td>
</tr>
<tr>
<td>Thursday, Oct. 22</td>
<td>Reading: primary text for Assignment #3, part two</td>
<td>Possible second day of Information Literacy; Mid-semester evaluation</td>
</tr>
<tr>
<td>Tuesday, Oct. 27</td>
<td><strong>Writing: First Draft of Essay #3 (due on HuskyCT by Saturday night)</strong></td>
<td></td>
</tr>
<tr>
<td>Thursday, Oct. 29</td>
<td>* Please know that the last day to add/drop a course is Monday, Nov. 2</td>
<td></td>
</tr>
<tr>
<td>Tuesday, Nov. 3</td>
<td></td>
<td>Individual or writing group conferences</td>
</tr>
<tr>
<td>Thursday, Nov. 5</td>
<td></td>
<td>Individual or writing group conferences</td>
</tr>
<tr>
<td>Tuesday, Nov. 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday, Nov. 12</td>
<td><strong>Writing: Final Draft of Essay #3 (due on HuskyCT by Saturday night)</strong></td>
<td>Process note; Introduce Assignment #4</td>
</tr>
<tr>
<td>Tuesday, Nov. 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday, Nov. 19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Work Due</td>
<td>In-Class Work</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Tuesday, Nov. 24</td>
<td><del>THANKSGIVING BREAK</del></td>
<td></td>
</tr>
<tr>
<td>Thursday, Nov. 26</td>
<td><del>THANKSGIVING BREAK</del></td>
<td></td>
</tr>
<tr>
<td>Tuesday, Dec. 1</td>
<td>Writing: First Draft of Essay #4 (bring two copies)</td>
<td>Peer review</td>
</tr>
<tr>
<td>Thursday, Dec. 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday, Dec. 8</td>
<td></td>
<td>Course evaluations</td>
</tr>
<tr>
<td>Thursday, Dec. 10</td>
<td>Writing: Final Draft of Essay #4 (due on HuskyCT by Friday night)</td>
<td>Process note</td>
</tr>
<tr>
<td>Tuesday, December 15</td>
<td><del>FINALS</del></td>
<td></td>
</tr>
<tr>
<td>Thursday, December 17</td>
<td><del>FINALS</del></td>
<td></td>
</tr>
</tbody>
</table>
BRIEF ASSIGNMENT DESCRIPTIONS

ASSIGNMENT #1: THE NARRATED SELF

Texts

In this essay, students will work with Foer and Bechdel in order to come to terms with the issues these texts address surrounding memory and self-creation, the limits of the self, and our relationships with others. They will be asking why and how these texts navigate issues of one’s self-narration, why have these authors made the textual choices they have made, and what the implications are of those choices for our reading and writing—and self-creation. Students will explore in specific, precise ways how identity is negotiated through the self-narration of memoir, essaying, and academic writing.

ASSIGNMENT #2: NARRATING OTHERS

Texts
- Said, Edward, “States” (online resource).
- A media or social media text of student’s choice.

This project provides an opportunity for students to consider the ways images and texts narrate the lives of others and confer or deny legitimacy to those others. Working with Said’s “States” and a text of their choice from media or social media sources (and incorporating Bechdel and Foer as desired), students will explore in specific, precise ways how identity is negotiated in those texts—and particularly the identity of other selves, communities, and cultures.

[SUGGESTED] ASSIGNMENT #3: VOICES FROM THE CONTACT ZONE

Texts
- Pratt, Mary Louise, ”Arts of the Contact Zone.” pp. 317-337.
- A text of student’s choice.
- Two peer-reviewed secondary sources of student’s choice.

This assignment asks students to choose a text which they see as operating within a “contact zone” and examine the implications of its engagement with speakers from across strata of power. Students will use Pratt’s critical vocabulary to ask about their chosen text questions, such as: who “created” this text, and for whom? How is the author adapting the language of his/her audience? Is he/she expressing resistance to the dominance of his/her audience? In what ways does this text make an argument for the legitimacy or belonging of its subjects? Students’ essays will ultimately make an argument about the ways specific texts narrate or resist relationships of power within contact zones.

[SUGGESTED] ASSIGNMENT #4: WORD.

Texts
- Contextual research from cultural, news or historical sources.
This assignment invites students to return to their earlier work with Foer, Bechdel, and Said and their thinking about how textual and visual representations reflect and negotiate the way we see ourselves and others, by considering the fraught power of individual words and the ways they complicate our constructions of knowledge and lives. Following David Foster Wallace’s claim that language is always political, students will choose a term and explore its cultural, historical, and/or social definitions through contextual research. By assembling several definitions of their chosen words, they will bring to light tensions in the word’s field of meaning, produced by semantic negotiation among various groups.
Coming to Terms
For this response paper assignment, please do the following things:

1. Locate a passage (not longer than 2–3 sentences) in Joshua Foer’s “The End of Remembering” that you found particularly interesting, engaging, difficult, or problematic.

2. Type out your chosen passage.

3. Annotate the passage (i.e., mark and define unfamiliar words, mark aspects of the text that stood out to you and make notes on why these parts of the passage caught your attention).

4. In response to your reading of Foer, write one page considering some of the following questions (but, of course, you don’t have to address all of these):
   - What formulations were new to you?
   - What words or seeming contradictions were particularly difficult for you?
   - How does the passage you’ve picked out work in aid of Foer’s larger project (questions of memory, identity, and the self)?
   - What is he bringing in from external sources, and how does he make of those other voices, texts, and facts?
   - How do those voices, texts, and facts further his thinking about memory?

5. Bring a hard copy of this assignment to class. We’ll be using it in class to generate discussion (so, be prepared to discuss your work), and then you’ll be handing it in to me at the end of class.

Length: About 1 page (300 words), double-spaced. Times New Roman font. 1-inch margins.

Due: Before class, 9/8 or 9/9
English 1010-xxx
Essay #1: The Narrated Self
Instructor xxx

Texts

Goals
By working closely with the textual details and larger projects of Foer and Bechdel, you will make a sustained argument grounded in your deliberate renderings of these texts.

The Narrated Self
In this essay, you will place Joshua Foer’s “The End of Remembering” in conversation with Alison Bechdel’s “The Ordinary Mother” in order to make a claim about the issues they address surrounding memory and self-creation, the limits of the self, and our relationships with others. In other words, you will be asking why and how these texts navigate issues of one’s self-narration. Why have these authors made the textual choices they have made, and what are the implications of those choices for our reading and writing—and self-creation?

Consider building upon the thinking you did for Mini-Assignment #1. How might these texts propose different ways in which the self is created through memory, and what do you see as the limits or overlappings of the two propositions? Taking your bearings from what you have found in Bechdel and Foer, put forward your own argument about the role of memory and representation in identity formation.

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about the limits and workings of the self through memory and text. Successful essays will carefully render specific textual passages and details working to extend and support the claims you make. As such, your project should be built around three primary, related contributions:

- your specific observations about Foer’s and Bechdel’s texts
- the implications of those observations
- and an explicit articulation of why all of this matters to your readers.

Don’t be afraid to take some risks in this first major assignment. For your work to matter to readers, you will need to consider how your work challenges or interrupts obvious patterns of thought.

Length: 6-7 pages (1,800-2,100 words), double-spaced. Times New Roman font. 1-inch margins.

Due dates:
Rough draft (5+ pages) due 9/17 or 9/21
Final draft (6–7 pages) due 9/25 or 9/26
Exile is a series of portraits without names, without contexts. Images that are largely unexplained, nameless, mute.
— Edward Said, “States”

Image and Text
First, find an image from a traditional media or social media representation of a recent event that interests, startles, surprises, or concerns you. Plan to bring it to class to share and discuss. Second, write a brief critique that (1) describes what is represented in the image, and (2) explains how the image constructs or alters the textual “news” narrative of its source. That is, consider what is happening in the frame, why the photographer may have made the choices they did when taking the photo, and in what ways the image shifts your understanding of what is reported in the text itself.

Be sure to select an image (and write a critique) that you will be able to incorporate into your next major essay assignment.

Length: About 2 pages (600 words), double-spaced. Times New Roman font. 1-inch margins.

Due: Before class, 9/31 or 10/1
English 1010-xxx
Essay #2: Narrating Others
Instructor xxx

Texts
• Said, “States” (online resource).
• A media or social media text of your choice.

Goals
By closely engaging with one in-class text and an additional text of your choosing, you will develop an essay that advances a claim about how and why textual and visual representations of the world offer or deny legitimacy. This project will be built on sustained examination of textual and visual evidence.

Option 1: Begin by looking at a specific visual or textual representation of people in the news, and consider the ways that representation offers, denies, or constructs conditions of legitimacy for them as individuals, communities, or states. Who gets to be a legitimate member of the community, how do we know this, and why? How and why is legitimacy, statehood, or inclusion denied? Use Said’s essay as a lens to develop a specific argument about the process of legitimation at work in the text that you have chosen. Explore one or more of his pairs of terms—presence and absence, mobility and insecurity, dislocation and location, statelessness and exile—as a way of considering what is lost and what is gained in our textual representations of one another.

Option 2: The medium of each text we’ve considered in class is different—one employs photographs, while another involves sequenced panels, while yet another uses only text—but all three texts represent the self and others in specific ways. How does the question of legitimacy and others change when the form of representation changes? Consider how the framing of text with images affects our perception of legitimacy and identity. Why and how does Said use photographs in his essay, and what is lost and what is gained through those choices? What formal or generic choices does your selected outside text make, and what are the implications of those choices on the way legitimacy is communicated or represented?

Evaluation
I will evaluate essays by considering the success of your sustained engagement with textual and visual evidence and how this work builds toward and develops your specific argument about the ways representations mediate our understanding of others. Successful projects will be built around three primary contributions:
• your specific observations about Said’s essay and your other text
• the implications of those observations as regards how we read your selected text and what it communicates to us
• and an explicit articulation of what this means in terms to your readers’ understanding of how visual and textual representations narrate what we know or imagine of others’ identities.

Length: 6-7 pages (1,800-2,100 words), double-spaced.
Due dates
Rough draft (5+ pages) due 10/5 or 10/6
Final draft (6–7 pages) due 10/16 or 10/17
English 1010-xxx
[Suggested] Essay #3: Voices from the Contact Zone
Instructor xxx

Texts
• Pratt, “Arts of the Contact Zone.” pp. 315-330.
• One primary text from a contact zone of your choice.
• Two peer-reviewed secondary sources that engage in a conversation about this contact zone.

Goals
After assembling a network of texts, you will represent and intervene in an ongoing conversation about language and power. Using your inquiries, the voices of others, and primary textual materials, you will contribute to a larger critical field, pushing it forward with your sustained argument.

Voices from the Contact Zone
In her essay, Pratt seeks to reimagine spaces in which groups of unequal power come into contact, whether racial or linguistic majorities and minorities or teachers and students. For this assignment, you will choose a text which you see as operating within a “contact zone” and examine the implications of its engagement with speakers from across strata of power. Your text could be a work of literature, music, art, film, or anything else; the one requirement is that you must be able to find secondary literature that pertains to it. Your secondary sources need not address the exact text you have chosen; for instance, if you were to write about Langston Hughes’s poem “I, Too” as a text from the contact zone, you could look for books or articles about Hughes or the Harlem Renaissance that help you address what you see in that poem.

Expand our understanding of the “contact zone” by exploring how and why the text you have chosen communicates in a heterogeneous space. Undertake a close rendering of your text, and consider how Pratt’s essay helps you understand it. Pratt’s critical vocabulary—the “literate arts of the contact zone,” such as autoethnography, parody, and transculturation—may help you address the issues of representation and negotiation of power at stake in your text. Position yourself in the critical conversation about this text by engaging with two other scholars’ approaches to this text or its themes. Work with Pratt’s and the other scholars’ arguments as you develop your ideas. If these texts challenge your ideas, formulate a response to them.

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about the ways specific texts narrate or resist relationships of power in contact zones. Successful essays will:
• carefully render specific textual passages and details working to extend and support the claims you make
• situate your inquiries about relationships of power within an ongoing critical conversation by assembling a network of scholarly voices that speak to each other on your topic
• and advance a claim about the way your selected text represents negotiations of power.

Length: 7–9 pages (2,100-2,700 words), double-spaced.
Due dates:
Rough draft (6+ pages) due 10/30 or 10/31
Final draft (7–9 pages) due 11/13 or 11/14
English 1010-xxx
Instructor xxx

Texts
- Contextual research from cultural, news or historical sources.

Goals
After assembling an archive of textual and lexical evidence, you will place various definitions of a word alongside your careful rendering of Wallace and your earlier thinking about texts and authority to represent and intervene in an ongoing conversation about words, identities, and power.

Word.
In “Authority and American Usage,” David Foster Wallace’s assigned task is to review A Dictionary of Modern American Usage, yet the essay is much more an exploration of language usage, ethics, and power. All semester we have engaged in related discussions of how our relationships of power and identity are negotiated through language. This assignment invites you to slow down your reading of texts and consider the fraught power of individual words and the ways they complicate our constructions of knowledge and lives.

For this essay, you will choose a term and explore its cultural, historical, and/or social definitions through contextual research. By assembling several definitions of your word, you will bring to light tensions in the word’s field of meaning, produced by semantic negotiation among various groups. Return to your earlier work with Foer, Bechdel, Said, and others to consider how our representation of the world through language reflects the way we see ourselves and others. Wallace argues that usage is always political; your project is to identify how your word is or has become political. How and why has your word come to hold different meanings—and why does it matter to our understanding of how language narrates lives?

Evaluation
I will evaluate essays for their specific and sustained arguments about how tensions in the usage of words reveal and reorganize relations of power. Successful essays will:
- use careful rendering and discussion of lexical evidence to formulate a claim regarding the social or linguistic significance of your project
- engage with course texts to situate your inquiries about relationships of power within an ongoing critical conversation and continue discussions concerning the definition and redefinition of lives through language
- make explicit to readers the consequences of your argumentative historical rendering of this word

Length: 7–9 pages (2,100–2,700 words), double-spaced.

Due dates:
Rough draft (6+ pages) due 11/30 or 12/1
Final draft (7–9 pages) due 12/11
The First-Year Writing program at the University of Connecticut aims to cultivate student writing driven by “projects” rather than mere “thesis statements.” But what does this really mean? In short, student projects—indeed, most academic projects in the humanities—may be developed by establishing and articulating four key aspects of academic writing: the area of inquiry, the approach, the reading, and the contribution.²

We want to see evidence of these four aspects in our students’ work throughout the semester. We also find that outlining these different components helps to demystify the process of academic writing for many students. While students often find choosing a “topic” or “theme” to be quite simple, many struggle to turn this topic or theme into a piece of productive inquiry that expresses both their ideas and why they matter. Rather than encouraging general or abstract speculative thinking, prompting students to focus on the four categories below can provide some ways to pursue ideas without wandering too far from direct, purposeful thinking.

**THE AREA OF INQUIRY**
Projects have a clearly defined field of inquiry that explains the scope of the essay and the motivations behind it. Some like to formulate this as a question, but it doesn’t have to be; it does, however, locate the discussion of what is in question. It addresses what drives the essay, what the student is writing to discover or work out.

**THE APPROACH**
Projects usually are framed, in one way or another, by a larger conversation. Is the author using a specific framework or applying an important theory? Is the relevance of the angle, or “lens,” being used clearly expressed? Does the author note what is gained and what is lost when the textual/visual material is viewed in the chosen way?

**THE READING**
How does the author take the reader through the textual/visual material to build a case? What sorts of evidence are being used? Is the author offering a slow and careful reading of specific moments or images? Does the author demonstrate a sincere engagement with the material being investigated?

**THE CONTRIBUTION**
To what end is this work being done? What does this project add that is not already here? What is fresh or new about this discussion? Is this contribution clearly articulated as an intervention? What are the stakes involved in this work?

² The term “project” connotes an evolving collection of both material objects (texts, specific formulations, drafts, the “matter at hand,” etc.) and more abstract elements (e.g., ideas, theses, or forms). A project usually includes a thesis of some sort, but it includes, too, the materials gathered to work toward and through that thesis. “Project” generally describes something more capacious and potentially generative, and we prefer it as a counter to students’ anticipation that writing happens only once one has formed a “strong thesis.”
THE SHAPE OF THE SEMESTER

For some incoming instructors, this might be your first time teaching. For others, you might be coming in with more experience, but need a space to try out UConn’s First-Year Writing pedagogy for the first time. In order to alleviate some of the pressures and stresses that the beginning of the semester generates, we have built two baseline syllabi that shape the first six weeks or so of the course.

We have structured the first half of the semester, providing due dates, reading schedule, and the first two assignments for each track. We have also provided suggested assignments for essays three and four; you may want to use these, adapt these, or create your own.

We have also generated the language of the syllabus, which is the same regardless of which track you choose. While the major components of the course are locked in (25–30 pages of revised, polished prose, typically generated with four major, revised essay projects), you are free to adapt the tone of the syllabus to create the course you are most comfortable with.

As you plan your course, consider

- the ways the course builds toward the drafts. Allow time for reading, brainstorming, response writing/coming to terms writing before the first draft is due.
- the time allotted for revision. Revision is extremely important to the work of First-Year Writing, and we recommend spending three or more days working through revision of each major essay.
- moments where you can bring in other texts to help frame discussion or ground theoretical considerations with concrete evidence.
- ways to help students build and benefit from the community of writers comprised of their classmates.
- your course vocabulary and how you introduce and reinforce the terms your students use to envision and describe the work of writing.
- places in the syllabus where you can tailor the language and policies for your distinct course (electronic policies, grading, electronic vs. paper submissions, warnings about difficult texts).
- how the suggested assignments of the second half of the semester often revisit and revise earlier encounters with texts (like Appiah, Butler, Foer, or arguments about visual culture). As you think about the life of your course after the baseline syllabus tapers off, consider the relationship between “units” as cohesive and furthering the field of inquiry rather than as discrete, individual sets of weeks.
In your first semester teaching at UConn, you will be assigned an English 1010 (Seminar in Academic Writing) course and will be asked to teach from the sequence materials. In future semesters, however, you will have the choice of English 1010 or its sibling course English 1011, which relies more on literary (rather than interdisciplinary) texts. You will also have free reign over what texts you choose to assign—and there are options! Current and previous instructors have used everything from standard *Ways of Reading* essays to pop songs, graphic novels to Middle English poems, Renaissance plays to *The Wire*, and from Chaucer to *Buffy*. There are few limits to the kinds of texts you select to work with in your 1010/1011 course; what matters is what you do with those texts.

One of the most significant features of UConn’s First-Year Writing program is the philosophy of writing through texts. This means that, rather than writing about texts, we ask our students to use course readings as bases for discussion, analysis, and exploration. The Director and Associate Director of First-Year Writing have recently put it this way:

> What do we mean when we ask students to “engage with texts”? What does engagement look like if it is something other than summary or reference? … Course texts are crucial in FYW courses, but students are doing more than merely summarizing or representing these readings. Student writing that provides more than just response or commentary or even interpretation is writing that explores the potential of texts for new uses. (see *Throughlines*, page 46)

Your course should never be a “literature course,” focused primarily on a specific genre or period or content matter. It should also not be a course in which “readings” happen, and writing happens, but never the twain meet. Rather, it should be a course focused on writing, using texts as the place to ground and begin that writing. Students need to see their writing as occurring within a larger, ongoing network of information and communication, and the texts they read or study in your course are part of that network. Having materials that inspire weighty conversation and call students to problematize their thinking will create the space needed for dynamic and complex writing.

What you want, then, are texts—whether literary, interdisciplinary, or other-ary—that challenge students’ preconceived notions about the world, that ask more questions than they answer, that don’t necessarily lead to easy “black and white” responses or that challenge those initial responses, and that work with each other to present complex ways of seeing or responding to the world through writing. It can help, too, to have at least one text that frames or presents terms for consideration and potential use. *Ways of Reading* texts are especially good at providing both problematizing material but also clarifying, organizing terms. Usually choosing one or two main texts per major essay is best; additional (often shorter) texts can supplement and complicate the main text. Too many texts per major essay can overwhelm your students and cloud the conversation. Ideally, the texts in each unit or major project will speak to each other across the semester, so students find themselves not only responding to the material they have just read but also to their own evolving thinking as the weeks and drafts progress.
So, how do you choose the texts you want to teach? Here are some ideas about assembling course texts:

- Create a theme. Many instructors organize their courses around a set of related texts. Your theme might be a broad topic such as education or human rights, a motif such as detection or villains, or a more focused social issue such as countercultural movements or food and culture. Anthologies like *Ways of Reading* (and there are countless others available in the FYW Office) offer examples of themed sequences, which you can use as is, adapt, or discard entirely to create your own.

- Don’t create a theme. The texts in anthologies are flexible and complex; it’s easy to find connections among any combination of them. Some crafty instructors will choose texts, imply all semester that the theme is hidden, and ask students to determine one as the semester progresses. (Theme or no theme, all essay assignments should be sequenced or build off each other.)

- Ask experienced instructors for suggestions. If you find a text in one of the anthologies that appeals to you, find out who has taught that text before and ask which other texts might work well with it. They might also give you suggestions of assignments or activities.

- Build the course around texts that you’re interested in working with. Some instructors choose texts they enjoy and think their students will enjoy as well. Others incorporate texts they find troubling or distasteful in order to show multiple perspectives and stimulate discussion.

- Don’t be afraid to teach texts that you don’t know well or that are outside your areas of academic interest. You’re not expected to be an expert in the course texts, and the course functions better when you are learning alongside your students.

- *Skim* the anthologies thoughtfully. You can often tell within a few paragraphs whether a text’s content will relate well to the rest of your course.

- Use some texts as the “main course” and others as “side dishes.” Often, instructors will use a longer or more challenging text as the focus of a unit of study and then supplement it with shorter pieces that enrich or complicate the main text. Placing chapters or portions of books into electronic course reserve (available to students as PDFs) is a fairly easy process. If you want to show a film, you can reserve a film viewing room in the Babbidge Library. Or maybe you want to use a YouTube clip, a song, or a poem projected in your classroom.

- Don’t be afraid to use literary texts in 1010 or nonfiction texts in 1011. Most instructors have done both at some point. Using a variety of genres can keep students engaged, and texts that explore similar themes in different ways can illuminate one another.

- See everything as a text. Personal experiences, observed settings and people, artifacts, and student-produced texts (such as photographs, poems, case studies, and their own essays) can generate enthusiastic discussion and analysis.
The best First-Year Writing assignments ask for projects with an emphasis on process and development. They articulate the instructor’s priorities while remaining open to a range of responses and ideas. Successful assignments establish a context for the assigned writing and make expectations explicit. Finally, strong assignments ask students to address their purpose for writing.

English 1010 and English 1011 are both academic writing courses that emphasize how academic writers work with the texts of others in order to engage in various forms of academic inquiry. “Texts” in this context includes not only written documents, but also anything that can be read and interpreted, including visual documents, objects, people, or places. The governing assumption of these courses is that we write academic prose to investigate aspects of the world that we wish to better understand. Effective assignments require that students do something with their reading beyond basic persuasion or literary criticism.

The following guidelines were based on a 2009 assessment that read every assignment from every instructor, accompanied by two papers written in response to each assignment. The major conclusion was that more intellectually challenging assignments tended to result in superior papers.

We find that successful First-Year Writing assignments tend to do the following:³

GENERAL GUIDELINES

- Present the student essay as a communicative act in which reader, texts, and audience all participate.
- Contribute to a critical literacy specific to the class that develops across assignment sequences.
- Are part of a sequence.
  - Sometimes a set of small (“feeder”) assignments lead into a larger assignment by asking students to come to terms with a text in a way that a major paper will build on or complicate. (They may, for example, build as they construct a familiarity with a particular author’s work, a particular text, or a particular subject matter.)
  - Major papers should build on one another, by asking students to use skills practiced in a previous assignment.
- Combine texts in ways that resist formulaic readings (not compare/contrast two texts or agree/disagree with a text) in favor of arguments that problematize a text rather than explain it. (Close readings ought to be eschewed insofar as they focus on reproducing a text’s ideas, but can definitely be used to build or support the student’s own argument.)
- Prompt students to explore the implications of their argument, often by asking “why” questions more than “what” or even “how” questions.

³ Note that not all of the bullet points apply to every assignment.
- Encourage divergent rather than convergent student responses. Ideally, there should be an infinite number of arguments that a student could come up with in response to an assignment.
- Ask students to test the concepts from their readings to determine the possibilities and limitations of those concepts.
- Encourage students to develop a focus (or “thesis” or “controlling idea” or “argument”) in the process of developing their paper rather than at the beginning.
- Encourage students to take risks in pursuit of their inquiry and projects. This may sometimes eclipse organization and polish, especially in “feeder” assignments, informal writing, or earlier in the semester.
- Leave room for students to develop their own complex projects, while providing steps to take, common pitfalls to watch for, things to remember, and possible points of entry.
- Require that literary and popular texts be situated historically, culturally, critically, etc., so assignments shift the student’s project from writing about the text to writing through the text. Incorporating secondary readings (especially critical or nonfiction texts) often facilitates this work.

**PRACTICAL GUIDELINES**

- Ask students to use more than one text (though one text may be the student’s choice). Added benefit: this will encourage ethical scholarship and help prevent plagiarism.
- Model academic conventions. Where relevant, assignments should include titles, in-text citations, headings, works cited, etc.
- Create visually appealing and logically organized prompts that
  - Possess sections
  - Use different fonts and images
  - Use a combination of bullet points and detailed paragraphs
  - List practical considerations (due dates, list of texts, page length, citation format, etc.)
  - **DO NOT TRY TO SHOW THAT EVERYTHING IS IMPORTANT BY WRITING EVERYTHING IN ALL CAPS, BOLD, OR UNDERLINED!**
- Explain how the essays will be evaluated.
- Prompts can be surprising, questioning, maybe even astonishing, but they should not be bewildering.
- Assignment prompts are not unreviseable contracts. In collaboration with students, instructors may revise assignments in ways suggested by students’ interests and class momentum.
- Assignments should be limited to a reasonable number, usually four major projects in a semester.
- Define tasks and processes
  - Incorporate the vocabulary from class to describe analytic tasks. For example: “lens” and “artifact”; “analyze,” “interpret,” “apply,” “refine,” “extend,” “reflect,” and “counter”; etc.
  - Offer students ways to think about their processes.
  - Specify learning outcomes or writing goals.
- Make sure that if you include a list of questions in your assignment prompt, it is clear that students are not meant to answer all the questions or respond to them in order. Emphasize that they are meant to be used as a way of beginning thinking and formulating an argument.
GUIDELINES FOR USING PERSONAL EXPERIENCE, VISUAL TEXTS, AND CREATIVE TEXTS

- When giving assignments that ask students to reflect on personal experiences, it is often helpful for students to turn their experiences into texts (e.g. write a narrative) before analyzing them.
- Additionally, an assignment should ask students to situate their experience in relationship to course readings so students can make something new of both their experiences and the course texts.
- Students should be encouraged not to “apply” a whole text to their experiences (or vice versa), but to focus on particularly useful concepts within the reading.
- When using visual texts (films, photos, comics), it is especially important to give students a critical vocabulary for analyzing these texts.
- When offering a creative option, it is important that the creative task respond to a work of literature in a critically informed way. The assignment should require an accompanying reflection that analyzes the “conversation” between the original literature and the student’s creative work.

GUIDELINES FOR USING RESEARCH

- Although research plays a role in FYW courses, we do not generally assign a “research paper.” Rather, research serves as a component in an assigned writing project. See the Information Literacy guidelines on page 140 for more information.
- Don’t assume students know how to develop topics. Lay out a process so they can understand the methods and goals of research.
- The most successful research assignments ask students to find a limited number of texts that will serve specific purposes in their projects, such as providing cultural/historical contexts, as opposed to accumulating facts or summarizing all of the scholarship on a particular topic.
- Make sure students understand how to use critical sources in their own writing rather than simply consulting literary critical articles. This is not a matter of simply agreeing or disagreeing with a critic but analyzing the critic’s argument, method, and assumptions and putting different critics in dialogue within the student’s own paper.
- The best research assignments allow students to develop their own projects in relationship to the content discussed in the rest of the course. The students’ research can then extend, complicate, or scrutinize commonly discussed texts and concepts of the course.
STUDENT WRITING IN THE CLASSROOM

When you and your students are together in class you have the opportunity to collaborate, render/map texts, ask questions, and, of course, write. Student writing is, in fact, integral to the work of class time. How, then, might student writing be generated in and circulated throughout the class and the semester? Below are a few general ideas for class that can be tailored to a variety of texts and assignments. This is only a starting place; often the best classroom practices evolve organically from your class’s needs and interests and the texts and projects assigned. Your colleagues, your own experiences, and the FYW office and website are all additional resources for more specific ideas to work with student writing during class time. The following ideas for class time are loosely divided into reading and writing tasks, but many could be used for either task or combined, as reading and writing always overlap in the FYW classroom.

COLLABORATING WITH TEXTS

1. **Questions for classroom conversation:** Assign students to bring three questions emerging from the reading to class. For each question, ask them to quote three separate passages, phrases, or keywords from the text to interrogate and explore. Then you can use them as prompts for individual in-class writing. Alternatively, develop your own reading questions to generate conversation and/or act as a prompt for written response. For small-group collaboration, consider having them write their answers or thoughts on the board, or upload written group work to HuskyCT. By requiring written response, the conversation about texts can be grounded in writing.

2. **Focused free-writing as a prelude to group response:** You can ask students to write in-class as a way to explore readings and get students thinking independently, as part of a write/pair/share activity, etc.

3. **Unpacking difficult passages:** Prepare a handout with difficult passages from the text and assign them to different groups, or ask students to select the difficult passages. After discussing the passages in groups, ask students to present their discoveries to the rest of the class.

4. **Close reading a song or music video:** This can be an excellent “feeder” activity toward a larger writing project and an interesting way to apply close reading to a familiar text. The instructor can start by demonstrating how to close read and then let the students take over, or they can have students choose their own song or music video to analyze.

5. **Reverse outline:** Ask students to create a reverse outline of the reading using questions like: Where is the agenda, the method, and the evidence? Is it linear? Does the text present a compelling argument, or an interesting idea? You could do this individually, in groups, or together as a class.

6. **“One-minute papers”:** At the end of a class session, you can ask your students to write short responses to questions like: What was the one big idea or new insight you take away from today? What is still confusing for you right now?

7. **Acting as scribe:** In any class situation, your converting of in-class comments to writing on the board or on a screen registers students' verbal contributions as important course material to be explored and mined by the group.
WORKING WITH STUDENT WRITING

1. **Project statements on the board or projector:** At the rough draft stage, the entire class collaborates to strengthen the projects of 2-3 volunteers by considering how the project might be supported with class texts, how it contributes new knowledge, and how the writer might move forward in the essay.

2. **Anonymous project statement feedback:** At the rough draft stage, have your students type or write out a description of what makes their current project matter (anywhere between one sentence and one paragraph, depending on the stage in the writing process) in a blank Word document or write it at the top of a blank sheet of paper. What is it about the project that makes a contribution to our course question or theme? Have students circulate to anonymously write at least one question or suggestion under their classmate’s project statement.

3. **Writing about their own writing:** At any stage in the writing process, you can ask your students to reflect on the writing they have done so far, using the following prompts for in-class, informal, ungraded writing: What counter-interpretations might work against your emerging claims? What personal investment do you have in this issue? Why does your argument matter? What are you struggling with most as you approach the draft? How does how you are writing aid (or complicate) your answers to these first questions? You can discuss these essays as a class or in small groups (or not).

4. **Paired read-alouds:** Pair students and have them read each other’s papers aloud, not their own. Paired read-alouds can be used at different points in the drafting process for different purposes. With a rough draft, you can ask: Does the new set of eyes see more places to push the project further? Places where the evidence is unclear? Where more textual support is needed? At a more polished stage, read alouds can highlight fluency, sentence structure, and grammatical errors.

5. **Working with other voices:** Have students highlight all the material borrowed or quoted from another source (including their own previous projects) in their essays in one color, and in a different color highlight all the places where they respond to or analyze those passages. Then ask them to evaluate their own use of other voices or switch and discuss with a partner. Are the passages adequately unpacked, explained, and analyzed? Is the reader left hanging? Are there more quotations than the students’ own words? How does the student build on and revise or drop things he or she wrote about in the previous assignment?
Welcome to class. We’re going to be doing something a little bit different today, so bear with me and follow the directions on this sheet.

1. First, take about fifteen minutes to free-write some reactions to the chapters. Try to apply what you read to “real life,” as it were. Cover any ground you want, but do not duplicate the material for the short response essay you wrote for today. (You can do this on the back of this sheet, if you like to save paper, but feel free to not do so, if you like lines to write on.)

2. Now, write down three questions or points of discussion you would like to bring to the whole class. These can be anything you want so long as they represent substantive efforts to come to terms with the reading. At least one of them should go beyond the reading and attempt to apply it to the “real world.”
   a.
   b.
   c.

3. Once you have done this, form into a discussion circle in the middle of the classroom. I am not going to lead the discussion today, you are. You have all written three questions, so ask them of each other. Answer the questions each other ask. Respond to the points that you classmates bring up. Raise your hands and be polite to one another. If no one’s hand is up, the asker of the question may call on anyone he/she likes. I, too, must raise my hand in order to make a contribution, and I must wait as much as anyone else.

4. I used my trusty TI-83 calculator to randomly select a student to lead us off today; that is Edmund Bertram. If by some chance, Edmund is not in class today, Henry Crawford will lead us off instead. (If both of them are out today, it’s probably due to a polar vortex and class has been canceled anyway.) Note that this person is not responsible for guiding the whole discussion, just for getting it started.

5. I’m going to be monitoring the discussion at all times. Everyone should try to make a substantial input at some point. At the least.

6. Turn in your this paper (and your free-write, if it was separate) with your discussion questions on it before you leave. [*If this or any component of the day’s activity will be assigned a grade, clarify that for students somewhere on this handout.*)
APPROACHES TO RESPONSE AND REVISION

ENCOURAGING REVISION, NOT EDITING: HABITS AND BEST PRACTICES

Responses to student work can take multiple forms, including written and oral feedback. For each major paper assignment, instructors should provide written feedback to each student, which may but need not accompany an in-person conference. Overall, the focus of draft feedback should emphasize the projects students already have and how to develop the potential contribution each project is making. Therefore, when responding to student writing, consider establishing the following practices:

- Read through a student’s whole draft before providing feedback. This allows you to get a sense of their overall project and make priorities in your response.
- Read through the entire set of drafts from every student in your course before providing feedback to any of them. This allows you to consider trends in feedback that you might better address in class, rather than responding to the same or similar places in many drafts.
- Refer to the terms of evaluation established in your assignment prompt.
- Ask students to articulate, either in a process note or in-person, the type of feedback they would like to receive from both their instructor and their peers. While you may want to comment on more than these topics they suggest, this practice gives your feedback a clear direction.
- Consider requesting feedback from your students on the feedback you’ve given. That is, have them write a summary of what they understand about what your feedback conveys and to construct a revision plan that incorporates your suggestions, the feedback from their peers, and their own direction for their project.
- Don’t provide a grade on drafts, except as part of an engagement grade, and don’t tell students what you “would” give them on a rough draft, even if they ask. Our program values holistic revision of student work, and grading drafts can discourage students from revising.

BEST PRACTICES FOR WRITTEN FEEDBACK: COMMENTS AND ENDNOTES

- Most importantly, provide feedback on drafts that is generative rather than corrective. Discuss what you see, as a reader, to be the student’s project, and then provide feedback in ways that push the project forward through questions and suggestions. Lower-order concerns and sentence-level editing are necessarily low priorities when asking for students to make large-scale, holistic revisions of their work.
- Ground your feedback in what student’s writing is already doing, and read with an eye toward a student’s developing project. Encouraging the development of this project may mean that they will need to edit out large portions of the rough draft; having students write in excess early and often may help to assuage many students’ concerns regarding cutting down on something that they have written as they revise.
- Establish and maintain a clear vocabulary (on the syllabus, assignments, and class discussions) of your expectations and how you will evaluate student work, and use that vocabulary to comment on how students can revise their drafts. Refer back to this language and to the specific language on each assignment prompt as you provide feedback.
• Unlike this bullet point, don’t be too directive in your feedback. If students need more
direction, try to offer multiple strategies or suggestions for revision so they can take
responsibility for making active choices.
• Offer feedback as a reader of their work. Articulate the effects that certain sections of
their project have on an audience, and ask questions to push your understanding of their
text forward (as well as point them toward places to expand and clarify where a reader
might not yet be able to follow their argument). Engaging with specific moments in
their text, as a reader, ensures that comments not be interchangeable, but carefully
contextualized.

BEST PRACTICES FOR VERBAL FEEDBACK: INDIVIDUAL CONFERENCES

• When meeting with students one-on-one, have students first articulate their project to
you verbally (maybe even takes notes for them). You can then discuss how this project
was articulated in the draft and how they might revise with that project in mind.
• Keep in mind that individual conferences with students should have a different goal and
a somewhat different outcome than writing group conferences. In neither situation
should you provide the “last word” on a student paper, and in an individual conference,
you should allow the student to speak as much as possible (especially if you’ve already
provided written feedback).
• At the end of talking about a student draft, ask that student to rearticulate how they
understood your feedback as well as how they plan to revise the draft.
• Individual conferences can be valuable for discussing a final draft and the grade you’ve
assigned to it. Ask the student to take notes on your conversation, and take this
opportunity to talk through the essay and point to what worked well, what didn’t, and
what could be carried on in the next essay. Such a conversation will help situate an
essay grade in the larger context of written and verbal feedback.
The following tips build on several assumptions: that more effective and reflective learning is our foremost aim, not cleaner texts (this is akin to the writing center maxim that we are more about producing better writers than better writing); that the teaching of writing is a complex process that happens in a relationship; and that students must assume their responsibilities in that relationship. Teacher response should not only, or even mainly, justify a grade; it should not only, or even mainly, give students a step-by-step prescription for how to fix draft; it should, instead, get students involved in a conversation about their writing and help them carry out their own projects within appropriate disciplinary frameworks.

1. **Put more time and energy into formative comments on drafts than into summative comments on final submissions.** Formative advice sets an agenda for revision while students still have time to do something about it; evaluative or summative comments deliver judgments. These two kinds of feedback are often entwined, but our responses to drafts should tip toward formative advice while our responses to final submissions should tip toward summative feedback. Research tells us that students grow as writers more from formative than from summative feedback. Note: If you give lots of formative comments on a draft, you earn the right to give scant evaluative feedback on the final draft (a grade, or a sentence or two, or checks in a grid).

2. **Help students discern two or three priorities for revision.** Research tells us that when students receive a draft with lots of comments on it, they have a hard time determining what is most important. The result is often that they fix the sentence-level errors but avoid the macro-level concerns. In your responses, explicitly rank your top 2 or 3 priorities for revision: “The most promising thing I see here is… The two most important things to address as you revise are… As for style and editing, the most persistent pattern of error I see is… and to address that you should…” As that comment template suggests, you might also distinguish between priorities for global revision and for sentence-level editing. Be careful to avoid the game of telling students what to fix and how to fix it; instead, challenge them with tasks, questions, options, problems.

3. **Never line-edit an entire student text.** Do the first 20%, then stop. After that, put small checks in the margin to the right of each line to indicate how many errors are in a line. This speeds your reading and puts the responsibility for editing where it belongs: with the student. Research suggests that with the checks, students can find and correct about half of their own editing errors (and if they read the text aloud to themselves, they can usually do even better). If they have trouble finding the reason for some checks, they should seek help from you, a friend, or the writing center. Important note: Use the check system to signal only copy-editing problems (grammar, syntax, usage); you should still engage with the student’s ideas, use of evidence, organization, style, etc. throughout the draft.

For early drafts, why copy edit at all? Instead, focus on macro-level concerns (purpose, focus, organization, coherence of argument, etc.). A focus on sentence-level grammar and usage too early in the writing process can sabotage substantial revision. After all, why should you and the student work toward polishing a paragraph that might get cut out entirely because it doesn’t jibe with the purpose or structure of the paper? Attention to line
editing makes more sense once the purpose, content, and organization are set. Note: Be sure to announce why you’re not copy-editing anything at this point in the writing process and remind students that they remain accountable for a cleanly edited final draft. 15-minute individual conferences as a substitute for written comments are another productive, efficient way to respond to early drafts.

4. **Try marginal comments that emphasize a readership.** Rather than jotting brief judgments or commandments or praise in the margins, try comments that get students thinking about you and other audiences as real readers. Get them involved in a conversation about their ideas-in-process. Consider the following alternatives to typical marginal comments:

   - “awkward” → “I get confused here because…” or “The wordiness and repetition here will frustrate readers” or “Most readers will find this jump too jarring—you need to rearrange or insert a transition.”
   - “good” → “I like how you’ve narrowed your thesis compared to the earlier draft. Now the claim is actually debatable—academic readers can get their teeth into it.”
   - “no” or “weak” → “Most anthropologists will find the evidence in supporting this claim far too meager. Do you have anything else to back it up? If not, you’ll need to abandon or rethink the point”.
   - “Be specific!” → “Most sociologists will wince at your vagueness here—you seem to be hiding behind generalities or playing it too safe. If you sharpen your claim, they’ll take you more seriously.”

5. **Require students to do self-assessments.** Cover letters and process notes can prompt students to evaluate their own work, and most students (but not all) will do this surprisingly well, which speeds along your grading. The cover letters also contribute to a key learning goal: encouraging students to be better critics of their own work.

When submission time comes, require students to arrange their cover letter, final submission, drafts, peer review sheets, and sources all in one folder, in a prescribed order. This gives you a window on the development of the project across time, which allows you to comment on the student’s writing and revising process in your response; it also guards against plagiarism and saves you grading time by making all relevant documents quickly accessible.

**MORE TIPS**

- Find things to praise. If you don’t affirm what is working well in a paper, it could disappear from future drafts or assignments. Affirm what is going right or what seems promising as much as you critique what needs work.
- Distribute evaluation criteria or a grading rubric with your assignment. Students should know in advance how you will assess their writing.
- Call students on when they are playing it too safe, restating the obvious, listing points rather than building an argument, retreating to the 5-paragraph theme, etc. For example, jot “You seem to be playing it safe here. The best intellectual work involves risk” or “Try something harder.” You might even include a category for “taking risks” or “engaging high degree of difficulty” in your grading rubric.
- Remind students that their attention (or lack of attention) to style and proofreading is not just about enforcing rules; instead, it has real consequences. Alert them to the fact that even a few surface errors invite readers to question the intelligence and commitment of the
writer; editing errors also spark most readers to look harder for other problems in the paper. Do they really want to encourage a skeptical frame of mind in their readers (and graders)?

- Make explicit your “not even in the ballpark” standards—and stick to them! For example, if you require a 3 paragraph cover letter and students write two sentences, they’re not even in the ballpark: simply hand back the folder ungraded. If your grading rubric sets a minimal standard for alignment with the assignment or a required number of sources, don’t compromise with a C- or D if a paper falls below those standards: matter-of-factly return the paper and invite the student to revise for a passing grade.

- Responding to student writing need not always be done in writing. Fifteen-minute individual conferences, for example, can stand in for a page of written comments. And there is no need to duplicate your oral remarks with written comments—instead make the student responsible for taking notes during the conference.

- If totally flummoxed about how to respond to a paper, start by simply describing it or “saying back” what you see: “In your opening I hear you saying/doing ... And then you go on to... And then you seem to...”
OPTIONS AND STRATEGIES FOR PEER REVIEW

Because of the nature of the work we do in English 1010/1011, it is incredibly important that each student be able to discuss their writing—and not just writing in general—with their peers and their instructor throughout the semester. With classes of only 22 students and 105-minute class sessions, this becomes feasible. The FYW program asks that time be set aside for individual conferences or revision workshops of some kind for each major essay assignment. This doesn’t mean you should cancel class every other week (in fact, please don’t). It does mean that you can set up some regular class sessions as small group writing workshops, or “redirect” class for a week or two out of the semester and have each small group meet for a separate hour so that you can give all groups your full attention. It means, too, that you will want to set up at least a couple of 1:1 meetings with each student throughout the semester where you can talk about specific challenges or successes they are having in their writing, think together about drafting and revision strategies, look at particular passages of an essay that are troublesome or interesting, and discuss written feedback.

Regardless of what you plan as the “official” form of revision workshop for each essay (redirected class for writing groups, individual conferences between instructor and student, or large group workshop), you will want to factor in time for peer review at least once during every drafting and revision process, since this is a course built around collaboration and contribution, and students can’t do either in a vacuum. Indeed, it’s best to think of peer review not as a separate “requirement” of the course, to be checked off once per unit, but rather as a foundational component of the work of academic writing—circulation, conversation, feedback, and response.

WORKING WITH WRITING GROUPS

In a regular class, an instructor will help students work through texts, guide in-class writing assignments, and direct in-class peer review. She might select passages from a few students’ work that serve as examples of a writing issue with which many of the students are struggling or as an illustration of the range of moves students might make. The seminar stays focused on the craft of writing and guides students toward applying the insights to their own work-in-progress. A writing group meeting, on the other hand, functions like a small workshop in which students discuss one another’s writing while the instructor acts as a facilitator—managing time, asking clarifying questions, helping redirect if conversation gets off-focus. Modeling of good peer-review behaviors and strategies in class will help students learn to articulate what they see in each other’s work and offer valuable feedback to each other in small group meetings without the instructor having to step in or lead the conversation.

Most instructors ask all students to read and comment on group-mates’ drafts in the days before the meeting. Many instructors hand out a set of questions that peer reviewers must respond to, or ask for some other specific kind of response that can be turned in or handed to peers (thus avoiding the “I really liked your paper—it was really cool” response). At the meeting, the instructor might lead off by asking an opening question that students can jump in and respond to regarding their peer’s draft. Many instructors find that small groups of 4–5 students, meeting for about an hour (10–15 minutes on each draft) each, work best. Some instructors select the groups; others allow students to form groups themselves. Some instructors rearrange groups for each essay; others keep the same students together all semester. Some instructors prefer to have all groups meet simultaneously during a regular class session, while the instructor moves around among the groups; others prefer meeting individually with each group. You can decide which
methods work for you and your students; either way, the work done in small groups can be the most profound and game-changing of the whole semester.

Keep in mind that as the instructor, your presence in small writing group meetings should be that of the facilitator, not the teacher. Don’t be the last word in every conversation. If you offer feedback in this setting, keep it short; let the student’s peers’ voices be as loud as or louder than yours. These conferences should have a different goal and a somewhat different outcome than an individual conference between the student and you.

**PEER REVIEW AND CONFERENCING: THE WORK OF REVISION**

As mentioned above, the FYW program asks that time be set aside for individual conferences or revision workshops of some kind for each major essay assignment. As you plan your course schedule and seek to incorporate peer review, consider:

- modeling helpful peer review, or even the format and flow of the first writing group meeting, in class (this is highly encouraged!).
- using individual conferences as grading conferences (after a final draft) and writing group meetings as sessions to talk about the writing in progress (after a first draft).
- holding individual conferences rather than writing group meetings for the first and/or last papers of the semester so that you can talk about individualized writing goals for that student.
- having staggered due dates for both drafts and final papers based on when students’ conferences or meetings take place.
- what kind of draft is most useful for peer review in the context of writing group meetings: some instructors expect students to hand in a “polished” draft with clear argument, introduction, conclusion and which meets the required page length, while others accept more exploratory drafts that can be under (or over) page length. Whichever you choose, remember that “messy” is an important and useful starting place—and remember to make sure your students understand exactly what is expected of them.
- ways to encourage students to respond to the essays in circulation: some instructors have worksheets for students to fill out for each peer’s essay, others have students write cover letters or endnotes addressing their peers’ writing, while others don’t require them to come in with any formal writing so that they have to talk in order to earn participation credit.
- how you’ll follow up on what happens in writing groups and conferences: some instructors require students to write a response to the feedback after the fact to make certain that students are really reading and thinking about the feedback on their essays; many instructors spend at least one additional class day workshopping or revising drafts after a writing group day and before final drafts are due (strongly encouraged).
NUTS AND BOLTS OF WRITING GROUP WORKSHOPS

Here are some things to think about as you set up and prepare for writing group meetings:

- Do you want to provide a focus document, or set of questions for your students to follow in reading each other’s papers? Even if you value a more free-formed approach, what are the elements of each student’s paper that you want the workshop to respond to, and how will you get the students to make these kinds of comments?

- How do you want the small groups to work? Where and for how long? How will you ensure the time is structured appropriately (perhaps using a timer)? What role, if any, are you going to have in selecting the groups? How many students in each? Will you keep your students in the same groups for the semester or change them for each essay? Will you encourage or discourage friends from working together?

- Do you want to set separate meeting times for each group so you’re present for everything that transpires? Or do you want all groups to meet at the same time during regular class hours, so you can move among all groups as they meet but let them work more autonomously?

- It’s important to strike a careful balance between global concerns and local concerns. The small group workshop is best used to work on global concerns. In what space will students work on more local concerns such as sentence clarity and grammar? How will you model global feedback (and its importance) for students who think they're expected to give feedback on punctuation and sentence-level issues?

- How will you balance everyone’s voices? Your own versus your students? Students with strong personalities versus shyer students? The voices of the commentators versus the voice of the student that wrote the essay?

- How will you balance talking about individual student essays and helping the small group as a whole understand the expectations of the assignment better (where there is confusion or difficulty), reinforcing lessons learned in class, etc.?

- How will you get students to comment productively on each other’s essays? What will you do with general comments? Comments aboutdisliking or liking the essay? Comments on grammar? Comments that go offtangents about the content of the essay?

- Sometimes students come into conferences with concerns of their own which may or may not match our own priorities. How will you balance students’ writing agendas with your own?

- How will you ensure that students will actually remember and/or use the feedback they received in conferences? (For example, some instructors have students hand in revision plans before they rewrite essays.)

- How do you want to make your students accountable for the revision process? Will the conferences be graded themselves and according to what criteria (points for showing up, points for being on time, evaluations of the quality of participation, etc.)? Will you grade written feedback your students produce for each other? How will you hold your students accountable for late drafts, showing up to conferences late or not at all, or being unprepared to talk about the drafts?
OTHER WAYS TO INCORPORATE PEER REVIEW

Peer review doesn’t only belong in special workshop settings; it is a good idea to incorporate paired and group reading/writing/response projects in regular class sessions throughout the semester. The more that student writing can be in circulation, and the more that students can talk out their ideas with each other, the more successful everyone in the class will be at incorporating course texts in nuanced ways, writing critical and provocative arguments, and learning to offer feedback that strengthens the academic group as a whole.

Here are a few ways to incorporate peer review in a variety of moments in the reading/writing process. Keep in mind, of course, that in-class work and activities should arise organically out of the reading and writing happening at that moment; none of these suggestions should be taken as stand-alone activities merely to fill time.

- Have students work in sets of two or three to share their emerging topics/arguments and locate passages from course texts that are most effective and important for addressing those topics/arguments. (Often one student will have noticed what another student missed in a reading.)
- Have students prepare presentations on their emerging arguments to share with the class; then invite class members to offer connections or limitations they heard in the presentation. This allows students’ work to be more widely circulated than just with their small writing group.
- Put students in pairs or trios to respond to each others’ drafts just as they would in a writing group meeting, but at a different point in the drafting/revising process.
- Pair students with closely related essay topics/arguments and have them work out points of contention, intersection, and overlap between their two projects. Note: to avoid any possibilities of plagiarism emerging from such an activity, encourage students to (1) prioritize moments of tension or overlooking rather than overlap, and (2) cite each others’ essays as sources.
- Have students work in pairs to swap almost-final drafts and make “reverse outlines” or a map of ideas for each other’s essays. Then have them swap again and read the outline their peer created for them; usually there’s some difference between what a writer thinks she’s saying and what her readers understands her to be saying.
- Have students work in pairs to swap almost-final drafts and mark up moments where the logic of the essay falters, or moments where the transitions and connections between ideas are unclear.
OPTIONS AND STRATEGIES FOR PEER REVIEW
SAMPLE HANDOUTS: WRITING GROUP QUESTIONS

[Note: these examples were designed for specific classes. If you choose to use questions—either from these suggestions or developing your own—you should consider how you will encourage students to be responsive and collaborative (rather than evaluative) as well as what specific aspects of revision and writing you will be asking them to prioritize given recent course conversations.]

EXAMPLE A
1. What is the writer trying to do? Where is the writer trying to take the reader in this essay?
2. Where do you see what the writer is trying to do take shape? How does the writer articulate that?
3. How is the writer taking readers through the project?
4. How does each part of the project build upon other parts?
5. How do each of the project’s elements contribute to the execution of the whole project?
6. What is the writer doing with the texts s/he is “reading”?
7. How is this writer engaging with the work of others? What moves is s/he making with it? How do those uses further the writer’s project?
8. Where has the writer written something you find particularly interesting or new or insightful? [what is it and why do you think it is so?]
9. Where do you, as a reader, get hung up in the project?
10. How is this student’s project different from your own? How would you position yourself [locate yourself] in relation to this writer’s work?

EXAMPLE B
Paper Writer’s Name ____________________ Reviewer’s Name ____________________

• Directions
  1. Student #1 reads paper aloud, while Student #2 takes notes in “scratch” area.
  2. Student #2 reads paper aloud, while Student #1 takes notes in “scratch” area.
  3. Answer questions with reference to the printed essay.
  4. Discuss.
• “Scratch” area for comments as you listen. [Instructors will want to leave lots of space on the handout here!]

  1. What is the writer trying to do? Where is the writer trying to take the reader in this essay?
  2. Where do you see what the writer is trying to do take shape? How does the writer articulate that?
  3. To what extent would you describe the writer “extending” the ideas of McCloud and Berger? How could they do this more?
4. Is there an “implication” that this paper creates toward its secondary text (i.e., the film/television/whatever thing)? How does the paper move beyond observation into saying something about how/why that text does what it does?

5. Are there ways in which this essay “counters” the work of Berger or McCloud? What type of countering would you classify this? How might the writer amp this up?

6. Where do you, as a reader, get hung up in this project? Are there places you disagree?

**EXAMPLE C**

**Textual engagement.** How is the writer engaging with the course texts? In your review of this paper, write a response that describes the strength and rigor of the connections between texts and what might be done to develop that connection. Be specific. What “critical vocabulary” is at work here? Is the writer getting to more than a surface-level discussion of these texts and ideas? How might this be improved and amplified?

**Main idea or key question.** In your own words, what is this paper “about” and what, finally, does it seek to impress upon readers? What is it arguing and what does it contribute to the discussion? Consider this contribution in detail. What could the writer do to make the discussion more specific, more her own (or his own)?

**Best moment.** Describe a part of the paper that seems most successful or promising. Explain why this works and how the writer might build upon his success. Be specific about your suggestions. Also, underline what you see as the very best sentence in the paper. Finally, circle the best words the writer uses in this part of the paper.

**Needs to address.** Describe a part or aspect of the paper that needs rethinking, development, or changing. Why do you think this part is less successful? What can the writer do to “salvage” this work?
The goal of this in-class exercise is to model for students good reading and responding strategies, to allow students to begin articulating their conception of effective writing, and to set them up for peer review workshops or small writing groups that are engaging, student-led, and facilitated rather than “tutored” or taught by the instructor.

This exercise could be usefully repeated at times throughout the semester, but you’ll likely want to do it at least once early on—before the first round of peer revision workshops or conferences. Ideally, you would do some kind of all-class workshop like this for every round of drafts.

**Step One: Gathering Materials**

Choose one or two good-but-flawed excerpts from a student’s short in-class writing or from an essay draft (for the first go-round, it could be from an essay from a former student or another class). Plan to project the excerpt on the screen, but also make copies for the entire class.

It is *not* critical that this be the sort of material your students will be writing in your class—in fact, it might be useful to have a little distance from the work of the assignment. You want students to offer honest assessments, and a feeling that this could be another one of your students might make this awkward. You could even offer a passage from one of your *own* early essays and be playful about it to help students feel at ease. Alternately, you may want to use an excerpt from an in-class assignment that they have just done, so that the material is of interest to everyone, and everyone has opinions about it. You can decide what will work best for you and your students.

**Step Two: Big-Picture Reading**

Either get a volunteer for each paragraph (for a longer excerpt) or call on people to read. After each paragraph, look up from the essay and ask questions.

1.) Do we know where the writer’s headed?
2.) What is the writer trying to say?
3.) Where or how, specifically, do we see them “saying” that?

Often, you’ll find yourself or another student “translating,” explaining what the paper seems to be asserting. The key is to point that translation back to the essay—is the essay really making those moves or are we having to fill in the blanks? You should also to feel free to be honest, just as they should be. What do you like about the essay? What bothers you?

**Step Three: Zooming In**

Turn to specific sentences or passages of the essay/excerpt and talk about the moves the writer seems to be making, the grammar, logic, punctuation, or word choice decisions that have been made and how they alter or impact the reader’s ability to go with the writer, ways these things could be done differently, things that could be done that weren’t, and so on. In other words, model the kinds of *productive* comments you will want students to offer each other in the workshops and classes to come. Help students begin to articulate what specifically it is that they’re seeing when they notice something in an essay or sentence. Model ways of offering critique that are helpful and not harmful, specific to the text in front of you but not limiting. Model also the
kind of question-asking comments that allow the writer to think outside the box and revise, rather than edit, the first draft.

**SAMPLE HANDOUT: PROJECT PRESENTATIONS (PRE-DRAFT)**

**INDIVIDUAL PRESENTATIONS**

For [class date], please prepare a 5-minute presentation in which you share with us a short excerpt from your primary text for the next essay assignment. Present us with your reading of this excerpt, proposing how it is operating in a “contact zone” and how your work with it brings to light new knowledge about language and power.

Please make a one-page handout that has your excerpt on it and makes note of the parts of the text to which you are drawing our attention. Make copies of this handout to distribute to the rest of the class during your presentation.

*Here the instructor might include an example of how this task could be executed using a text that has been read in class.*

If you are using a non-print text and would like to play part of it for us, send me either a media file or a link to a YouTube clip on e-mail, and I will bring it up on the projector before class in order to save time. If you have selected a film from which you cannot provide a clip, you can type out the dialogue and a description of the scene on your handout.

*Here the instructor can provide information on how this assignment will be evaluated – as part of the students’ participation grade, essay grade, etc.*

**RESPONSE TO PRESENTATIONS**

Please listen carefully and thoughtfully to each presentation from your peers. Take notes on each presentation and prepare to hand them to your classmates at the end of the day.

After each presentation, we will have a brief Q&A time. **You need to ask at least one question (thoughtful, engaged questions only, please) in order to earn full participation credit for the day.** Try to ask questions that draw connections between the speaker’s ideas and our course conversations, point to moments in the text they might be overlooking or might wish to do more with, or give them a starting place for expanding their ideas.
It's worth noting that the foundational linguistic element in “grade” already has built in the concept of moving forward, progressing, pacing and stepping up and out of one’s familiarity. As instructors we ask our students to perform in stages and we assess the progress of those movements. This model of graduation or stepping in terms of writing and assessment might be a good way to think about the relationship between the course grades we assign in week 15 of a semester and the individual essay grades we assign in weeks 4, 7, 11, and 14. That is, each essay builds on the previous one and the progress on each essay grants the student a new vantage point from which to think and write. All is additive and the semester “grade” is just that—a reflection of the scale that the student has self-created. This is not, of course, to say that the work taking place in essays early in the semester is somehow less meaningful than the work of later essays; rather, the work done early in the semester becomes an important part of the ideas and projects at play in later essays, in ways that demonstrate the connections and relationships between projects that together constitute the work of the course (and therefore the grade of the course).

Although grading the essay is an inherently subjective activity, there are some points of convergence on which most instructors agree. In FYW courses we emphasize exploration, complex thinking, rendering and mapping of texts, contribution, and collaboration within a larger academic conversation. Thus, rather than focusing on local issues of grammar, diction, and syntax, we encourage instructors to privilege global issues such as the student’s development of ideas, engagement with class texts, and adoption of an academic style. Ultimately, most instructors look at papers holistically and measure their quality by their overall success in using writing to advance a conversation.

**WHAT GRADES MEAN IN FYW**

Grading for FYW courses need not be all that tortuous if we allow that it is not that hard to get a B in this course (a seemingly neutral grade) but fairly demanding to achieve an A. If B connotes the meeting of obligations, the completion of course objectives, then A can be reserved for recognizable and substantial contributions to the greater course work. That is, the B connotes personal achievements and success, but the A recognizes the far more vital academic goal of impact, influence, mattering. In both daily activity and in the larger assignments, the border between these two levels is fairly discernible. Is a student prepared, attentive, competent? Is a paper legible, thoughtful, active? These are characteristics of B-level work and they are to be commended. But some students introduce new material, raise fresh questions, find new avenues through texts, formulate new concepts, and just generally contribute, both in larger essays but also in daily work, to others’ understanding of the course questions and work. This is A-level work.

C work is common enough, but a C grade connotes a problem of some sort (understanding, execution, etc.) and should be addressed with concrete suggestions for addressing this or these problems. Some students may miss work and fall off from the B standard through neglect or lack of attention, and, especially early in the semester, some students may receive C grades for work that is not yet achieving the intellectual goals of assignments. But C work is passing, which suggests that the student has met the assignment or course requirements, despite the persistence of one or two significant issues. We discourage you from using the D grade, which can connote a paradoxical mix of both passing and not passing. On papers, non-passing grades (F or “NP”) should be addressed with a clear statement of potential consequences of this grade (e.g., “you risk
failing the course”) and, usually, a concrete plan for addressing these consequences. Students who do not pass your course should know of this possibility well in advance and should have been given some opportunities along the way to address this possibility. A revision policy can help you provide parameters for addressing poor performance on one or two papers.

**COMMENTING AND THE IMPORTANCE OF CONTEXT**

Students do not instinctively understand what grades signify in your course. Therefore, it is essential that instructors pair grades with clarifying comments. Without comments, grades reduce writing assignments to hoops to jump through, rather than opportunities for learning. Good comments reinforce grades by both drawing attention to the strongest parts of the paper and providing suggestions for development. And good comments draw on the language established in the course (including the syllabus, assignments, previous comments, and in-class conversations).

Comments on local issues are most useful to students when instructors connect them to the larger project of the paper, ask questions for further exploration, or draw out connections or areas of slippage in the essay that the student might not be noticing. Comments should be constructive and honest, but never denigrating or hostile. Instructors should keep in mind that many students already feel they are at a disadvantage because they do not see themselves as writers. It is a good rule of thumb to provide a balance of supporting, encouraging comments with specific and sometimes challenging critical response.

Comments are also useful when they model the dialogues students can have with themselves when revising their papers. Positive comments should move beyond “excellent” or “nice” to specific comments on the intellectual or rhetorical work the student accomplishes. For example: “your discussion of the movie poster really helps me see better how you are using Bordo” or “your analysis of the Foer quotation clearly furthers your argument by helping us see the relationship between memory and identity.” Questions-as-comments in these places are especially useful, as they offer students a place to push their thinking further. For example: “So what would your impression of Hotel Rwanda be if we read race relations in this way?” Likewise, the most helpful critical comments reach beyond “vague” or “awkward.” Instead, they offer observations and questions that assist the student in identifying and working on their writing difficulties. For example: “But how, precisely, does the Gordon Bell example challenge your argument that memory is solely a function of the brain?,” or “I don’t understand what you mean here. Can you rephrase?”

Students need to know why some things work and others don’t. They also need to know the experience of the reader of their writing as a reader. Ask thoughtful questions that open up the possibilities or problems behind what’s on the page, rather than giving answers or directions. Point out specific moments that really work, and explain why. Point out places where you got confused or where the text seems misunderstood or misrepresented.

A grade does not simply declare the worth of a piece of writing (or worse, a student). Grades put a student’s work in the context of course expectations as well as the wider expectations of the university and academic discourse.
**WHILE GRADING**

Generally, you will want to use your comments to help determine a final grade, rather than to defend your grading practices. A grade alone cannot communicate what students need to improve, so comments should give students specific suggestions or strategies for future work. Also, if you need another pair of eyes, feel free to stop by the FYW office. Scott and Lisa and Sarah and Ruth are always happy to help.

Consider the following questions as you decide on your essay-grading methods:

- How much time will you spend grading per paper? (Experienced instructors try to keep this between 20-30 minutes; it may take longer in your first few semesters.)
- What specific writing outcomes will you focus on?
- How many comments will you allow yourself to make? (Again, be careful; students will be overwhelmed by an overload of comments, and writing too many will take time you should be spending on other things. Additionally, keep in mind that interlinear comments, while important, can be less important than a specific and detailed end-note; students sometimes misread interlinear comments as *quick things to fix* rather than as suggestions for holistic revision.)
- How will you address format and sentence-level errors without prioritizing them?
- How will you comment on papers (marginal notes/endnotes/electronic?)
- Where will you put the grade on the paper? Top or bottom? Before or after end comments?
- Will you offer students the chance to rewrite a failing essay instead of failing them outright?
- If you think a student might be crossing a line in terms of ethical scholarship, how will you address or resolve the issue? Will you have a different reaction to plagiarism at the rough draft vs. final draft level?
I want you to have the opportunity to revise one paper from the semester. At some point in the process, I would like you to have either:

- an appointment with me to discuss a revision plan (you will lead this conversation), or
- a Writing Center appointment dedicated to the revision of this particular essay.

With the fresh copy of your newly revised paper, include the following:

1. The original graded copy with my comments on it. (If I have a digital copy of these, just indicate that.)

2. A cover sheet that explains the nature and the extent of the revisions you have made. Do not simply make cosmetic adjustments to the paper. A substantial revision entails rethinking the whole paper, from its design to its execution, including its engagement with texts and the development of the ideas. Simply addressing the comments I made is not enough to constitute a full revision.

While revisions may be turned in at any point, the final due date is xxx. Although many or most revisions will receive improved grades, I reserve the right to not change the grade or, indeed, to lower it.
EVALUATION: THE ESSAY
SAMPLE HANDOUT: LISA BLANSETT’S “ANTI-RUBRIC RUBRIC”

I’m not a big proponent of grading rubrics in part because I think they can reduce the work of writing an essay to a list of fairly vague criteria. In the rubrics that I’ve seen (and written in the past), the criteria for an “A” paper might read, “Includes a precisely worded, cogent thesis that is unique and well grounded…paragraphs are coherent, each fully developing an idea and clearly linking that idea to the others in the essay;…written in lucid prose that is relatively error-free.”

While I can certainly appreciate the desire to demystify grading, I’m not sure how close to demystifying we get with such a rubric entry. What does it mean to have “a strong thesis”? Does that mean stake a claim to argue for or against something? Or does that mean a statement that suggests an interesting project? And didn’t we know that essays are supposed to have a strong thesis, be logical and well organized, with coherent paragraphs and few editing or proofreading mistakes? When you read a scholarly essay (or for that matter listen to music, watch a film, read a story), do you use criteria that focus on theses and paragraphs and sentence structure? Or do you instead focus primarily on ideas, materials, lines of thought, and effects?

Some have become accustomed to having rubrics (they are often required in the K-12 system) and believe they represent exactly “what the teacher wants.” I think they can also make sure that the teacher doesn’t get anything more than what they want. I find that students are creative and interesting, and I like to see what they come up with—how they chose to approach the assignment.

To my mind, most of the productive, desirable mental labor comes from figuring out what you want to say, why you want to say it, and how you’ll say it in light of what others have said and how other readers might respond. That said, I can tell you what I value in your work. (So this is an anti-rubric rubric.)

EXPLORATION

“Essayer,” the French word from which “essay” is taken, means “to try”—not to have the last word on, but to investigate, to question, to “problematicize.” That doesn’t mean the essay can be all over the place as the writer tries out new ideas; instead, the essay follows a line of thought. (What does “follow a line of thought” mean, you ask? One beginning move of “following a line of thought” might be in the question “what would happen if we thought of ________ this way [in which ‘this way’ is defined]?”)

PROJECTICITY (YEAH, I MADE UP THAT WORD.)

Has the writer put together an essay for a class, or has the writer begun to sketch out a project—an interest that can be unpacked, refined, reinterpreted over time? This doesn’t mean anyone expects you to repeatedly interpret (for example) the way the endless catalogs of “things” are used in Robinson Crusoe for the rest of your career; instead, it means that the approach and issues grow out of your own interests and concerns, and that the scope of your work helps us to rethink our own cultural practices or to question our own assumptions.

INTERPRETIVE MOVES

As I hope you have gathered from my commentary on your work, I look for writing that goes beyond observation to interpretation. Interpretation, notes Culler, “cannot be obvious . . . it must be speculative” (65). Some questions that might help you think in an interpretive way: How was
this [work, idea, issue, practice, event, thought, approach] shaped? Why has it been shaped in that particular way? What are the effects or implications of the shape or shaping? Generally speaking, a review of chapters 2, 4, and a read through the Appendix (“Approaches”) in Literary Theory: A Very Short Introduction may also help you.

**Complexity**

The world is not divided into is and is-not (sometimes that’s called “black-and-white thinking”). In a complex analysis, you entertain conflicting ideas and see the nuances within someone else’s analysis. Literature is, by nature and definition, intricate, dense, even, at times, convoluted and the cultural contexts are similarly complicated. (It’s the “hyper-protected cooperation principle” that Jonathan Culler speaks of [see pages 26-27] that invites us to put up with and enjoy it despite its apparent impenetrability.) When you can attend to the intricacies without losing your line of thought, then you have written a complex analysis.

**Participating in a Critical Conversation**

I am interested in what you have to say about the topic. Many writers (students and professors alike) believe that everything of interest has already been said about a text or a topic. I assure you, however, that your approach and your perspective are unique, and you will bring something new to the table. Think of the critical work (secondary texts) of others as something you want to “work with or bring pressure upon—whose particular implications and resonances you want to analyze, elaborate, counter, revise, echo, or transform” (Harris 22). Foreground your analysis of the topic and draw attention not so much to the texts themselves, but to the work you are doing with those texts.

**Handling Evidentiary Matters**

“Academic writing rarely involves a simple taking of sides, an attack or defense of set positions, but rather centers on weighing of options, a sorting through of possibilities” (Harris 25). Move away from the “forensic” approach to argument in which you stake a claim and defend it so that you might identify and negate an opposition. Rather than quoting other critics to restate your position or as a punching bag against which you take a stance, use quotations as matter to be worked on—to see what your perspective of that critic (or text) can bring to the conversation. Rather than convincing a reader of your “side,” work on convincing the reader of the pertinence of your reading, your interpretation. When I read your work, I also consider how well the source material and the quotations fit your purposes. (When you read a newspaper account or listen to a friend’s argument, don’t you think, “now that doesn’t really fit,” or “that example doesn’t prove anything”?) I want to read things that make sense enough that I want to come along for the ride.

**Precision**

Let’s face it, we all point out errors when we find them in writing and many make judgments about the writer. Probably 1/4 of the snarkiness I read on Facebook, Twitter, Damn You Autocorrect, or Tumblr (among others) is in the form of pointing out that someone has used the wrong word, made an obvious grammar mistake, spelled a word wrong, or hit the wrong key. (I see people correct the your/you’re and it’s/its all the time and I’m not hanging out with other English profs online.) This kind of correctness seems like a small thing, but the more precise you are in your writing (and editing and proofreading) the more credibility you can give yourself (or

---

4 “Forensic” rhetoric is “debate rhetoric,” the type of rhetoric used in courts and congress.
at least not detract from your credibility by publishing error-fraught work). This sort of care indicates that you have attended to the details. Yes, linguistic precision is second in line behind all the other things (above), but it allows the reader to focus on your ideas rather than on your missteps.

**Works Cited**

Many instructors find responding to and evaluating student work difficult for one reason or another. Whether we attribute those difficulties to the perceived workload, problems prioritizing an essay’s valued features, a desire to avoid the emotional effects of our grades, or a conflict in principle with the practice of grading, the fact remains that (to borrow a favorite meme) one does not simply apply a grade to an essay—let alone a whole semester’s worth of effort. The difficulties multiply when it comes time to settle on that final course grade that reflects the quality of each student’s work.

And yet, grades remain as our primary measure of student progress and serve as a comment on the work of this writing program. A program like ours benefits when we discuss what we value—or what we would like to see—in student work. What contributes to our assigning an essay “A,” “B,” “C,” “D,” or “F”? What terms do we use to describe or define these grades, or rather the essays to which we attach these grades? It is incredibly important that we clarify for ourselves the meaning of the grades we give and that we share our articulation of this meaning with our students.

Perhaps the most perplexing part of grading is final course grades—how to create them based on the work of an entire semester. Instructors frequently express a certain amount of fear about moving away from strictly-delineated percentage-based course grade schemes, where essay 1 might be worth 15% of the overall grade, essay 2 worth 20%, participation worth 10%, and so on. That kind of grading scheme is certainly a possibility, and some instructors prefer it. One problem with such a grading scheme is that it makes course grades about snapshots of ability over time rather than about overall achievement. It emphasizes performance at the expense, we might argue, of experiment or trial. If a student receives several C’s early in the term but works hard and ends the semester able to write fluent and forceful academic prose, we shouldn’t penalize that student with a C/B course grade because of the level of ability they came in with. Courses that emphasize content (e.g. “The American Civil War” or “Economic Theory”) might understandably weigh a student’s performance in a first unit equally with her performance in a final unit. But in a course like ENGL 1010, which is more of a workshop space than a vehicle for the delivery of content, it makes sense to allow for experiment and discovery. Yet moving away from the kind of strictly-outlined scheme described above can seem daunting, particularly to instructors who feel they “have to do everything perfectly” or risk being “audited,” or because of the corporate culture of measuring, quantifying, delineating, and calcifying that is increasingly spreading through the Academy.

Here are some ways you might begin to think about grading the semester; that is, assigning a course grade to the whole of a student’s work over the semester:

- Eschew overly complicated “systems” of grading. The real goal is a fair final grade. Overly complicated rubrics can lead to giving points here, there, and everywhere so you end up giving a student a B+, say, who is writing borderline C papers. Although you should communicate regularly with your students about their grades throughout the semester, try to avoid systems that will trap you in one direction or the other.
- Be fair, communicative about priorities and values, and consistent. Writing teachers (with training in the humanities) can achieve these principles through prose—through the ongoing and responsive communication of “what you’ll be looking for” and what seems to be working. Make sure your assignments are clear about what you’ll be
emphasizing in your reading and evaluation of the papers. Make sure you have the conversation in class with your students as well. And when you assign a grade, make it clear that it is a true indication of your evaluation of this piece of work.

- Say something on your syllabus about grading and weighting of the work of the course. But this need not be a complete breakdown of every item: for example, “70% of your grade will be determined by your four formal papers and 15% will be determined by your participation and contribution to our class conversation, with a final 15% determined by informal writing.”

- Consider making the last two (or two best) essays the priority in setting up the final grade the student will receive. In this system, if a student wants an A in the course, they should work toward writing at least two A papers, preferably later in the semester. This suggests that things are coming together and the learning is really happening, and when everything shakes out, they might deserve that A. Yet an A from writing is still contingent on her overall performance: If they have been excessively late to class, detrimental to the classroom conversations or environment, their A may be lowered as the instructor sees fit.

- Consider not using a calculator. Be thoughtful and use your best judgment, make your priorities clear, and then relax; every grading choice we make is subjective in some way, so don’t feel you have to find an ironclad measure of absolute objectivity.

- Consider possibilities such as throwing out a bad paper grade, especially if it is early in the semester; allowing one “free” rewrite at the end of the semester; or setting up a portfolio system whereby you review the whole set of work of each student at the end of the semester (but don’t necessarily try this your first time teaching!).

- Remember that a grade does not define a student’s intelligence; instead it reflects a student’s success in meeting the objectives of the course.

ESTABLISHING YOUR GRADING SYSTEM

Below are some things to consider as you create and communicate your model for grading the semester (and the individual components of the semester).

BEFORE THE SEMESTER

- What does your “A” look like? “B”? “C”? How will you communicate this with students? These are the most important questions to ask yourself about grading and evaluation.

- Are you going to assign letter grades? Will you start with a number and then translate it to a letter, or vice versa?

- What role will rough drafts play in grading? Rough drafts should not be graded, as they are provisional, experimental, and partial. But they should certainly factor into your assessment of a student’s overall performance in the course.

- How will late papers impact final grades? Will you accept late work? How late?

- How much will using proper formatting affect a grade? Will you deduct if students fail to have a complete works-cited page on a draft?

- Will you use a physical grade book or an Excel spreadsheet?

- How will you deal with student complaints about grades?

- How will you return papers to students? Electronically, in class, in grading conferences?

- Will you hold individual grading conferences after handing back essays?
It is a requirement that you assign letter grades for final drafts of every major assignment.

**DURING THE SEMESTER**

Discuss your expectations with your students. You might include expectations in your syllabus, on the individual assignment, or simply in verbal discussions with your class.

You will need to submit grades at three points in the semester. At the end of week 6, you will need to submit DFUN grades via PeopleSoft (this gives fair warning to students in danger of failing the course and alerts their advisors to the issue as well). After grading your second paper, you should give students their midterm grades and submit a copy to the FYW office. And, of course, you will need to submit grades via PeopleSoft at the end of the semester, no later than the Tuesday after finals.

Also, remember that if a student is failing, you will want to communicate this early and often. Base your final decisions on whether or not the student has achieved passing level, not on your point system. If a student received an “F” on almost every paper, but other points bump that student up to a “D,” are you comfortable saying that student should continue into other writing courses?

**BEST PRACTICES FOR RETURNING ESSAYS**

Whatever feedback you give on rough drafts obviously needs to come before (and ideally well before) final versions of papers are submitted. It is important, too, to provide timely response on final drafts. Because our courses are built around the ongoing cycle of feedback, it is best to return student papers within one week of their submission. Ten days is an understandable timeline when and if the schedule requires it. But two weeks is too long. Remember that paper comments should advance the discussion you and your students are having about academic writing but that they cannot be comprehensive or exhaustive. Try to use the quick return policy to your advantage by emphasizing quick, targeted response over epic end comments.
EVALUATING THE SEMESTER
SYLLABUS LANGUAGE

According to the Office of the Provost at UConn, “Per the University Senate, faculty shall provide syllabi to students in their courses, including internships and independent studies. Syllabi shall specify what will be taught, how it will be taught, how learning will be assessed, and how grades will be assigned.” While this is really common sense—why wouldn’t we communicate clearly with our students about our expectations of them and their expectations of us for a semester-long project of writing and evaluation?—it is important to think carefully about the pedagogy behind your syllabus’s grading and evaluation language. The University Senate only requires that your syllabus specify “how grades will be assigned,” without requiring a specific set of language on that topic. So we’ve offered some sample syllabus “blurbs” here that we think meet the needs of students while also allowing for the flexibility and care in instructor response that a writing course requires.

Here is the version of grading language included in the baseline syllabi:

**Grading and Evaluation**
There are two components of your final grade for this course:

**Engagement (25%)**
One quarter of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes short writing assignments, in-class writing, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.

**Essays (75%)**
Each of your four final essays will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an average of your grades over the semester. Rather, it will reflect the level your writing has achieved by the end of the course. What this means is that early assignments, although graded, will likely be superseded by your performance on later assignments. Indeed, your final two essays will provide the most compelling evidence of the level you have achieved. [Could add: You will need at least two essays at the higher grade level to be considered at that level by semester’s end.]

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements. An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not hesitate to get in touch with me at any point in the semester if you have any questions about your grade.
[Here, we recommend including numerical grids of the kind demonstrated in the baseline syllabi. It is advisable to use the same breakdown for what constitutes an A+, A, A-, and so on down the line, that the University uses.]

<table>
<thead>
<tr>
<th>Grading Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>25%</td>
</tr>
<tr>
<td>Four Major Essays</td>
<td>75%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

The idea behind this kind of a grading scheme is that while you’re being upfront with your students about how to get good grades, you’re not weighting each assignment so precisely from the beginning that you’re locked into effectively penalizing students for their lack of background in or experience with writing coming into the course. Arguably, there’s a discriminatory quality to assigning a fixed 20% or even 10% of the student’s course grade to their first major essay in the course, since that essay will be the first time most of our students have ever tried to do the kind of writing we’re asking of them. As noted in the pages above, UConn FYW favors grading systems that allow students time to experiment, take risks, and learn new writing skills. Our final grades should reflect the experimentation that takes place over the course of the semester, rather than carefully point-detailed rubrics or even overly specified percentage systems that lock us into allotting too much of a final grade for work done early in the semester, before experimentation has had time to occur.

But not all of our brains work alike, and for many instructors, the syllabus language above might seem uncomfortably fluid, not concrete or mathematical enough, or simply too vague when it comes down to actually figuring out grades. We want to have an evaluation system that encourages your students to experiment and gain experience over the semester, but can also give a little more structure for those instructors who prefer that. What we DON’T want it to tell our students that some of their work doesn’t matter, or doesn’t have an impact on their grade (i.e. we can’t just assign a first essay that has no grade at all). What we DO want is to allow our students the structure they need to feel safe in their course alongside the flexibility to let them experiment.

Here are some additional possibilities for doing both:

1. **Further breaking down the 25%**
   - There are three components of your final grade for this course:

     **Engagement (15%)**
     Fifteen percent of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes in-class engagement in conversations and activities, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.

     **Essays (75%)**
     Each of your four final essays will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an average of your grades over the semester. Rather, it will reflect the level your writing

Commented [UConn41]: Here, as in the “original” syllabus blurb above, you still are allowing for flexibility regarding the 75%. If the student receives C-/B- / B+ / B+ on their essays in the semester, their grade for this 75% could and should perhaps be a B+, since that is the level their writing has achieved by the second part of the term. If they get busy and drop some things at the end of the semester, as often happens, it might be C- / B- / B+/ C. In this case, you’ll probably give them something around a B for this 75% of the course grade, because that appears to be the level their writing has achieved aside from their struggle to finish well.
has achieved by the end of the course. What this means is that early assignments, although graded, will not bear the same weight as later assignments. Indeed, your final two essays will provide the most compelling evidence of the level you have achieved. [*Could add: You will need at least two essays at the higher grade level to be considered at that level by semester’s end.*] 

**Short Assignments (10%)**

While your four final essays constitute revised academic writing, we will do a lot of unrevised, short, or informal writing in this course. Ten percent of your final grade will be determined by your meeting of these smaller writing assignment requirements and your performance in following prompts given in person, on paper, and in HuskyCT and submitting that work in a timely manner.

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements. An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not hesitate to get in touch with me at any point in the semester if you have any questions about your grade.

<table>
<thead>
<tr>
<th>Grading Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>15%</td>
</tr>
<tr>
<td>Short Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Four Major Essays</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

2. **Breaking down the 75%—Weights with One Grade Dropped**

There are three components of your final grade for this course:

**Engagement (15%)**

Fifteen percent of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes in-class engagement in conversations and activities, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.

**Essays (75%)**

Each of your four final essays will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an average of your grades over the semester. Rather, it will reflect the level your writing has achieved by the end of the course. What this means is that early assignments, although graded, will not bear the same weight as later assignments. Indeed, your final two essays will provide the most compelling evidence of the level you have achieved. [*Could add: You will need at least two essays at the higher grade level to be considered*]
at that level by semester’s end.

At the end of the semester, if you have completed all assigned essays, I will drop the lower of the first two essay grades, and the 75% of your course grade dependent on your major essays will therefore be based only on three rather than four essay grades. If you have not turned in four final drafts as assigned, I cannot drop the lowest grade, and you will not pass the course.

**Short Assignments (10%)**

While your four final essays constitute revised academic writing, we will do a lot of unrevised, short, or informal writing in this course. Ten percent of your final grade will be determined by your meeting of these smaller writing assignment requirements and your performance in following prompts given in person, on paper, and in HuskyCT and submitting that work in a timely manner.

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements. An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not hesitate to get in touch with me at any point in the semester if you have any questions about your grade.

<table>
<thead>
<tr>
<th>Grading Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>15%</td>
</tr>
<tr>
<td>Short Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Essay #1</td>
<td>15%</td>
</tr>
<tr>
<td>Essay #2</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #3</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #4</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

3. **Breaking down the 75%—Weights with Revision Policy**

There are three components of your final grade for this course:

**Engagement (15%)**

Fifteen percent of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes in-class engagement in conversations and activities, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.

**Essays (75%)**

Each of your four final essays will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an
average of your grades over the semester. Rather, it will reflect the level your writing has achieved by the end of the course. What this means is that early assignments, although graded, will not bear the same weight as later assignments. Indeed, your final two essays will provide the most compelling evidence of the level you have achieved. [Could add: You will need at least two essays at the higher grade level to be considered at that level by semester’s end.]

At the end of the semester, I will invite you to substantially revise one of your essays to improve that essay’s grade. You can only revise an essay you turned in as assigned at the time it was originally due (in other words, you cannot use this revision policy to replace a “zero” for an essay you failed to turn in). You will need to meet with me at least a week in advance of the final revision deadline (which will be during finals week) to talk with me about your specific revision goals. I will grade your revised project as a new essay whose grade replaces that of the original assignment. Only an extensive revision will count toward improving your essay grade; making minor corrections will not by any means help your grade.

**Short Assignments (10%)**

While your four final essays constitute revised academic writing, we will do a lot of unrevised, short, or informal writing in this course. Ten percent of your final grade will be determined by your meeting of these smaller writing assignment requirements and your performance in following prompts given in person, on paper, and in HuskyCT and submitting that work in a timely manner.

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements. An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not hesitate to get in touch with me at any point in the semester if you have any questions about your grade.

<table>
<thead>
<tr>
<th>Grading Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>15%</td>
</tr>
<tr>
<td>Short Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Essay #1</td>
<td>15%</td>
</tr>
<tr>
<td>Essay #2</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #3</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #4</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>
Both required first-year writing seminars in the University of Connecticut’s First-Year Writing Program—English 1010: Seminar in Academic Writing and English 1011: Seminar in Writing through Literature—center the writing of the course on, in the words of Joseph Harris, “how to do things with texts.” The fundamental assumption that grounds both seminars is that academic writing is part of an ongoing inquiry pursued through responding to the texts of others in the creation of a new text that extends, refines, or otherwise inflects our understanding of an area of study. Consequently, the learning goals for the seminars include:

- **critical literacy** (interpretive analysis of texts that moves toward an argument about a contested question, culminating in the expansion of knowledge in a subject area and a simultaneous expansion of self-knowledge through reflection)
- **rhetorical knowledge** (how to use other texts in one’s own writing in a form that best enacts the writer’s goals through the generic conventions of academic prose)
- **academic writing conventions** (the formal features that structure the use of rhetorical knowledge)
- **self-understanding as an academic writer** (the student’s understanding of their own ways of working as writers and of the importance of disciplinary context on the conceptual, generic, and formal aspects of writing in the university).

In order to further these goals, especially that of “self-understanding as an academic writer,” the First-Year Program requires that all instructors carry out some form of reflective writing in their course. The best results often come from engaging students in reflective work that asks them to reconsider, characterize, or qualify what they see in the writing they have done within the contexts already set up throughout the semester. Try to keep the intellectual work of the semester (course themes, key concepts, etc.) active even in reflective work; academic writing is not merely a set of formal characteristics to be commented on. Reflection can (and should) include reflection on the content of the semester’s work and the ideas and questions that drive that work. Often this is best done in the context of the other course readings. Even when discussing “writing” in a more formal way, consider the following: rather than compare one’s work to “good” academic writing, one might simply consider one’s work as “just” academic writing. *How does it work? What characterizes this writer’s approach and the “moves” that she makes?*

Our program recommends two ways of handling reflective writing:

- **Low-Stakes Self-Reflection (Ungraded)**
  This is writing about one’s own writing, the process and the product, in precise and local ways. Such writing is best low-stakes, ungraded writing. One common approach is assigning cover letters for drafts/final papers, either turned in with the assignment, or written upon arrival in class on the day an assignment is due. Other examples include process notes (which might explicitly examine the writer’s process for producing the draft), in-class reflections on (or presentations of) one’s project, or even a “final exam.” [see “Cover Letters” example below]

- **“Textualizing” Student Writing (Graded)**
  This is using the students’ own writing as “texts” in a later writing assignment. This allows students to use a framework or critical vocabulary they have been working with throughout the semester to consider the genre, form, function, &c. of academic writing,
helping them work through how the genre is constructed as much as anything else is. For example, if other assignments have been examining education through the lens of Paulo Freire, they might turn that lens on their own writing to examine Freire’s concepts and questions in action.

**BEST PRACTICES**

In a 2013 study of the reflective writing produced in our department, we found that the best graded reflective projects did the following:

- Gave space for a project of genuine “dialogic inquiry,” allowing students to create new knowledge about academic writing, about the course theme, etc.
- Facilitated a discussion in opposition to that of skills-based mastery
  - Required critical engagement with materials (e.g., ask students how their writing problematizes or complicates institutional standards, not measures up to them)
  - Engaged with opinionated or provocative texts (e.g., Bartholomae, Freire, Sommers, Elbow) as opposed to prescriptive ones (e.g., Hacker, course descriptions)
  - Avoided questions about strengths/weaknesses, telos, skills mastery, etc.
  - Did not ask for *künstleromans* (developmental narratives)
  - Avoided questions about strengths/weaknesses, telos, skills mastery, etc.
- Asked students to characterize their work rather than simply recount it, de-emphasizing process and emphasizing language use
- Provided contexts for the work of the assignment
  - Indicated how students can put their own writing in dialogue with other texts (as in “normal” papers, students can default to talking about each text in its own isolated paragraph)
  - Maintained an intellectual connection with the course theme
  - Indicated audience and discourse community
- Defamiliarized students’ own work by putting them in a discourse they might otherwise be familiar with (e.g., taking the texts out of chronological order, treating texts as objects instead of experiences, shifting into a new genre)
  - Modeled generic shifts (e.g., when asking students to write reviews or their own assignment prompts, have students read instances and discuss them as a class)
- Gave a clear route for the process of the assignment
- Required precision (i.e., quotation or paraphrasing of very specific moments in both student writing and assigned texts). No First-Year Writing paper should have no citations
  - Didn’t ask students to talk themselves “as writers,” but to talk about their writing
  - Didn’t ask students to perform disparate tasks (e.g., talk about both your experience as a writer and what you thought of the course texts)
- Were mindful of the relationship between task and page length

Sample Handout: Reflection in Action and Formal Reflective Writing

[NOTE: This reflective assignment helps students engage in reflection throughout their writing process, from initial drafting to finished product. Students reflect on their ideas, their writing process, and the actual physical act of writing. They then use these low-stakes reflections to write a final, formal reflective essay about how their writing practices, ideas, and skills have changed over the semester. Students write the low-stakes reflection questions in class the day they turn in the draft—I’ve found if you have them do it outside of class, the response rate is much lower.]

Low-stakes Reflective Questions:
Instructions: Answer all of the questions in parts one and two, and choose the appropriate section of part three to answer (based on whether your journal is for a rough or final draft). Your final response should be 1–2 pages, double-spaced. Keep in mind that the more information you include now will make writing your final essay easier. Submit this journal to the appropriate place on HuskyCT.

Part One—The Physical Act of Writing
1. Describe where you wrote this assignment. In the library? At your desk? Sitting on your bed?
2. Describe what you did while writing: did you listen to music? Did you check Facebook/Twitter/etc. while writing? Did you write this item all at once, or did you take a few breaks and come back to it again?
3. How did the act of writing this time differ from the last time you wrote? What did you do differently, if anything? And how did it contribute to the success (or lack thereof) of this writing project?

Part Two—The Project
1. Summarize the basic argument/idea you are setting forth in this project.
2. How have your ideas changed over the course of this writing activity—did you discover your argument as you wrote, did you stick to the original argument you had in mind, did you find you understood the text in a new or different way, did you know exactly what you wanted to say from the beginning and not waver?
3. How have your ideas changed from the last iteration of this project (the last mini-assignment, the last draft, the last paper, the last time you wrote a small in-class assignment about this, etc.—there is always something you can reflect on even if this is the first formal assignment for the project)?

Part Three—The Specific Assignment
If this is a rough draft:
1. How are you creating new knowledge in your paper draft? In what ways might you be challenging conventions or understandings?
2. What was most difficult for you about turning your mini assignments, brainstorming, and thoughts into a full rough draft?
3. What are the strongest parts of this essay? What did you do well? What was most interesting or original?
4. What are you going to focus on primarily for revision?

**If This is a Final Draft:**

1. Summarize the most helpful comments you received from me and your peers that led to your revisions. What revisions did you undertake because of them? How did they force you to redevelop your thesis? Which of your ideas were challenged and what did you add to reinforce these ideas?
2. What did you spend the most time on during revision? How did you go about making revisions?
3. What did you learn about your writing style and process as you wrote and revised this paper? How will this knowledge affect your approach to the next paper?
4. Briefly detail the biggest shifts in ideas your project has taken from its initial inception (in the mini-assignments) to now. What led to your argument changing (peer comments, my comments, class discussion, rereading the text, reading something else, etc.)?
5. Briefly describe how and where others’ work is visible in your work, whether it be quoting, using an idea another classmate suggested in class, making a revision based on someone else’s suggestion, etc. How did you go about incorporating these other influences in your work, and how did this affect the overall quality of your own ideas?

---

**Sample Handout: Final Formal Reflective Assignment**

We have spent the semester looking at issues of power. A key term for this discussion has been authority. Although I have mentioned it throughout, we have not spent much time thinking about the close relationship between authority and authorship. What would it mean to think of authorship (writing, production of texts, etc.) in terms of power? If we have a simplistic notion of authority—that authority means, simply, control—then we are likely to have a simplistic view of authorship. But there is more to authority than domination. Likewise, in writing we seek ways to use language to convince, influence, and motivate readers, not just tell them what to think. All these readings might be said to be at least in part about writing? What do they teach us or show us about what writing is?

For this final essay, I want you to consider the course materials as something of an archive to be explored on this question of what makes an effective writer. You might use the arguments from a couple of these essays and/or you might reflect on how they are written, how they serve as examples of writers writing. In any case, I want you to test the ideas you develop about writing by examining your own writing from this course, including drafts, notes, comments, and whatever other “evidence” you can find. That is, your essay will need to have two interrelated parts: an engagement with course texts and a discussion of your own writing. This assignment is meant to be reflective in nature, and there are many ways you might proceed. Some might want to look at this issue of authorship/authority and others might find wholly different ways to imagine this project. What is important is that you reflect on your own process and development, that you look at your previous work as a “primary source” for the discussion. I also
want you to draw on the course texts as a way to provide critical vocabulary (conceptual language) with which to frame this discussion. Where it goes from there is up to you.

Notes:

- I have included the Rios and Sommers pieces because they are more directly about writing. I am happy to see any of the writers we have read used in this paper, but Rios and Sommers might help if you are having trouble finding a way into the paper.
- When using your own work, be sure to quote and cite it.
- Please use more than one of the course readings to establish your critical frame.

Rough draft (1,800 words) is due in class on Tuesday, December xx. Bring three copies to class.

Final draft (2,000 words) is due at exam time on Tuesday, December xx, via email. Attach a copy of the rough draft.

SAMPLE HANDOUT: METAWRITING EXERCISES

Exercises like these could be used throughout the semester as students encounter new texts and try to make use of terms and concepts discussed together.

Field Report #2 (October xx)
Now that you’ve read Harris’s explanation of the concept, “come to terms” with the first chapter of Ways of Seeing. [You can use one of his exercises that does this, or you can employ his techniques your own way.]

Field Report #6 (November xx)
How does the use Bordo makes of Berger fit into Harris’s guidelines for “forwarding”?

Field Report #8 (November xx)
Berger is often “countering” the work of previous art critics in Ways of Seeing. Find one example of this and consider how he measures up to the standards that Harris lays out.
SET AND MID-SEMESTER EVALUATIONS
SAMPLE HANDOUT: MID-SEMESTER COURSE EVALUATION

Please answer the following questions seriously, thoughtfully, and in full sentences. My goal in giving this evaluation is to catch any problems that may have arisen and make sure the second half of the semester is as useful to you all as possible.

1) How did you see your own writing coming into the course? Has your sense of yourself as an academic writer changed?

2) Reflect on our first unit: reading [ ] and writing about [ ]. What aspects of this unit were useful to your development as a writer? What could be improved?

3) Reflect on our current unit: reading [ ] and writing about [ ]. Same questions as in #2.

4) Taking into account that we MUST total 25 revised essay pages by the end of the semester, how do you find the pacing of the course? Consider the lead-up assignments, reading load, time spent on each paper, etc. Do you have any practical suggestions for improvement?

5) Consider the way we spend class time: full-class discussion of readings, full-class discussion of aspects of writing, grammar team activities, small-group discussions, small-group workshops, partner workshops. What’s been most helpful so far? What should we spend more time doing?

6) If we think of this course as a collaborative effort—I offer you as much knowledge and assistance as I can, and you try to get as much out of the experience as possible—is there anything else I should know about or consider for the second half of the course?

SAMPLE HANDOUT: MID-SEMESTER ASSESSMENT

We have reached the halfway point of the semester in this Seminar on Academic Writing, so I would like you to take a moment to think about both elements of this course—the seminar (the format of the course) and academic writing (the thing we are practicing and learning about).

ACADEMIC WRITING
How would you, today, define academic writing?

What was new or unexpected about what you’ve learned of academic writing?

What would you like to practice, learn about, or do with your academic writing that we have not yet done?

SEMINAR
What kinds of work (activities, materials, etc.) in class and outside of class help the most with your writing?

What do we do in class that is not helpful to you?

What would you like the course to address that has not been addressed yet?

[Use the back of this sheet for any additional concerns, requests, or ideas]
Please help me understand what you’ve learned, what’s been helpful in that learning, and what else you might still need. Your responses are anonymous and voluntary, but your contributions will help me fine tune our work here to fit the particular needs of the class.

1. You probably came into this class with some ideas about what “academic writing” meant. What has changed in the time since you’ve been in class? What have been the most significant things that caused those first impressions to change?

2. What has helped you learn best?

3. What questions do you still have about academic writing?
Given that plagiarism involves social relationships, attitudes, and values as much as it involves texts and rules of citation, I think that we can better recognize the work that our students present to us if we also recognize that this work involves negotiating social relationships, attitudes, and values. From this perspective, the work of negotiating plagiarism is also the work of negotiating identity for students. What makes plagiarism even more complicated is that it is embedded in an ethical discourse, a discourse about what is ethical or honest within the academy. (90)


In *Rewriting: How to Do Things with Texts*, Joseph Harris proposes “a kind of ethics of academic writing, a sense that intellectual work both starts and ends in acknowledging the strengths of other perspectives” (5). This is a view of the “ethics of academic writing” that undergirds the building of community—both in students’ collaboration with each other’s work and in their collaboration with other texts.

Finding one’s voice isn’t just an emptying out and purifying of oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos. Any artist knows these truths, no matter how deeply he or she submerges that knowing.

Jonathan Lethem, *The Ecstasy of Influence*, 97-98 (also available in excerpted form as an e-text through *Ways of Reading*).

Words, thoughts, ideas are never precisely my own, they are always borrowed rather than possessed.... All writing is ghostwriting.

Mark C. Taylor, *The Moment of Complexity*, 196

Almost all academic essays and books contain within them the visible traces of other texts—in the form of notes, quotations, citations, charts, figures, illustrations, and the like. This book is about the writing that needs to go on around these traces, about what you need to do to make the work of others an integral part of your own thinking and writing. This kind of work often gets talked about in ways—avoiding plagiarism, documenting sources, citing authorities, acknowledging influences—that make it seem a dreary and legalistic concern. But for me this misses the real excitement of intellectual writing—which is the chance to engage with and rewrite the work of other thinkers. The job of an intellectual is to push at and question what has been said before, to rethink and reinterpret the texts he or she is dealing with.

Joseph Harris, *Rewriting: How to Do Things with Texts*, 2
TALKING ABOUT ETHICAL SCHOLARSHIP IN STUDENT WRITING

EXAMPLE ONE (FROM A FINAL DRAFT)

In “The Spectacle of War and the Specter of ‘The Horror’: Apocalypse Now and American Imperialism,” Keith Solomon emphasizes the role of visual spectacle—in terms of technology, violence, and grandeur—in war films, particularly in Apocalypse Now. He goes on to state his claim that Apocalypse Now, normally seen as an anti-war film, is in fact not, and that “despite claims to be against war, movies depicting America’s involvement in Vietnam at best seem ambivalent about the war and at worst seem to celebrate it” (25). His argument seems not only logical but also highly applicable: the general formula on which almost all anti-war films appear to be based seems inherently flawed and, as a result of our social and cultural structure, succeeds very little in achieving the sort of ideological changes these films desire. However, while Solomon’s view appears to be generally correct, it is lacking in some nuance: he focuses largely on the use of technological spectacle in film, but underestimates both the power and prevalence of other varieties of spectacle. Additionally, Solomon emphasizes the connection between our imperialist culture and such war films as Apocalypse Now and Full Metal Jacket, but overlooks that this connection is even more far reaching, that there is a deep link between our culture and our expectations for what a film should do, and that this forms an overall rule as to what film should do. Essentially, Solomon’s views appear to be more applicable than even he realizes, and offer an important criticism of what film in America is today.

EXAMPLE TWO (FROM A FINAL DRAFT)

One of the main reason why this is our responsibility has to do with the emotion empathy. Everyone has been in Tommy’s case in some form or another and we should understand how that feels. We also should understand that everyone has the capacity to be the victim in the case of bullying. In Judith Butler’s book Giving an Account of Oneself she writes “we are radically subject to another’s action upon us, and because there is no possibility of replacing this susceptibility with an act of will or an exercise of freedom” (Butler 88). There are no actions we can take that will make us less likely to be the victim of someone else’s actions upon us. When we see a victim of bullying we should know that we have the same likelihood of that happening to us. This empathetic response is why as bystanders we should help Tommy and all the victims because they need the same help we would look for when we are victims. I feel when we understand what someone is going through something we are more likely to care. For example, the summer of 2009 I had a procedure done on my heart for a condition I had. About a month ago my best friend told me that his little sister had the same procedure done and had the same procedure that I had. Not only do I care for her because I know her but because I know exactly what she is going through and the emotions of being a child going through something like this. The similar empathetic response for being the victim of bullying is why we need to stand in for the victim. We know what Tommy is going through as the victim, the pain and embarrassment of being a public victim. I feel that any normal-minded person cannot fully understand how Tommy is feeling without wanting to step in and help him out.

(From Giving an Account of Oneself)

Of course, it is not easy at first to understand how Levinas moves from the claim that humans have toward others a radically unchosen “preontological” susceptibility to the claim that this susceptibility forms the basis of responsibility toward others. He admits quite clearly that this primary susceptibility is a “persecution” precisely because it is unwilled, because we are radically subject to another’s action upon us, and because there is no possibility of replacing this
susceptibility with an act of will or an exercise of freedom. We are used to thinking that we can
be responsible only for that which we have done, that which can be traced to our intentions, our
deeds. Levinas explicitly rejects this view, claiming that tethering responsibility to freedom is an
error. I become responsible for what is done to me, but I do not become responsible for what is
done to me if by “responsibility” we mean blaming myself for the outrages done to me. On the
contrary, I am not primarily responsible by virtue of my actions, but by virtue of the relation to
the Other that is established at the level of my primary and irreversible susceptibility, my
passivity prior to any possibility of action or choice. Levinas explains that responsibility in this
instance is neither a kind of self-beratement nor a grandiose concept of my own actions as the
sole causal effect on others. Rather, my capacity to be acted upon implicates me in a relation of
responsibility. (88)

EXAMPLE THREE (FROM A SECOND DRAFT)
...You can adapt to a culture because you want to not just because its in your blood but because
you enjoy and love it. “there is no black race, there is no white race”. Become who you want to
become. Do what you want to do. Adapt to a culture that inspires you. Chose your cultural
identity.

Assimilation is the process whereby a minority group gradually adapts to the customs
and attitudes of the prevailing culture and customs. In both texts I have read. It shows you how
there’s many ways of adapting to a culture. Adapting to a new environment, lifestyle, or adapting
because you want to. Adapting to a culture that just simple makes you who you are. Sometimes
people don’t understand how others see things. Just because you aren’t Chinese doesn’t mean you
don’t have to be. To live how a Chinese culture lives. To become part of a different culture is
significant and takes a lot of courage. Cultural identity is the identity of a group or culture, or of
an individual as far as one is influenced by ones belonging to a group or culture. If you like the
lifestyle then become one. If you like the way the culture dress then become one. If you like the
foods they eat then become one.
**Information Literacy Guidelines**

First-Year Writing is designed to be students’ first point of contact with the university’s Information Literacy (InfoLit) component (a general education requirement). Generally, our instructors introduce InfoLit with small tasks interspersed throughout the semester, emphasizing it as process-oriented instead of product-oriented. In small incremental steps, beginning with these FYW experiences, students develop the habits of mind needed to evaluate arguments, make decisions on authority, purposefully select what information they choose to accept into their world view, and be able to tell you why.

With the goal of creating lifelong learners, InfoLit can be taught and learned in all possible venues using myriad sources. The energetic involvement of students and ownership of their own learning is the key to success. In the past, text-based resources were accepted as the given source of scholarship. Today, the information world is more expansive, and scholarship occurs in virtual communities, in collaborative groups, and in online conversation and debates, while also still discovered through solo active reading. Therefore, information literacy in FYW and beyond increasingly encourages collaboration, creativity, and the use of digital tools and digital literacies.

**Defining the Aims of Information Literacy**

The University of Connecticut Libraries’ InfoLit program, based on the current draft of the Association of College & Research Libraries’ (ACRL) Framework for Information Literacy, defines the term as follows: “Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.”

The Framework for Information Literacy establishes six concepts, which consist of knowledge practices and dispositions that are designed to enable members of the University to:

- Engage in scholarship as a conversation that occurs through deep reading and thoughtful consideration of discourse between and amongst individuals and groups over time.
- Develop new insights and discoveries in response to divergent or competing perspectives and interpretations.
- Search for information effectively and in a strategic manner that requires continual revision and refining.
- Understand that research is an iterative process that depends upon asking increasingly complex questions whose answers develop new questions or lines of inquiry.
- Be aware that underlying questions about the value of information and its potential use may be more significant than the physical packaging of the information.
- Describe how authority is constructed and contextual.
WHAT DOES THIS LOOK LIKE IN A FIRST-YEAR WRITING CLASSROOM?

All FYW Instructors will schedule at least one session in a hands-on classroom for students to experience doing academic research and introducing students to the research databases available to them, keeping in mind the wide variety of fields of study the students will be moving into. The session should provide a general overview of the main sections of the Library website, indicating how to find and/or request materials in many disciplines, touching on terminology used and services (e.g., Interlibrary Loan) will be very helpful for most students. Remember, we are not creating librarians or English majors but opening doors for exploration.

We encourage all instructors to use the Homer Babbidge Library’s Undergraduate Research Classroom (Level 1) for these sessions. The URC includes a projection system and computers for all students. In addition, you should include elements of information literacy throughout the semester, because it is impossible to cover all the important aspects in a single session.

Instructions for how to schedule a classroom are located in the resources section of this workbook on page 177.

FOR NEW FYW INSTRUCTORS: HOW DO I BUILD INFOLit INTO MY COURSE?

Librarians will provide a training session on Information Literacy for all new and any interested FYW instructors early in the fall semester. This session will cover IL in more depth and provide examples of assignments and activities for in class and out of class engagement as well as suggest the best resources for use with first-year students.

The InfoLit team is available to help new instructors throughout the semester individually to analyze their syllabus for the best opportunities to introduce InfoLit concepts and provide in-depth collaboration on any assignment. Librarians can also come to your InfoLit session for support and to provide feedback as you develop your skills in this area. Contact the librarians at infolit@uconn.edu.

CAN I HAVE MORE THAN ONE SESSION WITH MY CLASS IN THE LIBRARY?

Yes! Please do. You can sign up for additional sessions at any point after the fourth week of classes (using the same room-reservation process).

WHAT CAN OR SHOULD I DO IN THE HANDS-ON SESSION?

There are many different activities you can do in your hands-on sessions. The hands-on session is particularly useful for showing students where to find and how to do things. You can use the time looking at physical resources and assigning tasks (finding books, checking them out, using the scanners, etc.) as well as the retrieving computer-based resources and tasks (using databases, finding an article, emailing it, etc.). These preliminary activities lead to more challenging ones and pave the way for students ideally to work collaboratively on future projects in your course and beyond.

DOES THIS MEAN I HAVE TO ASSIGN A RESEARCH PAPER?

“Research paper” is such a loaded term, but in short, no. Students often interpret “research paper” as “report,” whereas our emphasis is on analysis and critical conversation. At least one graded assignment should require students to find and incorporate source(s) beyond the course texts, but it need not be a paper.
WHICH TYPES OF SOURCES SHOULD I ASK MY STUDENTS TO LOCATE AND ENGAGE WITH?

While articles and web-based sources such as web sites, blogs, and wikis play a vital role in providing current information and perspectives, books are often better for getting the bigger picture and a deeper understanding of an event, concept, or idea.

Help students understand that:

- For background and in-depth information, books may be the best source
- The information resource they need is determined by their research question: the most current information may not yet be in books
- Identifying and retrieving books go hand-in-hand with subject headings and their respective call numbers
- Photocopiers ($) and scanners (free) are available in the library
- ebooks and physical books can be identified within databases, and some include the table of contents
- Working with physical books may create some delays since libraries can’t always have everything all the time—this offers the opportunity of learning how to use Interlibrary Loan services and thinking about time management

WHAT IF I DON’T UNDERSTAND HOW TO DO ALL THIS?

Don’t be afraid to ask your friendly librarian for help. No one expects you to know your way around UConn’s library system yet, so please ask librarians for help with anything (First-Year Writing–related or not). Librarians are available in person, via email or phone, and through online chat help (see the link to Ask a Librarian on the home page). The librarians are also happy to provide assistance with your own research.

MORE RESOURCES

Libguide for FYW Instructors
On the Class Guides page <http://classguides.lib.uconn.edu>, click on First Year Writing to find “First Year Writing TAs & Adjuncts: This Guide’s for You!”, which links to useful videos on using databases, etc.—and also has information and videos on booking the Undergraduate Research Classroom. Although Libguides are usually created by librarians, you can be set up with an account and create your own—just let us know!

ACRL Framework for Information Literacy in Higher Education
<http://www.ala.org/acrl/standards/ilframework>


The Freshman Study
<https://www.youtube.com/watch?v=BWNGZUa952A>
INFORMATION LITERACY GOALS FOR FIRST-YEAR WRITING

The collaboration between FYW and the Library is written into the UConn General Education documentation as a key component of Information Literacy. There are many basic InfoLit skills, and our one-semester FYW course serves as a wide-ranging introduction to these skills. Higher-level thinking, more complex tools and databases, creation and sharing of new knowledge, and thinking beyond the page are all involved in InfoLit in a student’s upper-level coursework. Your charge is to get students in your course started on this path.

Information literacy skills at their most basic can be broken into several general and overlapping activities: reflecting, inquiring, finding, interpreting, evaluating, and managing (not always in that order). These apply to required readings as well as to outside research, and these processes encourage higher-order thinking. More specifically, Information Literacy asks us to:

- **Evaluate and Reflect**
  - Determine purpose of item: inform, sell, persuade, etc.
  - Locate author credentials, expertise, authority
  - Learn to skim strategically for relevance and topic
  - Examine sources for generalizations, misrepresentations, and/or bias
  - Learn about publication processes: peer-reviewed, edited, self-published
  - Verify information using multiple or respected sources
  - Take into account the publication date and currency, if appropriate
  - Assess the quality of the references cited
  - Determine what kinds of sources will be useful in the context of the assignment

- **Interpret**
  - Place ideas within the discourse of other texts; find and join a critical conversation
  - Choose a lens or perspective as a starting point or focus
  - Forward or challenge ideas and texts
  - Learn to skim strategically for relevance and topic
  - Synthesize concepts from research into a cohesive individual project

- **Seek, Inquire, Find**
  - Learn to search strategically
  - Make effective use of the library search at [http://lib.uconn.edu](http://lib.uconn.edu)
  - Decide among subject-specific databases
  - Understand call numbers and the layout of the Library

- **Manage**
  - Integrate a range of voices/texts into a cohesive project
  - Learn to paraphrase, quote, and cite appropriately and effectively
  - Keep track of materials, documents, and citations
RELEVANT INFOLit BASIC EXPERIENCES

I. Students will be able to develop several possible projects or specific topics from course readings about which they can then build a greater base of knowledge through research.

→ InfoLit Threshold Concepts at work here: Scholarship as a Conversation, Research as Exploration, Authority is Constructed and Contextual

Asks students to
• Apply their initial knowledge and understanding of a topic
• Think about the complexities of an issue (as opposed to “Do a paper on nursery rhymes”)
• See the wider variety of possibilities for investigation within a reading/film/etc.

Students will be able to
• Identify and articulate a suitable topic or argument for their assignment
• Collaborate with the instructor and peers through revision
• Reflect on their choices as readers and writers
• Engage with and respond to a variety of critical perspectives

End goals for student learning
• Incorporation of a dimension of personal interest—that is, what stays with students from this reading or viewing that increases engagement and enjoyment
• Awareness of the distinctions between student voice, ideas, and thoughts and texts and outside voices, and ability to integrate them into a cohesive project
• Understanding of which topics are researchable and of the process of building a project
• Ability to adapt topics as they progress through research and writing

Tips for students
• Develop and articulate individual writer’s voice, understanding, and initial ideas before researching
• Keep a research log to show the process, from starting point, including initial keywords, showing shifting of focus of topic if necessary, encouraging metacognitive activity
• Create mind maps or other visual representations of what is known, what is not known, what could be known, etc., to help to frame the research process

II. Students will develop awareness of disciplinary (subject) thinking to select appropriate database(s) for researching in their disciplines.

→ InfoLit Threshold Concept at work here: Searching is Strategic

Students will be able to
• Determine what disciplines or subjects might hold information best for their project
  o Example: What would they find in Sociology, Political Science, Women’s Studies?
• Discern which databases are most useful for particular work
  o Example: What would they find or not find in JSTOR, MLA International Bibliography, CQ Researcher? (others as appropriate)
• Navigate a variety of academic databases and make use of library and online research tools (see database guide on page 178)

III. Students will build competence in basic information searching and retrieval in academic research tools.

→ InfoLit Threshold Concepts at work here: Information Creation as Process, Scholarship as a Conversation, Authority is Constructed and Contextual

End goals for student learning

• Understanding of methods of searching: keywords, subject headings, related article links, works cited entries (in older works), “cited by” info

• Ability to differentiate between types of publication (newspaper, magazine, blog post, website, research article) and the kind of information available in each; understanding of the difference between popular or scholarly and peer-reviewed materials and an ability to reflect on the reason for choosing a particular source

• Awareness of menu tools usually on left or right margins (providing powerful features) available in research databases, which make searches more productive and specific (date range, subject); ability to understand and make use of infographics and data (how many articles on this topic from various decades or years, when did this topic begin appearing, etc.)

• Understanding of the anatomy of a scholarly article (or other types as applicable), including the abstract and other elements such as introduction, thesis or research question, lit review, discussion, conclusions, further research needed, etc.
RESEARCH PAPER ALTERNATIVES

FYW encourages students to engage deeply with sources and develop writing projects that do much more than simply cite or respond to sources. In important ways, the familiar “research paper” students may be used to writing may be at cross purposes with the more deliberate and sustained work with sources required in most FYW assignments. One good way to use a hands-on InfoLit session, then, is to guide students in the first stages of compiling and evaluating sources for a paper that incorporates research. Many instructors prefer to give students a shorter-term hands-on activity to practice information literacy skills, which may take the place of or be in addition to a researched project. You can find more alternatives to research papers at http://lib.uconn.edu/help/teaching-learning/alternatives-to-research-papers/.

Everything but the Paper
Have students do all the research necessary to write a critical, argument-driven project on a chosen topic. Have them create a works cited list of relevant sources and a brief one to two sentence description of why each is useful, then propose an argument and a summary of how they would construct the paper if they were to write it.

Annotated Bibliography
Have students compile an annotated bibliography that summarizes and evaluates the sources students have found. It’s important to stress that this research often includes a lot of excess—simply choosing the first hit is often not the right match for a research project. Consider asking students to locate and annotate more sources than are necessary to include in the final project. Possibly even include a list of “rejected” sources (to emphasize the sorting aspect of research).

Class Archive
An annotated bibliography could also become a class-wide collaborative project, where students contribute the sources they have found to a class archive that other students are encouraged to draw on in their writing projects. Google Docs (or a related technology) enables your class to create a “living” bibliography that each can alter, add to, and improve throughout the semester.

Classroom Resource/Context Project
Ask students to choose a topic relevant to the conversations the class has been having all semester, and then research one of these topics with the goal of creating some sort of presentation or document that will help the whole class more deeply understand readings and ongoing conversations. The instructor can provide a list of recommended topics or let the students generate their own. This works well as a collaborative project, but can also be an individual one.

What Is This Text? Who Is This Author?
Any assigned text can be accompanied with a small research component designed to help students place the text in a larger context. If you assign a text by Judith Butler, for example, students could be assigned roles to establish this context. One set of students could research Butler the person; another set could say more about what her influential writings are (and what they seek to do); a third set of students could trace the reception and influence of these texts.

Citation Trail
Working with the texts used in class, invite students to choose one of the works that the author has cited. Have students locate that source, read it (in its entirety if it’s short or just the relevant section if it’s long), and document the context of the citation and how this (new) text is helpful in understanding the original author’s project. Then students should repeat their process with a source cited in their newly discovered text.
SAFE SPACES FOR INSTRUCTORS AND THEIR TEACHING
PRESENTING ONESELF IN THE CLASSROOM

“…none of us is fully bounded, utterly separate, but, rather, we are in our skins, given over, in each other’s hands, at each other’s mercy.”

- Judith Butler, *Giving an Account of Oneself*, 101

The writing classroom is a space of shared vulnerability: we share a version of ourselves in our writing and in our encounters with the writing of others. The self we share is always in the process of revision, always stretching tenuously beyond the space of certainty and into the territory of risk. And, creativity often springs from the gaps that emerge between what we are able to say and what we want to say—both in our writing and our teaching. But, this space also requires recognizing the ethical demands of our shared vulnerability as writers and students.

As instructors, how can we feel at ease in our classrooms? How can we use the knowledge that we are “in each other’s hands” to help us grow and develop as instructors? What happens when a member of our classroom community fails or refuses to recognize their responsibility to the other members of the classroom community?

CONSTRUCTING COMFORTABLE SPACES IN THE CLASSROOM

On a basic, physical level, one of the first things you can do to help yourself feel at ease is to get to know your new environment and how you will operate within it:

- **Dress comfortably.** You know your own personality, so start by thinking about the sorts of contexts and scenarios you feel most comfortable in. (Do you feel most comfortable dressed in a “professional” way, or are you more comfortable with a more relaxed look?) You might ask:
  - “Would I feel comfortable meeting new people in these clothes?”
  - “Would I feel comfortable sitting on a desk in these clothes, or navigating between desks as students do group work?”

Pick out a few outfits in advance. You only teach twice a week. Settle on a “look,” or multiple “looks,” and then forget about it. You don’t really need to be thinking about your clothes when you’re teaching. Besides, your students probably care less than you think they do.

- **Check out the classroom in advance.** You don’t want to spend the first day worrying about where the class is, whether you’ll need chalk or dry erase markers, or where you’ll sit, stand, or move when class time comes. Take a few minutes to find the classroom and get a feel for the space before you actually have to teach there.

- **Think about how you’ll sit or stand… and then forget it.** Standing in front of group is different than standing in front of an individual. There’s a bunch of space around you, so it’s easy to look awkward if you’re doing a lot of shuffling in place. But it’s also easy to look comfortable—just find postures that you feel comfortable maintaining:
  - **Try sitting or leaning on the desk.** It anchors you, and you can kind of do it and forget it.
  - **Or put the chairs in a circle and just sit in the circle like one of the students.** It breaks that whole “I’m the teacher and you’re not” business, and it gives the whole class that relaxed feeling.
Try moving around and using the space. Some teachers feel comfortable walking around a lot—writing on the board, crossing the whole classroom space and talking in a really animated way, moving slightly closer to students to listen and then away to make a larger point. If you feel comfortable with this, do it.

Or, stand completely still. Remember, the focus is on them. If you plant your feet shoulder length apart and ask a lot of questions, they will not notice how you’re standing. This is especially useful when making an important announcement.

- Figure out what you’d like students to call you and make this clear on day one. Students don’t take you more or less seriously in relation to what they call you. Rather, they take you seriously when they seem relaxed and prepared. So, don’t stress too much about this decision: Miss Smith, Ms. Smith, Jackie, or JS, whatever.
- Move. This is for your students. You’ve probably had the experience of zoning out while forced to listen to a perfectly bright and interesting person for a really long time. Avoid this by getting them up and moving. Try to get some student movement into every class period:
  - Desks in a circle. Not only does this get the attention off of you, it gets their attention by forcing them to do something.
  - Break into groups. Again, this changes the scenery of the classroom and keeps students more engaged. Opt for smaller groups (pairs or three people) over larger ones, and give each students very specific tasks to perform (otherwise, the groups get off track). Changing the scenery keeps the attention away from you and onto students, where it should be.
  - Individual work. Often, a small amount of individual work (like a free-write, or a written response) forces every student to focus and then gets them talking when they have to report on their conclusions or ideas.
  - Student presentations. This requires a bit more preparation, but asking students to present will, again, get the focus off of you and get it onto the students in the classroom.
  - Student-led discussions. The key here is that, again, this will get your students moving and talking, and it will highlight the importance of their contribution to the development of the classroom community.

- Listen. This is, ultimately, the goal: Listen to your students and respond honestly. A lot of the anxieties related to self-presentation—Am I funny enough? Am I tough enough? Do they take me seriously? Do they take me too seriously?—just get in the way of this. Your goal is to be comfortable enough in the classroom that you’re thinking about what students are saying when they’re talking to you.
  - Prepare and forget it. Have a plan for the class session, but feel free to dump it overboard to accommodate student needs. This way, you won’t be worrying about what comes next. Worst-case scenario: You just move on to the next thing on your course outline.
  - If you’re going to arrive in class early, think about having a couple conversation starters. The five minutes before class actually starts can be really awkward, especially if you’re one of those people who doesn’t do small talk well. You might try thinking of a couple things to say or ask on your walk over—the goal being to get the class talking before class actually starts. (And you can always
use that old standby: “So, we’ll get started here in a minute, but I’m just curious—how was the reading?”)

- **Feel free to say “I don’t know.”** Students do recognize when you’re full of it and trying to make something up. So, why bother? Admit when you don’t know something and figure out a plan to answer the question: “I’ll email you,” “You could try looking that up on the xxxx database,” “Let me look that up and we’ll talk about it next class,” “You should try looking that up and we can talk about it next class,” “Does anybody know the answer to that?”

**CREATING CONNECTIONS FROM VULNERABILITY**

Whatever happens in the classroom, please know that you are never alone. We have all felt the highs and lows that inevitably go along with teaching. So, if you do come across a difficult situation or a problematic student, remember to do the following:

- **Debrief.** Always feel comfortable seeking out a member of the FYW community to talk through the situation. Scott and Lisa, Sarah and Ruth, the Introduction Week staff, your practicum group: please come to any of us if you’re facing a troubling situation. Chances are, we’ve been there, too, and we can help you brainstorm and locate helpful resources.

- **Show Compassion…for Yourself!** When I first started teaching, I felt completely inadequate: if something didn’t go smoothly, I blamed myself; when I had difficult students, I felt sheepish talking about it. I was worried that showing any uncertainty would make me seem “unprofessional” or “unprepared.” Eventually, I realized that, when my colleagues came to me with concerns or worries, I never judged them harshly, I always recognized that they were excellent, committed teachers who were just dealing with a tough situation. In other words, I was always much kinder to others than I was to myself. So, I would encourage you all to be kind to yourselves and remember that you’re part of a community that genuinely cares about you, your teaching, and your wellbeing.

And, most importantly of all, just know that, no matter what those first weeks bring, you’ll be fine.
SAFE SPACES FOR STUDENTS AND THEIR WRITING

Our courses often ask students to confront messy subjects: institutionalized racism, privilege, genocide, suicide, rape, and other difficult issues. We must make our classroom as accessible and safe for all students, who are bringing with them histories and assumptions of all kinds. The following document is meant to provide a few strategies in developing a space where students can take risks, explore difficult subjects, and make writing that makes sense of often-upsetting moments. We suggest being attentive to how the course and assignments are framed and providing opportunities for decompressive and empathetic writing built into the drafting and reading processes.

FRAMING THE COURSE

From the first day, think about what tone and atmosphere you will be creating. The syllabus, introductions, and first-day writing prompt all do important work for making safe spaces.

- What language for safe spaces is in your syllabus? Take a look at the “Mutual Respect” section. Is this enough? Instructors sometimes put warnings about difficult texts early in the syllabus for transparency and clarity.

*Example from Hayley Stefan’s syllabus:* “Because of the tragic violence of the September 11th attacks, our class will involve exploring contentious and upsetting artifacts. While I think it is important for us to ‘bear witness’ to the obscene, traumatic, and subversive, I know that to do so is not always easy. Be considerate of others whose experiences may render them particularly sensitive to such topics. Please come speak with me if at any point you feel overburdened by the nature of our texts or discussions so that we can work out a way to alleviate or redirect your anxieties. Please also be aware of the wide variety of resources available to you here at UConn, including Counseling and Mental Health Services at (860) 486-4705 and Veteran Affairs and Military Programs at (860) 486-2442.”

- Consider providing confidential notecards on the first day that you’ll collect. Ask things such as preferred name, preferred pronouns, anything that they feel comfortable disclosing that might be a factor in their course participation.

EMPATHETIC STUDENT WRITING

We suggest building in moments for reflective writing that will allow for decompressing after difficult texts and can take a productive turn toward inquiry (i.e., using initial emotional engagement to lead towards research questions). This type of writing can be done

- online HuskyCT posts or through a Google doc. Ask students to respond to each other’s work.
- through uncollected response writing in class
- through post-reading reflective writing
FIRST-DAY WRITING SAMPLE (AND COURSE PLACEMENT)

With the changing composition of our, uh, composition classroom, we will encounter new avenues of thinking and writing as well as new challenges. We currently place multilingual students in classes based on their standardized testing scores, which usually include TOEFL (Test of English as a Foreign Language) scores. As any testing score offers only a rough estimate of how a student might experience a course, we ask all students to write in response to a prompt during class on the first day. The prompt should ask students to do the kind of work they will be expected to do in a classroom, and many of the best first-day writing prompts directs students to “make something” of a supplied passage or to put something in the passage to use in understanding an experience the student might be able to reframe with the text.

Read student responses carefully to gauge how prepared this student might be for the work of the course in your estimation. If you believe a student might need more time to work with their writing before entering ENGL 1010 or 1011, then please bring a copy of the student’s writing sample (with name and student ID # included) to the FYW office for further review. We will consult with you on the student’s placement and help you make the best recommendation to the student (and we’ll follow up with an email to the student’s advisor).

When you read responses consider the following:

• Has the student understood what the prompt asks? Does the response demonstrate that the student understood the provided text as well as the prompt’s directions? Does the student appear to understand the text you’ve given them to work with?

• Did the student develop a line of thought or investigate the topic in any depth (given the time constraints)? What evidence of agency do you see in the writing? On average, how much did students in your class write? Which students are outliers? For the students who wrote very brief responses, what seems to have been the problem? (You can consult with the student on his or her response, too.)

• If the student had trouble communicating in writing, what patterns of difficulties do you see? Looking past surface errors, what—and how—has the student communicated? Does the student have difficulty connecting ideas, possibly represented through very simple, short sentences? Does the student lack the vocabulary to develop a line of thought? Does the student have such difficulty with controlling language that the line of thought is very difficult to follow?
  o Some conventional gauges of placement for students writing in another language beyond their first language include these four areas of difficulty:
    ▪ Serious and frequent errors in word order
    ▪ Significant syntactical errors (many more than the usual fragments and run-ons)
    ▪ Lots of lexical errors
    ▪ Multiple morphology problems

5 For much more comprehensive discussion on the relative significance of syntax, lexicon, morphology, idiom, and grammar errors—with examples—see the Translingual Classroom resources beginning on page 180 of this workbook.
The student who has difficulty controlling these four areas of language may need to spend more
time writing, and so should be placed in either ENGL 1003 or ENGL 1004. These students’ first-
day essays should be brought to the FYW office as soon as possible so we can make a final
recommendation before the first add/drop deadline.

**THE TAKEAWAY**

- Give students a challenging in-class writing on the first day.
- Read student responses to the prompt carefully.
- Bring any questions or issues you may have to the FYW office, since the final
  recommendation for placement will come from us.

**TRANSLINGUAL TEACHING**

One view of university writing courses focuses on “fixing” the writing first-year students do so
they will be able to write legible essays in future coursework. This emphasis is largely on
legibility (primarily correctness) with some glances directed toward “knowing the writing
conventions of discipline X.” Most compositionists know that instructors of first-year writing do
not and cannot send students to future classes with an affidavit ensuring they will produce
readable prose; nor can they bestow upon students the knowledge of a discipline and all the
writing conventions that go along with it.

The emphasis on readable prose looms larger for multilingual students, and they are often
preoccupied with whether their prose “sounds like” it was written by an American student
experienced in writing “Edited English.” The approach many students have to erasing any traces
of difference has larger political implications, of course, not the least of which is visible in
Americanization of multinational brands (it’s “always” McDonald’s, regardless of the geo-
coordinates). “Capital-E” English is held up as a model.

Just ask anyone from the Indian Subcontinent—despite worldwide corporate signage, English
has not stabilized as it has globalized. Rather, English is used all over the world in a variety of
ways; deviations from “Standard Written English” (SWE) are, instead, the norm. When using
English, we are all working in dialects or “englishes” [sic]. In FYW, we try to account for the
many englis hes and to foreground the malleability of language by approaching writing
translingually. “Translingualism” is an approach to language difference that challenges English-
only monolingualism and assumes students’ languages are not liabilities but resources.
Translingualism is “best understood as a disposition of openness and inquiry toward language
and language differences.”

Multilingual writers are typically marked by the ways their texts might diverge from “Standard
Edited Written English,” while “the rest of the students” are seen as generally competent
monolingual users of that same English. The students whose first language is not English are
socially and culturally subordinated to the other, presumably stronger users of English in the
classroom. Such categories situate writers whose first language is not English as lacking, their
use of English infelicitously aberrant, their understanding of conventions weak.

Yet, these assumptions misunderstand writing and conventions entirely. First, “all writing
always involves rewriting and translation, inevitably engaging the labor of recontextualizing

---

(and renewing) language, language practices, users, conventions, and contexts” (Horner & Lu 586). If also we accept that conventions are repetitions, but that no repetition can be an exact copy, then an apparent act of repetition is the moment that a writer’s agency emerges, producing difference at the same time that it reproduces the conventional.7 From this premise, we argue that every student is negotiating this dynamic, working out a mix mimicry and agency, in effect translating what has gone before to make something new. Thus, each student is always engaging in translation, and all divergences are the norm. The multilingual writer engages in the same acts, encounters challenges, resolves problems, and produces meaning, as does every student.

THE TAKEAWAY

• Language is not stable and is always subject to negotiation.
• We are all writing in translation.
• The use the multiple languages in a classroom are resources, not liabilities.

CRITICAL VOCABULARY

As an example of language’s instability and how language produces and negotiates asymmetrical power relationships, the vocabulary that has cohered around teaching multilingual students to write has changed frequently and is fraught with significant traces of colonialism and American Exceptionalism.

Currently, we’ve chosen to use “Second-Language Writing” (SLW) because a field of composition studies has developed around this term and because it focuses on the practice of writing rather than the subjectivity of the student.

Other terms you might encounter:

• **ESL**: English as a Second Language usually invokes basic language acquisition rather than the practices of multilingual writers and is ontological, suggesting the boundedness of languages.
• **ELL**: English Language Learners focuses on the subject position of the student; although it does suggest that language acquisition is a process, it also sounds elementary.
• **L2**: Shorthand for “second language—language #2,” this term is used most frequently by linguists to suggest a status (ranking) and fixity (languages bleed into one another—and who decides what counts as L1?).
• **NNSE**: Non-Native Speaker of English doesn’t recognize many English speakers around the world who grew up learning both an indigenous language and English; invokes an erasure of the subject through “non.”

To address issues like this one, we have adopted a system proposed by Suresh Canagarajah, in which the language used in communities “that traditionally claimed ownership over the language” is referred to as “Metropolitan English,” and the English spoken by “everyone else” is labeled “World English.”8 (There’s also the nice effect of ME and WE; Metropolitan English

---


becomes very self-centered in that formulation.) Those categories don’t support ordinal or negative identifications, so one might classify speakers of any language as “novice” or “expert” when differentiating levels of fluency, as Canagarajah does. By using “novice” or “expert,” however, a final destination in language acquisition is marked, a point at which one might be finished with learning. For a writing class especially, we want to suggest the ongoing nature of “learning” to write rather than hold out the assurance of any sort of mastery.

CHALLENGES FOR STUDENTS AND INSTRUCTORS

You may find that students not used to American institutions encounter the following:

- **Relative (un)familiarity with American culture compared to the rest of the class.** Globalization is closing some of the gaps in cultural knowledge, but be aware that not everyone has seen lots of American television or film and not everyone tweets or reblogs pop culture icons on Tumblr. You should try not to rely exclusively on American popular culture references, but you certainly shouldn’t drop all opportunities to read American culture. Just make sure that the knowledge needed can be acquired during the semester.

- **Lack of shared memories with their American peers.** As an instructor, you most likely share a similar high school experience with your American instructors. You also share the collective memory of 9/11, grew up with the same TV shows, etc. Be aware that while you have a lot in common with your American students, it’s easy to exclude international students by referring to these things.

- **Perceived and actual difficulty reading course materials.** If you have a class read texts American students struggle with (e.g., feminist theory), your SLWs will do so at a much higher rate, and it will take them more time to get through the readings. Some students may grow discouraged and give up or not finish readings. Others may develop anxiety about their ability to get through the texts, while in fact their abilities are much better than they give themselves credit for. Be prepared to support your translingual students when they come to you with these concerns outside of class, and be sensitive to the difficulties they face.

- **Shyness in class discussions.** Translingual students may not feel confident enough about their reading or speaking abilities to volunteer in class discussions. Do your best to create a supportive environment and encourage them to feel comfortable without putting them on the spot. You might also ask students to prepare some written work to bring to class—whether that’s questions about the text or summaries of passages “translated” into an English they are more adept at using. Sometimes, students who aren’t working in their home language can find it very difficult to summarize on the fly in class, so it’s important to build in opportunities for advanced preparation.

- **Lexicon.** Building up a vocabulary takes time and effort, and if students know one meaning of a word, it doesn’t mean that they know other meanings as well (e.g., train as transportation vs. train as part of a wedding gown).

- **Concern about grades.** Depending on their country of origin, international students may be very concerned about grades because the stakes are often particularly high for them. They may come to your office after the first couple of essays wondering how they can achieve their target grade in the course. Be supportive and clear about your expectations, and the results will most likely be very good; they tend to be very hard workers.
- **A tendency to be clustered**—both as “they” in language, in discussions, and in terms of the space of the classroom.
  - Students may see the comfort of their compatriots or may find themselves grouped together by student movement or instructor direction. This is done sometimes with the intention of allowing the comfort of sameness as a bridge to the so-called dominant culture (enacted by both students and instructors). The effect, however, is simply segregation. Instructors will need to control group composition both in class and for their writing groups.
  - The students from other countries in the room are not the representatives of that culture. They may contribute cultural knowledge, so focus on asking all students about cultural experiences rather than asking any one student “what is it like in. . .?” This goes for students from other countries, but also students from situations culturally classified as “different”: e.g., “what is it like in your urban neighborhood?” or “to grow up in a Mexican family?” or what have you.

- **Less familiarity with academic terms.** Commonplaces deployed in academic writing can make reading torturous business for a student not reading in their home language. Set up the workflow for reading and writing so students have to gloss terms and translate phrases. An example of a “scaffolding” exercise is included in the “Resources” section of this Workbook.

**A NOTE ON PLAGIARISM**

Presenting another person’s ideas and words as one’s own in academic work crosses all cultures, classes, genders, and ethnic groups. When a student misuses sources, it’s usually a sign that the student did not feel in control of something—time, the topic, the readings, vocabulary you asked that they use, writing skills. A myth circulates that multilingual writers plagiarize—consciously and unconsciously—because in “their” culture, using other people’s words and ideas is the norm. While it may be true that different cultures have different writing relationships with authority, we’re primitivizing cultures by suggesting “they” don’t know any better.

Instead, don’t ask students to memorize, for example, film studies terms; rather, have them generate a vocabulary in class for talking about film. Work with all students on how to engage with other people’s words, drive them away from reiterating the ideas of others and toward situating themselves in a conversation in which they can produce new knowledge. Every paper on gun control and capital punishment is the same paper written in somewhat different prose—I’d argue that every polemic paper on those topics is always already an act of plagiarism, and students have been taught to plagiarize because they’ve been told to re-present the stands others have already articulated. /end rant]

**RESPONDING TO STUDENT WRITING AND SENTENCE-LEVEL EDITING**

Many students are concerned about the sentence-level correctness of their writing, in part because they’ve been taught that correctness is the primary measure of fluency, particularly in writing. Our writing instructors discuss presentation and correctness in the context of meaning, rather than as a discrete set of skills or intrinsic knowledge (subject-verb agreement, article use). Of course, because correctness does affect a reader’s judgment of writing, we note these sorts of errors, but—again—we do so as part of a larger project of responding to the work students have done.
While responding to student writing in the drafting stage, you have a number of options for addressing presentation in the context of your response to the essay. Multilingual students usually have difficulties with English that do not follow patterns based on the way their first language works. You can find a table of language groups and their typical difficulties and examples of documents such as error logs in the FYW office (and in the “Resources” section of this Workbook).

You’ll discover conflicting research about whether direct error feedback (marking and correcting the error) or indirect error feedback (marking only, directing students to figure out the problem and correct) improves multilingual student writing. In fact, there’s debate on whether any sort of sentence-level feedback improves writing. Many who argue against sentence-level editing suggest that students should spend their time reading and writing more, where they will encounter (and produce) a wider range of words and “lexical phrases.” Offering no sentence-level feedback makes some students very nervous, however. Our most important advice, then, is to try out some methods with the student and find a method that works for individuals. Not everyone learns the same way. The following are some typical strategies for addressing linguistic errors; this isn’t a comprehensive list of what you must do with each student’s essay at each stage. Keep in mind there’s plenty of evidence to suggest that the efficacy of sentence-level (grammar, syntax, lexicon) feedback is questionable at best.

- Ask the student which two types of errors they’d like to work on during the term. Hold the student accountable for attending to just those types of errors.
- Note difficulties with word order, syntax, lexicon, and morphology with examples of solutions/corrections in a single paragraph. Suggest the student use the example you provide in that one paragraph as a model for editing their own work.
- Show students how to use an error log. These are tables of three columns: one for the error, one for naming the error (and perhaps citing the chapter and verse of the resource consulted), and one for the edited and rewritten attempt. You can demonstrate how to make and use one in your first conference with a student by asking them to write down the error (usually a whole sentence), look it up in something like the *Pocket Style Manual* (any handbook will do), note the page and some details about how one might make the correction (for future reference), and generate a corrected version. Then ask the student to submit one with the final draft if you are so inclined.
- Direct the student toward working more often with you and with the Writing Center.
- Let go of errors in articles. Mark them if you must, but don’t linger. Incorporating English articles into prose is one of the most frequent fault lines in second-language writing and affects most non-European language users. The error is very difficult to erase, and even advanced scholars ask colleagues to read and note missing articles in their prose.

In any case, on a final draft, don’t spend all your time marking errors; simply note in an end comment what you see as the patterns and direct the student to update their error log. Keep in mind, too, that errors are meaningful in themselves. Errors can point toward a loss of agency, but they may also suggest an alternate reading of a text, make visible a well-masked assumption everyone else missed, or provide an unwittingly unique presentation of an idea. It’s in these gaps that great conversations about language, meaning, conventions, and the new can emerge in class. Therefore, instructors should learn to read the errors as meaningful signifiers.
By the end of the first half of the semester, you will notice that your students have changed as writers and thinkers. You may have anticipated some of these changes, while others may surprise you. We’ve found that the second half of the semester is often most successful when you establish continuity, building on the momentum of the first half. The suggested assignments for the second half of the semester are designed to do this. However, each class will go in a slightly different direction, and you will have the chance to customize your course to respond to this and to benefit from your strengths as an instructor as well as your students’ strengths as inquirers.

In designing the baseline syllabus, we’ve tried to model how an instructor might develop a unit around an assignment and set of readings.

It is great if you have ideas now about what and how you want to teach after the baseline syllabus tapers off. However, it is also good to (re)consider mid-semester how you think the course can best move forward, and to make adjustments accordingly. You might consider the following questions:

- What have your students achieved so far?
- What would you like them to achieve by the end of the semester?
- How can you build on their achievements in order to move toward these goals?
- Where do you see your background as a scholar and instructor guiding the way that you think the course objectives might be realized?

After considering such questions, you can revisit the nuts and bolts of the course, such as the texts, the ways you use student writing in the classroom on a regular basis, the peer review exercises, and, of course, the assignments. (Assignments stress various skills, and you may want to emphasize different ones as the semester pans out.) You can then work these nuts and bolts into new units.

**BUILDING A UNIT**

Every unit is different, based on the readings and the assignment you’re building toward, but every unit has similar features, as you have probably already gleaned from looking at the baseline syllabus. The day-to-day specifics will vary, of course, but a basic unit will probably include the following:

- Assign students text(s) to read and discuss (make sure to keep the discussion focused on writing more than content as much as possible—although of course you will often have to help students break down complex texts).
- Introduce the assignment. Have students summarize the assignment and ask any questions they may have.
- Have students work on “digesting” the text—doing some kind of work to get into the specifics of the text, to think through specific ideas/moments/concepts. This can take many forms—small-group work, individual freewriting, group discussions, etc.
- Have students begin working toward a draft by doing some pre-draft writing (I always have my students write the first two pages of the paper as one of their mini-assignments, and I often make them work in small groups in class developing their ideas
prior to this, but this can take many forms). You want to be sure your students are thinking and writing long before the first draft is due.

- Work with students’ partial drafts in class as much as possible. Student writing should be an active part of your classroom activities.
- Conduct peer review and teacher feedback, concentrating on higher-order concerns. Whenever possible, it’s a good idea to have students work toward revision in class after the peer review and teacher feedback. This is another place where you can incorporate your students’ writing into the classroom.
- Collect the final draft!
- Have students engage in some kind of reflection on their writing. Reflection should be an ongoing part of your class.

You will want to be flexible depending on the needs, as well as the strengths, of your group of students, which will vary semester to semester; but the above is a good basic outline of the set up for a unit. Once you have outlined your goals for your students for the rest of the semester, you will be better able to determine the specific shape of your unit plans.
RESOURCES FOR TEACHING, LEARNING, AND THRIVING
RESOURCES FOR WELL-BEING
AT THE UNIVERSITY OF CONNECTICUT

UConn is a big university! It can be challenging to negotiate for both new instructors and new undergraduates. There are many helpful self-care resources that are available on and nearby campus. It’s a good idea to be aware of resources not only for yourself (we all find ourselves needing to go to parking services, or get some ice cream, or a quiet spot for reflection) but also so you are able to direct your students. In an undergraduate’s first years at UConn, FYW is often the only class small enough so that students and instructors know each other's faces and names. While you are in no way responsible for counseling your students, it’s not a bad idea to be able to point out resources to them if the need arises.

Here, you will find a list of helpful resources available to both graduate and undergraduate students. Please note that this is not comprehensive, and we would very much like any additions that are not seen here. Also note that the order in which things appear or the placement of a certain resource under a specific heading has been chosen as intuitively as possible.

Find out where you need to be: http://maps.uconn.edu/

I. FOOD, RECREATION, RESTROOMS

- **Coffee on Campus**
  
  [http://www.uccafes.uconn.edu/](http://www.uccafes.uconn.edu/)

  - Wilbur’s (in Wilbur Cross Building)
  - The Beanery (in the Benton Art Museum)
  - The Chem Café (in Chemistry Building)
  - Bookworms (in Homer Babbidge Library)
  - Lu’s Café (in Family Studies Building)
  - Up & Atom (in Bio and Physics Building)
  - Starbucks in Storrs Commons

- **Quiet Places**

  - Graduate Lounge (in Student Union)
  - Homer Babbidge Library Quiet Floors (3rd, 4th)
  - Homer Babbidge Library Study Rooms (all floors)

- **Food Stops**

  - On Campus

    [http://www.dining.uconn.edu/](http://www.dining.uconn.edu/)

    - The Dairy Bar
    - The Student Union
      - Chuck & Augie’s (restaurant style)
      - The Blue Cow (ice cream)
      - Subway
      - Panda Express
      - One Plate, Two Plate
      - Union Street Market (cafeteria style)
    - Kosher Kitchen in Gelfenbien Commons (dining hall)
• In Storrs
   See http://www.storrscenter.com/ for information about shops, food,
   and things to do
   ▪ Sara’s Pockets (Mediterranean food), immediately off campus at 125 N
     Eagleville Rd, Mansfield
   ▪ Randy’s Wooster Street Pizza, in Storrs Commons
   ▪ Oriental Café, in Storrs Commons

• Beverage Stops
  o Nathan Hale (on campus)
  o Dog Lane Café (Storrs Center)
  o The Harp (Willimantic)
  o Main St./Willibrew (Willimantic)
  o Cafémantic (Willimantic)
  o Pub 32 (Storrs)
  o Bidwell Tavern (Coventry)

• Gender Neutral Restrooms
  See: http://rainbowcenter.uconn.edu/index.php/resources/bathroomlist/
  o CLAS/Austin
    ▪ Handicap, 1st floor
  o Admissions/Tasker Building
    ▪ 1st Floor, back hallway
  o Arjona Building
    ▪ 1st Floor, gender specific single bathroom
    ▪ 3rd Floor, gender specific single bathroom
  o Wilbur O. Atwater Laboratory (ATWR)
    ▪ Next to room A-106
  o Center for Undergraduate Education (CUE) Building
    ▪ 1st Floor, Room RR1C, gender specific single bathroom
  o Family Studies Building
    ▪ 3rd Floor
  o Gentry Building
    ▪ All floors, gender specific single bathroom
  o Koons Hall
    ▪ Ground Floor
    ▪ 3rd Floor by Room 301
  o Laurel Hall
    ▪ First floor, single-occupancy
  o Monteith Building
    ▪ 1st Floor, gender specific single bathroom
    ▪ 3rd Floor, gender specific single bathroom
  o Oak Hall
    ▪ 1st floor, single-occupancy
  o Storrs Hall
    ▪ Basement
  o Student Health Services/Infirmary
    ▪ Next to Room 118 (Listed as Farmington Phone Room)
    ▪ Across from the Business Office

162
II. SOCIOCULTURAL GROUPS

- Religious Resources
  * Check out the religious houses on campus, many located along Storrs Road!
    - Muslim Student Association (MSA)
      • https://uconntact.uconn.edu/organization/uconnmsa
    - Hillel Student Organization
      • https://uconntact.uconn.edu/organization/hillel
    - Christian Students on Campus (CSOC)
      • https://uconntact.uconn.edu/organization/christianstudentsoncampus

- Identity Resources
  * All located on the 4th floor of the Student Union, with the exception of the Native American Cultural Society, which can be found on the 3rd floor
    - Rainbow Center, http://rainbowcenter.uconn.edu/
      Officially opened in September 1998, The Rainbow Center is the result of five years of planning, dreaming, and hard work. Numerous groups and individuals participated in crafting the mission and direction of the Rainbow Center. As part of the overall commitment to diversity and civility, the administration at the University of Connecticut has dedicated staff, office space, and resources to address the needs of the Gay, Lesbian, Bisexual, Transgender, Queer, Questioning, and Allied members of the campus community.
    - African-American Center, http://www.aacc.uconn.edu/
      In 1968, African American students at the University of Connecticut, like many African American students across the country, united to demand an increase in African American faculty and staff, and the establishment of the Afro-American Cultural Center. As a direct result of their protests and demonstrations, the African American Cultural Center was founded. The Center consists of a large community room, conference room, television lounge, student office, newsroom, and administrative offices.
    - Native American Cultural Society, http://www.nacs.uconn.edu/
      The Native American Cultural Society is a group that provides a place for Native students at UConn to interact. It also serves as a way to educate the UConn community about issues that face Native peoples. The group is open to anybody
who is interested in learning about Native American cultures and peoples. Activities include learning about Native American cultures, making crafts, attending lectures, socials, powwows, trips, and other events. In addition, we hold an annual powwow featuring drumming, dancing, food, and vendors. Located on the third floor in the Student Union.

- Puerto Rican Latin American Cultural Center, [http://www.latino.uconn.edu/](http://www.latino.uconn.edu/)
The Center is open to all students, faculty, staff, and community members interested in increasing awareness and understanding of Latin American cultures. Throughout the year, we coordinate and sponsor a wide variety of programs and events such as receptions, films, lectures, artistic performances, conferences, and workshops that enrich the academic experience, explore social and cultural issues, and celebrate cultural traditions.

- Asian American Cultural Center, [http://www.asacc.uconn.edu/](http://www.asacc.uconn.edu/)
Our mission is to serve as an informational resource center regarding the Asian American experience and to create an appreciation and understanding of the diverse Asian cultures represented within the community. The Center aids and supports Asian American students in understanding and assessing the various resources available to them on campus.

- Women’s Center, [http://www.womenscenter.uconn.edu/](http://www.womenscenter.uconn.edu/)
The mission of the Center is to advocate, educate, and provide support services for the achievement of women's equity at the University and within the community at large. Special attention is focused on women who face additional challenges due to their race, nationality, class, sexual identity, religion, age, and physical or mental ability.

### III. Mind & BODY HEALTH

- **Mental Health**
  - Counseling & Mental Health Services (CMHS) [http://www.cmhs.uconn.edu/](http://www.cmhs.uconn.edu/)
  - The Humphrey Clinic for Individual, Couple, and Family Therapy [http://familystudies.uconn.edu/centers/humphrey/index.html](http://familystudies.uconn.edu/centers/humphrey/index.html)
  - Coping with Grief and Loss [http://worklife.uconn.edu/family/coping_with_grief.html](http://worklife.uconn.edu/family/coping_with_grief.html)

- **Physical Health**
  - Student Health Services/Infirmary, [http://www.shs.uconn.edu/index.html](http://www.shs.uconn.edu/index.html)
  - Guyer Gym & Greer Fieldhouse, [http://web2.uconn.edu/recreation/facility.php](http://web2.uconn.edu/recreation/facility.php)
  - Recreation/Facility Information, [http://recreation.uconn.edu/facility-information/](http://recreation.uconn.edu/facility-information/)
  - Running/Walking Trails
  - Horsebarn Hill
    - You can see it from the road, a great place to walk and see an alternate view of the campus (also close to the Dairy Bar)
  - Places to “Move” [http://worklife.uconn.edu/health_wellness/just_move.html](http://worklife.uconn.edu/health_wellness/just_move.html)
  - Sports

- **Other Health Resources**
  - Breastfeeding at work
IV. ACADEMIC RESOURCES

- Homer Babbidge Library, http://www.lib.uconn.edu/
- Writing Center, http://www.writingcenter.uconn.edu/
  - Homer Babbidge Library
  - Austin
- Center for Students with Disabilities, http://www.csd.uconn.edu/
- UConn Ombuds Office, http://www.ombuds.uconn.edu/
  The UConn Ombuds serves as a neutral resource who provides confidential and informal assistance to members of the campus community. The Ombuds Office was established to provide a confidential, neutral resource for staff, faculty, and graduate students to express concerns, identify options to address workplace conflicts, facilitate productive communication, and surface responsible concerns regarding university policies and practices. Our Ombuds is Jim Wohl, and his office is on the second floor Homer Babbidge Library.

V. MISCELLANY & EMERGENCY

- Campus police, http://police.uconn.edu/
- Student Health Services/Infirmary, http://www.shs.uconn.edu/index.html
- Parking Services, http://park.uconn.edu/
  Pay attention to this map, as it changes often.
- Laundromats
  - Storrs Laundry in Storrs Commons
  - Clothes Pin Laundromat, Willimantic
STUDENTS IN DISTRESS AND CMHS

Having a “student in distress” is part of the everyday reality of teaching. All of these 18- to 21-year-olds have “stuff” going on in their lives just like we do, and sometimes that stuff will surface in our classes because of resonance with class material, interference with attendance, or emotional/mental overflow. It is important to remember that, as instructors of English 1010/1011, we might be the first (or in some cases only) point of contact for a student in crisis. With only 20–22 students in each section, our course might be the only course some students take in their first two years at UConn in which the instructor even knows their name. Because of this, we might also be the only ones who could notice if a student is struggling with something beyond their ability to deal with. With this in mind, we have an incredible and weighty opportunity to be sensitive to what our students are experiencing and help point them toward the resources they need to succeed and survive.

What might that look like? Sometimes it might simply mean being a listening ear and offering an extension on an assignment. Struggles back home, the loss of a friend, court and health fallout from a car accident—these things can take a major toll emotionally and mentally, and might mean that four extra days to work on an essay could make or break a student’s ability to keep up. Sometimes a student needs far more than just an extension, though. One FYW student, Rosalind, came to talk to her instructor after the class had discussed a particularly troubling literary text about domestic violence. It turned out that text had brought to the surface for her a lot of childhood trauma she hadn’t sorted through yet. As Rosalind talked through her essay, it became apparent to her instructor that there were ongoing and deeply troubling situations in the young woman’s life, including self-destructive habits and relationships, the stress of freshman year, and her past trauma, and sorting through these things on her own was clearly not working.

That’s where Counseling & Mental Health Services (CMHS) comes in. We as instructors are trained to teach, to talk about writing and literature, to help our students in the classroom, but we are not trained to give our students the mental health care they need when dealing with self-destructive behaviors, major trauma, depression, suicidal thoughts, or even just the crazy pressures of young adulthood. However, the incredible staff at CMHS are trained for these things. Rosalind was afraid to take the step to go ask for help, but knew she needed to. Her instructor did some research, pulled together info from the CMHS website that she would want to look at, and told her exactly how to set up an appointment. And finally, she did it—and began getting the help she needed.

Distress of various kinds is a reality for our students, and we need to be attuned to the signs. It’s okay to go “above and beyond” our job description and be a listening ear, and good to remember that we might be the only ones able to do so. We also need to know our limits and know when to send our students to the experts. Sometimes, sending them means walking with them over to CMHS or making a phone call for them. Sometimes, making that phone call could save a life.
WHAT YOU CAN DO FOR A STUDENT IN DISTRESS

It’s really only three things overall:
1. **Recognize that a student is in distress:** Know the typical signs of distress.
2. **Share your concern:** Have the confidence to tell the student about your observations and your concerns.
3. **Know your campus resources and make the referral:** You have the role to identify distress and share your concerns. You do not have to fix or solve: Make the referral to campus resources for this.

RECOGNIZING THAT A STUDENT IS IN DISTRESS

UConn encourages and supports staff and faculty decisions to respond to students in distress. Students in distress can display behaviors that pose a threat to self or others. Such behaviors can include:
- Suicidal gestures, intentions, or attempts
- Other behavior posing a threat to the student (e.g., self-injury, drug abuse, alcohol poisoning, vandalism)
- Threats or aggression toward others
- Demonstrated inability to care for oneself

When considering whether a student is in distress, think about two fundamental things:
1. **Trust Your Intuition:** If you think something is wrong, it more than likely is.
2. **Significant Changes in Behavior, Mood, and Attitude:** Students who are in distress exhibit noticeable changes in their usual ways of behaving. Common types of behavior, mood, and attitude change include:
   a. Anxiety, depression, unmanageable anger/irritableness
   b. Isolation
   c. Excessive stress
   d. Excessive worries
   e. Notably elevated or decreased mood (mania or depression)
   f. Suspected alcohol and/or drug abuse
   g. Disruptive behaviors and peer conflicts
   h. Fatigue and social withdrawal
   i. Threatening and/or aggressive behavior to self and/or others
   j. Signs of inability to care for self
   k. Indications of self-destructive thoughts (verbalized, written)

SHARE YOUR CONCERN

WHAT TO DO

- Discuss your concerns privately with the student.
- Enlist the help of someone else so you aren’t handling things alone.
- Be willing to consider flexible academic arrangements (e.g., extensions, changing due dates, and so on).

---

9 From a handout provided by CMHS.
• Seek consultation from colleagues and campus resources.
• Recognize there is a power differential between you and your student.
• Document all interactions for your records.

**WHAT TO SAY**

- Remain calm and share your concern directly
  - “I am worried about you and am quite interested in hearing about anything that may be bothering you. Can you tell me about what’s going on?”
  - “Share with me what may be bothering you, and then let’s decide what options there might be.”
- Listen carefully and validate the student’s feelings and experience
  - “It is very difficult, tiring, and distressing to feel this upset so often.”
- Be supportive and express concern
  - “That you are feeling this badly concerns me greatly, and I am glad you told me about it.”
- Set limits if necessary
  - “Let’s talk about what is upsetting you, but I want to be clear that we both have to do this without getting angry. Otherwise we shouldn’t continue this today and should plan for another time.”
- Discuss clearly and concisely a plan of action
  - “I know anxiety doesn’t get better as long as it is a secret and is not actively responded to. Counseling can really make a difference.”

**WHAT NOT TO DO**

- Overwhelm the student with complicated procedural and legal options
- Agree to inappropriate requests
- Ignore behaviors disruptive to other students
- Feel obligated to personally take on the care of a student
- Feel manipulated or intimidated
- Assume others know about the student’s concerns
- Shame, blame, or guilt the student
- Display aggressive behaviors (e.g., raising your voice, getting physical, and so on).
- Staying in a situation in which you feel physically unsafe
- Lecture the student about poor judgment

**WHAT NOT TO SAY**

- Argue with the student
  - “No, you are not correct, and I do not agree.”
- Devalue the information presented
  - “It’s not as bad as you think, as at least your grades are good.”
- Downplay the situation
  - “But you are normally so upbeat.”
- Discount the seriousness of the student’s concern
  - “Everyone goes through this, and I am sure you have nothing to worry about.”
- Expect problems to pass
  - “Bad feelings pass and maybe they will for you, so I wouldn’t worry about it.”
Know Your Campus Resources and Make the Referral

In many cases of distressed students, faculty, staff, administrators, and families can provide adequate help through empathic listening, facilitating open discussion of problems, instilling hope, validating and normalizing concerns, conveying acceptance, giving reassurance, and offering basic advice.

In some cases, however, students need professional help to overcome problems and to resume effective functioning. The following signs indicate a student may need such help:

The student

- remains distressed following repeated attempts by you and others to be helpful.
- becomes increasingly isolated, unkempt, irritable, or disconnected.
- academic or social abilities continue to deteriorate.
- behavior reflects increased hopelessness or helplessness.
- shows significant and marked changes in behavior and mood.

Or, you find yourself doing ongoing counseling rather than consulting or advising and you feel pulled in directions with which you are uncomfortable.

How to Refer

- Be firm that using campus resources will help.
  - Students may initially resist the idea of telling others, so be caring but firm in your judgment that reaching out to campus resources is helpful. Also, be clear about the reasons you are concerned.
    - “I am worried about you doing okay in school, and I bring this up really because I care about how you are doing and want you to do well here.”

- Know your resources.
  - Be knowledgeable in advance about campus resources. The best referrals are made to specific people and/or services.

- Review department websites with the student.
  - Reviewing office websites with the student can make for familiarity and a better willingness to seek further assistance (i.e., www.counseling.uconn.edu and www.suicideprevention.uconn.edu).

- Have the student call from your office.
  - Suggest that the student call to make an appointment to the particular office while they are still with you. Offer the use of your phone or call the office yourself while the student waits with you.

- Walk the student over.
  - In some situations, walking the student over to the designated office is the kindest thing you can do.

- Call for consultation.
  - If you need help in deciding whether or not it is appropriate to make a referral,
call CMHS and consult (860.486.4705).

- Ask for a presentation.
  - CMHS is glad to come to your office to speak further regarding referrals and procedures/services. Please call (860) 486-4705 to schedule.
  - CMHS has developed the Students in Distress Workshop which we are more than glad to bring to your office, department, or organization. It takes just 90-minutes and is VERY helpful in assisting you and your group in further developing the skills and confidence to act when you see a student about whom you are concerned. Email Dr. Jenn Fox at jenn.fox@uconn.edu go to www.suicideprevention.uconn.edu/training.html to schedule your workshop today.

If the student requires immediate medical attention or hospitalization or is unmanageable (e.g., aggressive, hostile, refusing care), or if you feel directly threatened by a student or feel others are at risk, do not hesitate to

**Call Campus Police at 911**
PROGRAM STATEMENT ON ETHICAL SCHOLARSHIP AND PLAGIARISM

KEY TERMS AT A GLANCE

Academic Misconduct: The University of Connecticut Division of Student Affairs (Dean of Students Office) states the following in The Student Code:

Academic misconduct is dishonest or unethical academic behavior that includes, but is not limited, to misrepresenting mastery in an academic area (e.g., cheating), failing to properly credit information, research or ideas to their rightful originators or representing such information, research or ideas as your own (e.g., plagiarism).

(http://www.dos.uconn.edu/student_code_appendixa.html)

The Division of Student Affairs website further amplifies the definition of Academic Misconduct as:

providing or receiving assistance in a manner not authorized by the instructor in the creation of work to be submitted for academic evaluation (e.g. papers, projects, and examinations); any attempt to influence improperly (e.g. bribery, threats) any member of the faculty, staff, or administration of the University in any matter pertaining to academics or research; presenting, as one's own, the ideas or words of another for academic evaluation; doing unauthorized academic work for which another person will receive credit or be evaluated; and presenting the same or substantially the same papers or projects in two or more courses without the explicit permission of the instructors involved.

A student who knowingly assists another student in committing an act of academic misconduct shall be equally accountable for the violation.

(http://www.dos.uconn.edu/standards_misconduct_faq.html)

Misuse of Sources: The misuse of sources is the failure to acknowledge properly the source of an idea and/or specific language that is presented in any work submitted for evaluation, including (but not limited to) journal entries, drafts of papers, and final submissions of papers. The misuse of sources is a violation of academic codes of conduct and could result in serious penalty. The severity of the penalty depends on an individual instructor’s assessment, in consultation with the Director of First-Year Writing.

Plagiarism: Plagiarism is the theft of another’s ideas, specific language, or other media, and the presentation—for the purposes of evaluation—of that material as one’s own, at any stage of the writing process, including (but not limited to) journal entries, drafts of papers, and final submissions of papers. The First-Year Writing program takes plagiarism very seriously. Any student who commits plagiarism will receive a grade of “F” for the assignment in which he or she has committed the act or for the course (at the instructor’s discretion). The First-Year Writing office and the Office of Community Standards will keep the student’s name in a permanent record of students who have committed plagiarism. The Dean of the School or College may also refer the case to the Academic Misconduct Hearing Board to consider whether or not further penalties, including expulsion from the University, are warranted.
To avoid misusing sources or committing plagiarism, a student must include all of their sources with full and proper acknowledgment.

**Full and Proper Acknowledgement:** The unambiguous identification of the sources of all ideas, language, and other materials that are not one’s own. There are many different methods of identifying a source [MLA, APA, Chicago, etc.], depending on the discipline’s academic conventions. Students must consult with their instructors to determine which method is appropriate for the course. [For English courses, use MLA Style.]

**PROGRAM STATEMENT**

Mike Rose, in his description of academic writing, touches on an important dynamic in the ongoing study of plagiarism:

> Virtually all the writing academics do is built on the writing of others. Every argument proceeds from the texts of others. [Students are] only partially initiated to how this works: [They are] still unsure as to how to weave quotations in with [their] own prose, how to mark the difference, how to cite whom [they use], how to strike the proper balance between [their] writing and someone else’s—how, in short to position [themselves] in an academic discussion. (180)

Until very recently, scholars have labeled any failure to attribute the source of an idea properly as “plagiarism.” Yet in light of what Rose observes about the difficulty students may have while “position[ing]” themselves in an academic discussion,” the ubiquitous term “plagiarism” is too vague to encompass the many different degrees to which a person might fail to acknowledge another’s ideas. It also fails to acknowledge a student’s intent, varying degrees of proficiency in incorporating source materials, or the way their proficiency evolves as they develop as an academic writer. In light of these observations the Council of Writing Program Administrators makes a distinction between the misuse of sources and plagiarism (2). The University of Connecticut First-Year Writing program believes that the misuse of sources rises to the level of plagiarism—an infraction warranting adjudication—only in extreme cases.

In an effort to eliminate much plagiarism in the First-Year Writing Classroom and deal more justly and directly with students’ use or misuse of sources, the First-Year Writing program directs instructors to discuss with students the academic implications and consequences of both concepts early and often in the term. Instructors should consult the *First-Year Writing Program Guidelines for Addressing the Misuse of Sources and Responding to Plagiarism*, available in the First-Year Writing Office, Austin 162. However, **students**, both with their instructor and outside the classrooms, have a responsibility to become familiar with department and University policies regarding plagiarism, and to behave ethically as writers. Students should ask questions and always be vigorous and diligent in using sources.

The First-Year Writing program also requires its instructors to arrange a conference with any student who fails to acknowledge the sources of his ideas properly. During this conference the instructor should try to determine the reason behind a student’s lack of proper citation. If a student has failed to acknowledge his sources because of a lack of proficiency in incorporating sources, then his instructor may choose to work with the student, to teach him the way academics share information and develop knowledge.

In most cases when a student fails to cite a source properly the instructor will assign a penalty based on his assessment of the infraction’s severity. In all cases the instructor will consult with
the Assistant Directors or Directors of the First-Year Writing Program and supply the First-Year Writing office with electronic or photocopies of the paper in question and, if available, the source from which the ideas or language were taken.

If the instructor determines that a student has committed plagiarism, then they have the right to fail the student for the entire class, and report them to Director(s) of the First-Year Writing program. Instructors should consult Responding in Writing to Plagiarism, available in the First-Year Writing office. Instructors will notify students in writing of the penalty and of the student’s opportunity to request a hearing within five days of receipt of the written notice. The Directors of First-Year Writing will submit the student’s name to the Office of Community Standards, who will then add the student’s name to a database that catalogs instances of academic misconduct. The Dean of the School or College will carry out any further adjudication, if deemed necessary. Plagiarism completely undermines the academy’s ongoing efforts to share and develop ideas, and it cannot be tolerated under any circumstances.

For the sake of clarity we have listed possible scenarios for plagiarism. A student is guilty of plagiarism if they do any of the following:

- “Cuts and pastes” printed or electronic text (from the Internet or elsewhere) into their paper, and presents it as their own
- Consults an Internet or print source to “get ideas” that they then incorporate into a paper, without proper attribution
- Retypes material from a printed or electronic source into their own paper, and presents it as their own
- Submits a paper written by someone else, including a tutor, while claiming to be the author
- Submits a paper they have written in another course
- Puts another person’s ideas “in their own words,” without documenting the source
- Takes another person’s expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done. This is considered plagiarism even when the student’s own ideas are being expressed.

GUIDELINES TO AVOID MISUSING SOURCES AND COMMITTING PLAGIARISM

Because “virtually all the writing academics do is built on the writing of others” (Rose 180), and academics need to know an individual writer’s contribution to a subject, they have established certain conventions for attributing the source of an idea. Academic conventions dictate that a writer must provide full and proper acknowledgment of all ideas and expressions that are not his own. To provide full and proper acknowledgment, a writer must do all of the following:

- Indicate clearly where direct quotations within a paper begin and end by using quotations and introductory phrases
- When paraphrasing, make it clear to the reader that the ideas expressed are someone else’s, by using introductory phrases and/or transitions
- Include internal documentation of the source quoted or paraphrased. (For documentation in English papers, use the most recent MLA guidelines, which can be found in any recent writing handbook.)
- When citing from the Internet or another electronic source, follow citation conventions, as they are articulated in any recent writing handbook
Include a works cited page at the end of the paper. (A works cited page alone is useful, but it is not full and proper acknowledgment, since it does not tell the reader precisely what parts of the paper present another person's ideas.)

When in doubt about citing sources and documenting them, a student should consult his instructor, as the penalties for the misuse of sources and plagiarism are severe and strictly enforced. If a student has any doubts about the misuse of sources, plagiarism, or academic misconduct after reading this document and speaking with his instructor, he should consult The University of Connecticut's Division of Student Affairs Policy on Academic Misconduct.

If a student wishes to discuss misuse of sources or plagiarism, he or she should consult with the Director of First-Year Writing, Prof. Scott Campbell (Austin 126, 486-2866), the Associate Director of First-Year Writing, Prof. Lisa Blansett (Austin 125, 486-2066), or Assistant Directors Ruth Book or Sarah Moon (Austin 162, 486-2859). If the instructor files a formal charge of plagiarism, the case then moves to the UConn Office of Community Standards.

Works Cited


ACADEMIC MISCONDUCT REVIEW PROCEDURE

Initial Response
- Instructor gathers evidence to support allegation
- Original evidence retained with instructor
- Inform student in writing and orally of misconduct (within 15 days of misconduct)
- Inform student of rights to contest allegations and to a hearing (student has 15 days)

Written notification of academic misconduct should include
- Date, course, place (or situation) and type of academic misconduct
- Evidence being held that supports allegation
- Academic consequence to be imposed and date to go into effect
- Date by which student may contest allegation and request a hearing (15 days from receipt of written notification). This must be done in writing to the instructor. A copy of the request should be sent to Community Standards at community@uconn.edu. (Refer student to Responsibilities of Community Life: The Student Code to review hearing process
- Notify students that notification will be forwarded to Community Standards or Regional Campus Student Affairs Office. There is also an online form to complete.
- Refer to Community Standards (Cinnamon Adams, 486-8402) or Regional Student Affairs Office for questions on process
- See sample letter following this document

Student’s Rights:
- Contest allegations
- Be heard
- Be advised of all evidence and witnesses
- Submit evidence and bring forth witnesses with direct knowledge of case
- Decline or refuse to respond to questioning or make a statement
- Be free of the assumption of "responsible" because of declining or refusing to speak
- Decline to appear at the hearing, which will be heard in the student’s absence
- Bring an advisor of choice for consultation purposes only
- Be allowed to admit responsibility for all allegations

Steps to Hearing Process
- Instructor forwards written request from a student for a hearing to Community Standards
- If resolution will not occur until after grading period, enter “I”
- Community Standards sets up date, time and place for Academic Misconduct Hearing Board and gives written notice to student and instructor
- The instructor is asked to participate in the hearing
- Student is responsible to inform his/her witnesses and support person
- Hearing Board deliberates privately and announces decision
- If student found responsible, instructor's sanction imposed
- If student found not responsible, instructor must reevaluate the student's course grade
- Hearing Board may assign additional sanctions based on a student’s conduct history and/or the nature of the offense
- Hearing Board will inform student of appeals process and will send notification of the Board's decision to student, instructor, department head and Dean of the school or college
March 10, 2015

Lydia Bennet
1138 Residence Hall
University of Connecticut
Storrs, CT 06269

Email: lydia.bennet@uconn.edu

Dear Lydia:

This letter serves as a follow up to our meeting on Friday, March 7, 2015. After reviewing your work, I have determined that your second paper, turned in on 11 February 2015, written in fulfillment of the requirements for English 1011-031, contains plagiarized material, and constitutes a case of academic misconduct. Most of your paper is identical or nearly identical to portions of the website www.americanhitnetwork.com. For example, the website http://www.americanhitnetwork.com/ahn/decade-overview.cfm/decade/1960 reads:

[Excerpt from the website]

Your first body paragraph, for comparison, reads:

[Excerpt from student paper]

Most of your paper consists of similar, blatant cut-and-paste techniques, taken from this and other sections of the larger website, including the web pages on the seventies, eighties, and nineties. Your paper and the relevant plagiarized sources are attached to this document.

My syllabus states that the penalty for plagiarism is failure either for the assignment or for the course. In consultation with the directors of First-Year Writing Program, I have determined that the penalty will be failure for the course. In accordance with The Student Code, you may request a hearing with the Academic Misconduct Hearing Board. You have fifteen business days (March 28, 2015) to submit to me a written request for a hearing. If I have not received any communication from you by this date, the said sanction will be imposed.

The Community Standards staff members are available to meet with you to review The Student Code and answer any questions that you may have regarding academic integrity or students rights as set forth under The Student Code. Please note that a copy of this letter is forwarded to Community Standards, who has the right to convene the Academic Misconduct Hearing Board to consider additional sanctions if you have a significant student misconduct history.

You may reach Community Standards at 486-8402 Monday through Friday from 8:00 a.m. to 5:00 p.m., via email at community@uconn.edu, or visit online at http://www.community.uconn.edu.

Sincerely,

Anne Taylor
Instructor of First-Year Writing

cc: Kim Hill, Associate Director, Unit 4062

enclosed: Paper 2, “The Mystery of Music”
Website printouts
INFORMATION LITERACY RESOURCES:
HOW TO SCHEDULE A LIBRARY CLASSROOM

Scheduling a room on your own through the online calendar ensures that no one else grabs the slot you want while you wait for an email request to be processed.

CREATE YOUR ACCOUNT
1. Go to virtualems.sa.uconn.edu.
2. Hover over My Account and select Create an Account.
3. Enter all required fields (*).
4. In Notes: put First Year Writing Instructor for URC privileges.
5. Prove you are a human by typing what’s in the odd code box.
6. Save. You will hear back in 1–2 days that your account is created and can log in.

LOGGING IN
1. Go to virtualems.sa.uconn.edu.
2. Hover over My Account and select Log In.
3. Enter User Id, which is your UConn email address.
4. Enter your password. If this password doesn’t work, enter your email address and click Email me my password.

BOOKING THE UNDERGRADUATE RESEARCH CLASSROOM (URC)
1. Hover over Reservations and select Reserve/Request a Library Classroom.
2. Choose the Date you want for your class.
3. Enter the Start Time and End Time. Note that the times include every 15-minute increment from midnight to 11:45 PM. Make sure of your AM and PM selections.
4. Enter the number of students you have under Attendance and click Find Space.
5. Click the green plus sign next to HBL Undergrad Research Classroom (assuming it’s open), then click the yellow Continue button (way down at the bottom).
6. Rename your Event Name, for example, ENGL 1010 (Campbell).
7. Set the Event Type to Library Class.
8. Select First Year Writing from Customer dropdown list.
9. Fill in your Name, Phone number, and Email.
10. Click Submit.
11. If the URC isn’t available when you want it, choose a different date, or email infolit@uconn.edu and we’ll try to find another room for you.
INFORMATION LITERACY RESOURCES: 
USEFUL DATABASES FOR STUDENTS

GENERAL SEARCH TOOLS

Discovery Search (new July 2015)
The main search box on lib.uconn.edu, this tool searches most of UConn’s electronic and print resources at once.

WorldCat
Searches print books, e-books, DVDs, and other media available both at UConn and through Interlibrary Loan from other libraries in the world. Remind the students to begin their research and request early in order to take full advantage of UConn Libraries’ exceptional resources.

Google Scholar
Searching Google Scholar while on campus (or with the correct advanced settings while off-campus) embeds links to any full text available through UConn.

GENERAL DATABASES

“General” means in this case both all subjects (biology to astrophysics to medieval literature) and at the three major types of sources: scholarly journals, magazines, and newspapers.

1) Academic Search Premier
Scholarly journal articles, popular magazines, and newspapers covering all topics. A great database for beginning searches. 1980s-present (dates may vary). Lots of full text!

LITERARY DATABASES

As you probably know already, the following databases cover much more than strictly literary topics. Remember, this list isn’t all-inclusive. These are the ones you may want to highlight for your students… you may use a much longer list of databases in your own research.

1) MLA International Bibliography
Scholarly articles in literature and linguistics. Indexes over 6,000 national and international journals, as well as books, essay collections, working papers, proceedings, dissertations, and bibliographies. From the Modern Language Association. 1926-current; selective coverage 1886–.

2) Literature Resource Center
This database contains “critical” biographical essays on more than 100,000 authors and criticism and interpretation of plays, novels, poetry and short stories. The content is a cross between scholarly and reference-like—but regardless, the bibliographies for the essays are often good.

3) JSTOR
Essential scholarly journals in many academic fields, especially arts, literature, humanities, and biology. Some back to early 1900s; most recent 2-5 years not available.
NEWSPAPER DATABASES

The “general” databases above are decent for major newspapers, but sometimes you want to dig a little deeper—or take students “back in time” to dig up contemporary reviews of novels, films, etc. that first appeared in the past 150 years. In these cases, you might want to consider:

1) **Newspapers Through ProQuest**

2) **ProQuest Historical Newspapers**
   Older issues of American Periodical Series (APS), Hartford Courant, New York Amsterdam News, and New York Times—covering back as far as the 1700s. All full text.
## TRANSLINGUAL CLASSROOM RESOURCES:
### LANGUAGE TRANSFER ERRORS

<table>
<thead>
<tr>
<th>LANGUAGE FEATURES</th>
<th>LANGUAGE</th>
<th>SAMPLE TRANSFER ERROR IN ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTICLES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No Articles</td>
<td>Russian, Chinese, Japanese, Farsi, Urdu, Swahili</td>
<td>Sun is hot. I bought book. Computer has changed our lives.</td>
</tr>
<tr>
<td>No indefinite article with profession</td>
<td>Arabic, French, Haitian Creole, Japanese, Korean, Vietnamese</td>
<td>He is student. She lawyer.</td>
</tr>
<tr>
<td>Default article with days, months, places, idioms</td>
<td>Arabic</td>
<td>She is in the bed. He lives in the Peru.</td>
</tr>
<tr>
<td>Default article used for generalization</td>
<td>German, Spanish, Greek, French, Portuguese</td>
<td>The photography is an art. The books are more expensive than the disks.</td>
</tr>
<tr>
<td>No article used for generalization</td>
<td>Haitian Creole</td>
<td>Bird can fly.</td>
</tr>
<tr>
<td>Default article with proper noun</td>
<td>German, Spanish, Greek, French, Portuguese</td>
<td>The Professor Brackert teaches in Frankfurt.</td>
</tr>
<tr>
<td>No definite article</td>
<td>Hindi, Turkish</td>
<td>Store on corner is closed.</td>
</tr>
<tr>
<td>No indefinite article</td>
<td>Korean (uses one for a and depends on context)</td>
<td>He ran into one tree.</td>
</tr>
<tr>
<td><strong>VERBS AND VERBALS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Be can be omitted</td>
<td>Russian, Arabic, Haitian Creole, Chinese</td>
<td>India more than religious than Britain. She working now. He always cheerful.</td>
</tr>
<tr>
<td>No progressive forms</td>
<td>French, German, Russian, Greek</td>
<td>They still discuss the problem. When I walked in, she slept.</td>
</tr>
<tr>
<td>No tense inflections</td>
<td>Chinese, Thai, Vietnamese</td>
<td>He have a good time yesterday. When I was little, I always walk to school.</td>
</tr>
<tr>
<td>No inflection for person or number</td>
<td>Japanese, Chinese, Korean, Russian, Thai</td>
<td>The singer have big band.</td>
</tr>
<tr>
<td>Past perfect form with be</td>
<td>Arabic</td>
<td>They were arrived.</td>
</tr>
<tr>
<td>Different tense boundaries from English</td>
<td>Arabic, Farsi, Chinese, Haitian Creole, French</td>
<td>I study here fro a year. He has left yesterday.</td>
</tr>
<tr>
<td>Different limits for passive</td>
<td>Japanese, Korean, Russian</td>
<td>They were stolen their luggage.</td>
</tr>
<tr>
<td>Voice</td>
<td>Thai, Vietnamese</td>
<td>My name based on Chinese characters. A miracle was happened.</td>
</tr>
<tr>
<td>No-ing (gerund)/infinitive distinction</td>
<td>Arabic, Chinese, Farsi, French, Spanish, Greek, Vietnamese, Portuguese</td>
<td>She avoids to go. I enjoy to play tennis.</td>
</tr>
<tr>
<td>Infinitive not used to express purpose</td>
<td>Korean</td>
<td>I go out for having my dinner.</td>
</tr>
<tr>
<td>Overuse of progressive nouns</td>
<td>Hindi, Urdu</td>
<td>I am wanting to leave now.</td>
</tr>
<tr>
<td><strong>WORD ORDER AND SENTENCE STRUCTURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verb precedes subject</td>
<td>Hebrew, Russian, Spanish (optional), Tagalog, classical Arabic</td>
<td>Good grades received every student in the class.</td>
</tr>
<tr>
<td>Verb-subject order in dependent clause</td>
<td>French, Haitian Creole</td>
<td>I knew what would decide the committee.</td>
</tr>
<tr>
<td>Property</td>
<td>Language(s)</td>
<td>Example</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
<td>--------------------------------------</td>
<td>-------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Verb last</td>
<td>Korean, Japanese, Turkish, German (in dependent clause), Bengali, Hindi</td>
<td>...(when) the teacher the money collected.</td>
</tr>
<tr>
<td>Coordination favored over subordination</td>
<td>Arabic</td>
<td>Frequent use of and and so</td>
</tr>
<tr>
<td>Relative clause or restrictive phrase precedes noun it modifies</td>
<td>Chinese, Japanese, Korean, Russian</td>
<td>The enrolled in community college student... The nine-meter high impressive monument to Lenin... He game a too difficult for me book.</td>
</tr>
<tr>
<td>Adverb can occur between verb and object or before verb</td>
<td>French, Haitian Creole, Urdu (before verb)</td>
<td>I like very much clam chowder. They efficiently organized the work.</td>
</tr>
<tr>
<td>That clause rather than infinitive</td>
<td>Arabic, French, Haitian Creole, Spanish, Hindi, Russian</td>
<td>I want that you stay. I want that they try harder.</td>
</tr>
<tr>
<td>Inversion of subject and verb rare</td>
<td>Chinese</td>
<td>She is leaving and so am I.</td>
</tr>
<tr>
<td>Conjunctions occur in pairs</td>
<td>Chinese, Farsi, Vietnamese</td>
<td>Although, she is rich but she wears simple clothes. Even if I had money, I would also not buy that car.</td>
</tr>
<tr>
<td>Subject can be omitted (especially pronoun)</td>
<td>Chinese, Spanish, Thai, Japanese</td>
<td>Is raining.</td>
</tr>
<tr>
<td>Commas set off a dependent clause.</td>
<td>Russian, German</td>
<td>He knows, that we are right.</td>
</tr>
<tr>
<td>No equivalent of there is/there are</td>
<td>Russian, Korean, Japanese, Spanish, Portuguese, Thai (uses adverb of place andhave)</td>
<td>This article says four reasons to eat bananas. In the garden has many trees.</td>
</tr>
<tr>
<td>Personal pronouns restate subject</td>
<td>Arabic, Spanish, Gujarati</td>
<td>My father he lives in California.</td>
</tr>
<tr>
<td>No human/nonhuman distinction for relative pronoun (who/which)</td>
<td>Arabic, Farsi, French, Russian, Spanish, Thai</td>
<td>Here is the student which you met her last week. The people which arrived...</td>
</tr>
<tr>
<td>Pronoun object added at end of relative clause</td>
<td>Arabic, Farsi, Hebrew</td>
<td>The house that I used to live in it is big.</td>
</tr>
<tr>
<td>No distinction between subject and object forms of pronouns</td>
<td>Chinese, Spanish, Thai, Korean, Gujarti</td>
<td>I gave the forms to she.</td>
</tr>
<tr>
<td>Nouns and adjectives have same form</td>
<td>Chinese, Japanese</td>
<td>She is very beauty woman. They felt very safety on the train.</td>
</tr>
<tr>
<td>No distinction between he/she, his/her</td>
<td>Farsi, Thai, Bengali, Gujarati</td>
<td>My sister dropped his purse.</td>
</tr>
<tr>
<td>No plural form after a number</td>
<td>Farsi, Chinese, Korean</td>
<td>Four new lamp...</td>
</tr>
<tr>
<td>No plural (or optional) forms of nouns</td>
<td>Japanese, Thai, Chinese, Korean</td>
<td>Several good book...</td>
</tr>
<tr>
<td>No relative pronouns</td>
<td>Korean</td>
<td>The book is on the table is mine.</td>
</tr>
<tr>
<td>Adjectives show number</td>
<td>Spanish</td>
<td>I have helpfuls friends</td>
</tr>
<tr>
<td>Double negatives are routinely used</td>
<td>Spanish</td>
<td>They don’t know nothing.</td>
</tr>
<tr>
<td>Pronoun subjects can be omitted</td>
<td>Thai, Spanish</td>
<td>My boss complained when she saw the mess.</td>
</tr>
</tbody>
</table>
As the number of international students at the University of Connecticut steadily increases, this student population not only brings a much-desired diversity to our campuses, but also confronts instructors with new challenges in the classroom. While instructors might see second-language writers as a coherent group of students who (sometimes/often) struggle with their English writing, speaking, listening, and reading skills, the composition of this group could not be more diverse. As a native speaker of English, one might be inclined to regard this struggle or lack of near-native proficiency as a “problem” or a “deficiency” that needs to be “fixed”; however, it is imperative to resist this urge, to consider the students’ situation, and to “meet them where they are.”

In what follows, we will suggest a few strategies that will be helpful while working with second-language writers in First-Year Writing seminars, as well as classes across campus:

1. **Leave your stereotypes at the door (or better yet, drop them completely).** While this might be a commonsense statement, you should on the one hand be aware of preconceived notions you have, and on the other hand disregard them while dealing with your students.
   - Don’t approach students with preconceived notions, as you are likely to see and treat your students through this particular lens.
   - Don’t make assumptions. Not every student who looks like a second-language writer is one, and vice versa; the same is true for assumptions about students’ names.
   - Respect your students. They come from all over the world and bring different sets of education, cultural upbringings, and views with them. You might not agree with them on every point, and vice versa, but that does not automatically mean that you are right and they are wrong. Remember that your views are the product of your own cultural upbringing.

2. **Don’t assume you know your students.** If you were born in the USA, you share certain cultural memories with your American students; you assume that they had a similar high school experience as the one you went through, and you share similar values, etc. These experiences and values may be different from the experiences and values of students coming from other backgrounds.
   - Get to know your students and become a learner yourself.
   - Don’t lean too heavily on cultural references that only American students might know in order to avoid an exclusion of the second-language writers in your classroom.
   - Embrace the differences; encourage your students to bring their unique perspectives into the classroom and their writing. This can be done through the use of multiple languages in the essay drafting process or the use of sources not written in English.

---

10 Based on a similar document by Paul Kei Matsuda.
3. **Show empathy.** Try to understand the situation your second-language writers are in: They are in a foreign country, they have to function in a language other than their own, they are not always familiar with customs or protocols, and now they are expected to write academic English.
   - Consider your own second-language experiences: How was/is it for you to communicate and function in a language not your own?
   - Consider that language learning is a lifelong process and that students will not attain (near-) native proficiency in your classroom.
   - Don’t penalize students for not being completely proficient in academic English.
   - Give your students time to prepare before you ask questions directly.
   - Establish a classroom culture where it is normal to call on students: Some cultures have a higher “threshold of silence” than others, and some students will not answer questions posed to the whole class as fast as American students. In a mixed classroom, second-language writers therefore might be at a disadvantage if they are not called upon.

4. **Be clear.** Being straightforward in your expectations and rules for the class is important for every classroom.
   - Don’t get frustrated when you don’t understand your second-language students or they don’t understand you. Rephrase what you said, using different vocabulary, and ask your students to repeat your instructions (especially in one-on-one conversations). However, never belittle your students!
   - Adjust your teaching strategies and methods (assignments, tasks, activities) to the needs of your classroom.
   - Hand out written assignments that state objectives and requirements clearly. Be concise and straightforward. Be consistent in your structure.
   - Adjust your language. Speak a bit slower (not louder!) and avoid specialized vocabulary if possible. If you do need to use it, ask your students what these words mean and explain the terms.
   - Be a role model, not only in terms of academic integrity, but also in your behavior and language. Be aware of your own speech patterns and ticks (e.g., over usage of “like”) as students might pick them up from you.

5. **Remember the categorical imperative.** Always treat your students as an end, never as a means.
   - While your second-language writer students are ambassadors for their country or culture in your classroom, do not expect them to know everything about this country or culture.
   - While diversity is an essential part of teaching, do not use a second-language writer as an example for domestic students.
Because your students are second-language writers, you will see and read essays that have grammatical errors. Here are a few do's and don'ts for responding to such essays.

**Do:**
- Point out the most common mistakes in a paper, but never focus on all of them. Give the student strategies to improve these mistakes.
- Focus on content, structure, argument, etc.
- Treat the second language writer as you would treat any other writer.

**Don’t:**
- Assume that a second-language writer will hand in a perfect paper.
- Take points off when you understand the meaning of a sentence despite errors.
- Pay too much attention to prepositions or articles. They are important and should be marked, but not be part of a grading scheme.

**RELEVANT WRITTEN RESOURCES**

**Background Information on Second-Language Writing**
- “CCCC Statement on Second Language Writing and Writers” (Ch. 1).
- Matsuda, Paul Kei. “Second-Language Writing in the Twentieth Century: A Situated Historical Perspective” (Ch. 2).
- Silva, Tony. “On the Ethical Treatment of ESL Writers” (Ch. 8).
- Canagarajah, A. Suresh. “Understanding Critical Writing” (Ch. 11).

**Student Characteristics and Identity**
- Valdes, Guadalupe. “Bilingual Minorities and Language Issues in Writing: Toward Professionwide Responses to a New Challenge” (Ch. 3).
- Reid, Joy. “‘Eye’ Learners and ‘Ear’ Learners: Identifying the Language Needs of International Student and U.S. Resident Writers” (Ch. 4).
- Chiang, Yuet-Sim D., and Mary Schmida. “Language Identity and Language Ownership: Linguistic Conflicts of First-Year University Writing Students” (Ch. 5).
- Harklau, Linda. “From the ‘Good Kids’ to the ‘Worst’: Representation of English Language Learners across Educational Settings” (Ch. 6).
- Ibrahim, Awad El Karim M. “Becoming Black: Rap and Hip-Hop, Race, Gender, Identity, and the Politics of ESL Learning” (Ch. 7).
- Ramanathan, Vai, and Dwight Atkinson. “Individualism, Academic Writing, and ESL Writers” (Ch. 9).

**Assignments and Activities**
- Bean, Janet, et al. “Should We Invite Students to Write in Home Languages? Complicating the Yes/No Debate” (Ch. 12).
- Matsuda, Paul Kei, and Tony Silva. “Cross-Cultural Composition: Mediated
Integration of U.S. and International Students” (Ch. 13).
• Reid, Joy, and Barbara Kroll. “Designing and Assessing Effective Classroom Writing Assignments for NES and ESL Students” (Ch. 14).
• Johns, Ann. “Opening Our Doors: Applying Socioliterate Approaches (SA) to Language Minority Classrooms” (Ch. 15).

Feedback and Assessment
• Zhu, Wei. “Interaction and Feedback in Mixed Peer Response Groups” (Ch. 10).
• Severino, Carol. “The Sociopolitical implications of Response to Second-Language and Second-Dialect Writing” (Ch. 18).
• Ferris, Dana, and Barrie Roberts. “Error Feedback in L2 Writing Classes: How Explicit Does It Need to Be?” (Ch. 21).
• Currie, Pat “Staying Out of Trouble: Apparent Plagiarism and Academic Survival” (Ch. 20).
• Land, Robert E., Jr., and Catherine Whitley. “Evaluating Second-Language Essays in Regular Composition Classes: Toward a Pluralistic U.S. Rhetoric” (Ch. 17).
• Rubin, Donald L., and Melanie Williams-James. “The Impact of Writer Nationality on Mainstream Teachers' Judgments of Composition Quality” (Ch. 19).
FIRST-YEAR WRITING PROGRAM POLICIES

THE FIRST-YEAR WRITING REQUIREMENT
Students fulfill the First-Year Writing requirement by passing (with a D- or higher) ENGL 1010 or ENGL 1011. ENGL 1010, Seminar in Academic Writing, offers instruction in academic writing through interdisciplinary reading. ENGL 1011, Seminar in Writing through Literature, offers instruction in academic writing through literary reading. Both courses emphasize interpretation, argumentation, and reflection and include revision of formal assignments and instruction on grammar, mechanics, and style. Students who must first register for ENGL 1004 Introduction to Academic Writing (see “Placement”) still need to take ENGL 1010 or ENGL 1011 to fulfill their First-Year Writing requirement.

PLACEMENT
Initial placement is based on students’ verbal SAT scores.
  - Students with a verbal SAT score of 430 or below are placed into ENGL 1004.
  - Students with a verbal SAT score between 440 and 540 have the option of self-placement and may choose to enroll in either ENGL 1004 or ENGL 1010/1011; students interested in 1010 should consider 1010S.
  - Students with a verbal SAT score above 540 may choose either 1010 or 1011.

The final check on placement occurs in the classroom during the first week of classes. Each instructor should get a first-day writing sample from their students. If upon reviewing the samples an instructor finds evidence that a student is over- or under-prepared for their course that student’s placement may be reviewed by the Assistant Directors of First-Year Writing in consultation with the instructor.

WAIVERS
First-Year Writing waivers are available only to students who have received credit elsewhere for equivalent 1010 or 1011 course work. Students who have received credit elsewhere for equivalent course work that did not automatically transfer as First-Year Writing credit may apply for a First-Year Writing waiver by submitting an appropriate academic writing sample to the Directors of First-Year Writing, along with some supporting documentation. Waiver applications will be denied or approved by the Directors. More information is available on the First-Year Writing website: http://freshmanenglish.uconn.edu/students/waivers.php

THE ENGLISH ADVANCED PLACEMENT (AP) TEST
Students who entered the University in Fall 2009 or later will receive First-Year Writing credit based if they received an AP test scores of 4 or 5. Students receiving an English AP score of 3 or below are not eligible for any University credit. Students who wish to receive this credit must submit their scores to the Transfer Admissions Office, not the First-Year Writing office. This option is not retroactive, and does not apply to any student who entered the University before 2009-10.
OVERENROLLMENT

We do not overenroll students in ENGL 1004, ENGL 1010, or ENGL 1011. The quality of time instructors spend with students and their writing is severely compromised when university class limits are exceeded. The Directors of First-Year Writing will not authorize overenrollment. Overenrollment may happen on a programmatic basis by raising the caps of all sections, but in that case, the page requirement will be correspondingly lowered.

CANCELING CLASS

- The best way to get news about University closings is to sign up for the text alert system via http://alert.uconn.edu/. The site also features information about inclement weather.
- Instructors who must cancel class due to personal emergency should notify the First-Year Writing office (860-486-2859) so signs may be posted to alert students whenever possible. We also encourage you to email your students directly.

ADD/DROP (AND THE OFTEN-CHANGING CLASS LIST)

The Add/Drop period at UConn ends on the Monday of the third week of classes, and many students take advantage of this extended period to shop around and course swap. This means that initial CLASS LISTS (accessible via PeopleSoft) will be in (sometimes radical) flux. Thus, students who claim to be registered but who do not appear on initial class lists may in fact be registered. Students can confirm their registration in a particular section (multiple sections of each course may be running at the same time in the same building) by regular checking their PeopleSoft account. Instructors can confirm student registration during Add/Drop in a like manner. Students who have questions about First-Year Writing or who still need to register should go to the First-Year Writing office. Students cannot be penalized for entering the class during the latter part of the Add/Drop period, but instructors can require late-registering students to make up missed work.

Should you notice that a student is on your roster but has not attended the first three class sessions, let the First-Year Writing office know. And again, we do not overenroll students in First-Year Writing courses.

FIRST-DAY WRITING SAMPLES

Each instructor should get a writing sample from their students during the first class meeting. Instructors should devise their own writing prompt and set aside class time (30–40 minutes) for the students to write a response. This writing sample should not be graded, but the assessment of this sample is the ultimate check on student placement. If an instructor finds evidence that a student is over-prepared or under-prepared for their course, they should bring the writing sample to the Assistant Directors’ attention for review of the student’s placement.

HANDS-ON INFORMATION LITERACY SESSION

All English 1010 and 1011 courses are required to provide students with a hands-on Information Literacy session, since the University has presented us with an Information Literacy mandate. In conjunction with a library liaison, TAs will create a research topic that will both help students become familiar with the library and help them understand how research can inform their writing. You may sign up for an information literacy session online; we recommend you do this
sooner rather than later to ensure that the library orientation is most helpful to your own course schedule. You will run your own Information Literacy sessions, but librarians are always available for consultation. For more information, go to the website: http://classguides.lib.uconn.edu/feinstructors.

DFUN GRADES
The University has an “early warning system” for students who might need academic intervention on the part of the administration in order to insure their successful completion of the first year at UConn. At the six-week mark of the semester, instructors are asked to log on to PeopleSoft and enter grades for students receiving Ds or Fs, or who are no-shows in the classroom (N). We do not need to report grades of C or higher to PeopleSoft.

MIDTERM GRADES
First-Year Writing instructors are required to submit a copy of their midterm grades for all students to the First-Year Writing office and to their students after grading their second papers (by the end of October in the fall semester; March in spring). Midterm grades in writing courses are certainly artificial and tentative, but in submitting a copy of their midterm grades to the First-Year Writing office, instructors document compliance with the University bylaw stating that students are aware of their midterm grades. In addition to submitting midterm grades to the First-Year Writing office and students, instructors may be requested to submit progress reports on individual students to Student Support Services (SSS) (Rowe, 486-4040) and the Counseling Program for Intercollegiate Athletes (CPIA) (Hall Building; 486-5515).

FINAL EXAMS
First-Year Writing classes do not have finals times or locations automatically assigned to them. Classrooms and times can still be reserved for finals week if the instructor so desires; please contact the First-Year Writing office to book one.

Students with bunched finals or with other special circumstances who need to be excused and rescheduled should apply to Dean of Students Office, Room 25A, Wilbur Cross Building.

COURSE EVALUATIONS
The Office of Institutional Research administers university course evaluations, which are now online. During the last two weeks of the semester prior to exam week, students will be able to access their evaluations via a link on HuskyCT (also sent to them via email). Despite the fact that students can fill the evaluations anywhere, OIR has found that there is a higher response rate if you provide in-class time (69% vs. 49%). You will need to announce this in advance so students can bring electronic devices; students can even do them on a smartphone.

Students will evaluate instructors on presentation of material, organization, the clarity and relevance of stated objectives for the course, how well an instructor stimulates interest, how fair they grade, how accessible, interested and prepared they are. Students will evaluate the course as separate from the instructor. Students will also respond to short answer prompts on the most and least effective aspects of an instructor’s teaching. Instructors can add questions of their own via the OIR website the week before the evaluations commence; you will receive an email from OIR with directions.
Instructors receive a copy via email of the tabulated results as well as a summary report of student ratings for the University and student ratings by course level. If you do not receive your evaluations within five weeks from the submission of grades, check your junk mail folder to ensure that the evaluations were not incorrectly sorted. If the evaluations are not in your junk mail, contact Cheryl Williams at (860) 486-1910. The Director of First-Year Writing receives a copy of all evaluations and reviews them as a check on the First-Year Writing program as a whole. Student evaluations are not used punitively. Instructors are encouraged to read student evaluations diagnostically and to consult with the Directors about questions or concerns.

At any time, an instructor may administer evaluations of their own design to students to be complete anonymously. Additionally, the First-Year Writing program may ask instructors to administer evaluations that ask students to assess the program as a whole or particular aspects of it.

**SEMESTER GRADES**

Semester grades should be reported on PeopleSoft as soon as possible within 72 hours after the final exam time. The last possible time to submit grades is 4 p.m. on the Wednesday after finals week in the fall, or Tuesday in the spring.

Possible grades: A (4.0; A is the highest grade that can be assigned to undergraduate students), A- (3.7), B+ (3.3), B (3.0), B- (2.7), C+ (2.3), C (2.0), C- (1.7), D+ (1.3), D (1.0), D- (0.7), F (0.0), I (for student passing but work not completed; work to be completed by third week of the following semester. This is arranged on a case-by-case basis only in extreme circumstances.), X (see below), and N (indicating no knowledge of the student participating in the course and no grades recorded).

**GRADE POSTING**

Posting grades in the hallways violates the Family Educational Rights and Privacy Act (FERPA). Leaving student papers in the hallways is also a violation of FERPA. The American Association of Collegiate Registrars and Admissions Officers suggests the following guidelines for dealing with the disclosure of grades: “The public posting of grades either by the student’s name, institutional student identification number, or social security number without the student’s written permission is a violation of FERPA. Even with names obscured, numeric student identifier numbers are considered personally identifiable information. Therefore, the practice of posting grades by social security number or student identification number violates FERPA.” Attachments to email (never in the body of an email itself) or HuskyCT is probably the easiest FERPA-compliant way to inform students of their grades, outside of PeopleSoft.

*Questions about FERPA can be directed to the Registrar’s Office at (860) 486-3331.*

**GRADE CHANGES**

In accordance with University bylaws, semester grades may be changed by the instructor only if there was a computational or clerical error. “An instructor is not permitted to reconsider the matter, nor to reexamine the student, nor to accept additional work from the student after the marks are submitted.” If a student believes an error in calculation was made, they must contact you and request a review. They have six months from the posting of the grade to do this. If you believe the change is justified (under the above guidelines), you can find directions here: [http://www.peoplesofthelp.uconn.edu/instructor/in07cs90.html](http://www.peoplesofthelp.uconn.edu/instructor/in07cs90.html).
GRADE APPEALS
If the instructor believes that the original grade is correct, they must inform the student as such. The student then has 30 days to appeal this decision to the Director of First-Year Writing. The Director and two other readers will go over the work of the student and recommend a change if the situation warrants it, in consultation with the instructor. If the Director agrees with the instructor, the student has 10 days to request, through the dean of the school or college in which the course is taught, a review by a Faculty Grade Change Review Panel. More information on the whole process is at http://guide.uconn.edu/instruction/challenges-to-a-grade/.

DISPOSING OF UNCLAIMED STUDENT WORK
Instructors should keep unclaimed student work for at least a semester. When disposing of student work, student names and grades should be removed and destroyed before placing exams or papers in the trash or recycling receptacles.

SUBMIT STUDENT ESSAYS FOR THE FRESHMAN WRITING PRIZE
The annual freshman writing contest sponsored by AETNA gives awards for excellent essays written by students enrolled in UConn First-Year Writing courses during either the fall or spring semester of an academic year. Each instructor should submit one student essay from each section they teach each semester. Entry forms and instructions for submitting essays are available at http://fe.uconn.edu/instructors/AETNAwritingprize.php.

This competition for excellent freshman writing is open to students enrolled during either the fall or spring semester of an academic year in English 1004, 1010, 1011, and/or 2011 at UConn main or branch campuses. Each instructor may submit for consideration one student essay from each section they teach each semester. Cash prizes are awarded, though the amounts vary from year to year.

CONFERENCE ON THE TEACHING OF WRITING
Every spring, the First-Year Writing Program hosts an academic conference on the teaching of writing, drawing writing instructors from a diverse array of local programs, both high school and college levels. All UConn FYW instructors are encouraged to submit proposals about their own experiences and ideas or just attend to learn more about their teaching.

THE INSTITUTE FOR TEACHING AND LEARNING
Housed in the Rowe (486-2686), the central goal of the Institute staff is to assist faculty, staff, and graduate students with their instructional activities. The Institute offers services such as classroom videotaping and provides workshops for teaching assistants.

CERTIFICATE IN THE TEACHING OF WRITING
As the First-Year Writing program at the University of Connecticut expands its pedagogical goals, we realize the need to acknowledge the continuing work of teaching assistants who are the instructors of record for their First-Year Writing courses. Our Certificate in the Teaching of Writing is an initial attempt to encourage teaching assistants (TAs) to work to always better
their teaching and to reflect on their pedagogies in the context of a larger teaching—and writing—community. Towards that end, our immediate goals for the Certificate are as follows:

1. To encourage continued professional development for teachers of writing within the First-Year Writing program.
2. To improve already existing programs and policies within First-Year Writing and to continue to implement programs that both improve the quality of instruction for UConn students and the quality of administrative support for TAs.
3. To recognize, codify, and institutionalize work already being done by First-Year Writing TAs within the FYW program.

Though all applications are reviewed by the Director of the First-Year Writing program, this Certificate is not intended to be a mark of their approval or disapproval. Instead, the intent behind the Certificate is to encourage the active, ongoing reassessment of teaching goals and priorities on the part of First-Year Writing instructors and administrators.

Copies of the Certificate requirements can be found in the First-Year Writing office and online at http://fyw.uconn.edu/instructors/ta/Certificate/FECertificate.php.

---

**Resources for New TAs**

**ENGLISH 5100**

For new teaching assistants, English 5100 is offered in the graduate program. The course combines readings of a practical and theoretical nature in order to provide a conceptual orientation to the teaching of writing. Auditors are welcome.

**MIDTERM CONFERENCES WITH THE DIRECTORS**

New TAs will have a midterm conference (about one hour) with either of the Directors of First-Year Writing in order to discuss issues specific to their individual teaching. The main purpose of the conference is to provide feedback and support regarding classroom procedures, assignments, and responses to student writing.

**MENTORING PROGRAM**

The mentoring program offers an important first contact for incoming English graduate students. Experienced TAs and mentees will be assigned on a 1:1 ratio based on degree, program of study, and if possible, areas of interest. Assignments will be made over the summer to allow for correspondence before the start of orientation. Mentors and mentees are introduced early in orientation week to encourage discussion and feedback about the UConn First-Year Writing program in particular and teaching in general. Mentors can be a great resource for teaching as well as for managing graduate life in general.

**PRACTICUM GROUPS**

Teaching assistants new to our program will be assigned a practicum group according to their interests and/or teaching experience. These groups, facilitated by experienced TAs, will meet every other week. They are designed to provide an opportunity during the semester for new TAs to discuss assignment creation, student writing, and classroom in a non-graded, collaborative
environment. As part of the practicum group, the experienced TA will observe a class taught by the new TA.

AETNA GRADUATE TEACHING AWARDS

Each year, AETNA sponsors a monetary award given to one or more outstanding graduate teaching assistants in the English department. The Teaching Awards Committee (TAC) receives nominations for the award in the fall semester; the spring selection process includes observing candidates in the classroom and reviewing submitted syllabi, graded essays, and teaching philosophies. The English graduate students who sit on the TAC select the honoree(s).

Creative Writing Program
AUST 146 and 147
http://creativewriting.uconn.edu/
486-2324
Acting Director: Sean Forbes
Assistant Director: Erick Piller

The Creative Writing Program sponsors a reading series by well-known poets, creative nonfiction and fiction writers and provides packets of the visiting artists’ work for use in First-Year Writing courses. Instructors can incorporate these readings into their classes and encourage students to attend the series and meet with the visiting writers. When possible, sample packets of an author’s work will be available at least one to two weeks prior to the reading. For additional information on visiting artists and instructional packets, instructors should contact one of the directors.

The Creative Writing Program also provides graduate courses in creative writing, generally one per semester. Both undergraduate and graduate students are encouraged to submit their work to the numerous writing contests available to University students, participate on the staff of the Long River Review literary magazine, and otherwise make themselves a part of UConn’s thriving creative writing community.

The Creative Writing Program—in conjunction with other University departments, organizations and programs—sponsors readings throughout the year by visiting writers as well as members of its own creative writing faculty. In the past few years, visiting writers have included Diane Ackerman, Alison Hawthorne Deming, Anne Enright, Gina Frangello, Susan Howe, Hilary Plum, Rob Roberge, Zach Savich, Colm Toibin, and G. C. Waldrep.

Every week the Creative Writing Program hosts the Long River workshop, where the Assistant Director leads volunteer students in writing exercises, with periodic open-mic sessions featuring readings by students, faculty, and community members. The Creative Writing Program also sponsors Poetic Journeys, a mass transportation poetry project featuring the work of UConn students.
One of the most useful academics resources on campus for both grad students and undergrads alike is the University Writing Center. The writing center fellows are there to help you and your students find an approach to a new writing assignment, revise a draft, put together a CV, and so on. The Writing Center also holds workshops throughout the academic year focused on specific topics—writing scholarship application letters and personal statements, for instance, or understanding the articles in English for non-native writers. Because FYW courses often ask students to write in ways and on topics they've never considered before, getting some outside writing help can be a life-saver for some students. Encourage them to visit the Writing Center early and often throughout the semester. Whether it’s for help brainstorming a way into their topic or help with final revisions on a major essay, many of our students report that their visit to the Writing Center was the best thing (outside of class) they could have done to help them succeed in First-Year Writing.

HOW TUTORIALS WORK

All sessions are forty-five minutes. Students are welcome to drop in without making an appointment, but the center does get busy and might not always be available. To reserve an appointment, students should use the online scheduler at writingcenter.uconn.edu. Please don’t require students to use the Writing Center or offer extra credit to students who opt to use the center, but feel free to encourage students to take advantage of the tutorial process. Students can bring in papers at any stage of the writing process, from rough drafts (or even before they have a draft) to almost-ready-to-submit drafts; they can even bring in whole portfolios at the end of the semester. Please note that the Writing Center is not a remedial space, nor is it an editing service. Underprepared writers benefit from individualized tutorials but so do high performing writers. The Writing Center’s aims run parallel to those of First-Year Writing: to encourage critical thinking and effective writing through dialogue and active learning.

If the student gives permission, a Writing Center staff member will write up tutor notes from the tutorial and send them to the instructor within a day or so of the meeting. These notes are helpful in many ways. First, it gives you an additional sense (outside of the writing itself) of what your student might be struggling with, thinking about, or focusing on as they draft or revise. These things can become conversation points in an individual conference with the student, should one occur, or can help guide your evaluative response to the essay. Second, the notes can give insight into the strengths and weaknesses of your own assignments! If a student is struggling to understand what you are asking for, sometimes it’s because the assignment was too complicated or difficultly worded.
TUTOR TALKS
Upon request, a tutor will visit your class to give a five-minute presentation describing what we do. This puts a human face on the Writing Center and encourages students to come. We recommend scheduling a tutor talk at the beginning of the semester or just before a paper is due. Follow the “request a tutor talk” link on the Writing Center website to schedule a visit. Melissa Bugdal, Kristina Reardon, or the Assistant Directors of FYW can help you do this.

FIRST-YEAR WRITING SUPPORTED COURSES (ENGL 1010S)
First-Year Writing supported courses are seminars with both a First-Year Writing instructor and a Writing Center fellow. The Writing Center fellows supplement classroom work by facilitating a weekly writing workshop for small groups of students. The instructor and fellow plan these workshops together, but the instructor does not attend. In addition to leading workshops, the writing fellow is in the classroom for one class period per week. Fellows model good classroom discussion, lead small-group workshops during class time, and provide feedback to students as they do in-class writing. If you are interested in teaching a 1010S course in the future, please talk to the Assistant Directors of First-Year Writing.

Connecticut Writing Project (CWP)
AUST 161
http://www.cwp.uconn.edu/
cwp@uconn.edu
486-2328
Director: Jason Courtemanche
Graduate Assistant: Michelle Resene
The Connecticut Writing Project (CWP), a site of the National Writing Project, was established at the University of Connecticut in 1982 and designated a “Center for Excellence” by the Connecticut State Legislature in 1986. The primary purpose of the CWP is to teach teachers to train other teachers. With the continuing support of AETNA Endowment funds, the CWP conducts Summer Institutes on the Teaching of Writing. Besides this central program, the CWP also offers other programs open to the public such as book discussion groups, opportunities to read creative writing (“Soundings”), and workshops and inquiry sessions on various topics related to literacy education.

Of particular interest to English Department personnel is the CWP’s extensive library, which includes many journals relevant to teaching as well as books on teaching. Department personnel are welcome to browse these selections and check out any items of interest. Also, the CWP has an on-going investment in providing workshops directed at departmental needs and specifically at the needs and interests of department TAs. TAs interested in organizing or participating in discussion-based workshops related to literacy education or to writing in general are encouraged to stop by the CWP office with ideas.
UConn Co-op (Bookstore), Storrs Campus
University of Connecticut
2075 Hillside Road
Storrs, Connecticut 06269-2019
http://www.bookstore.uconn.edu/
Email: coophelp@uconn.edu
Phone: 486-3537
Fax: 486-4318
Steve: 486-1317
For detailed information on ordering books, talk to Steve Kochenburger (steve.kochenburger@uconn.edu). He works mornings at the Co-op, and he can advise you on availability, cost and many other aspects of book orders.

Homer Babbidge Document Delivery/Interlibrary Loan Services
Library, First Floor
U-1005F
udoc@lib.uconn.edu
486-4959
This office locates research materials that are not currently held by Babbbidge Library or other UConn branch libraries, and provides these to students in either hard copy or electronic format. Requests for research material must be submitted electronically; you can submit a request by using the computers within the library (click on the ILL icon), or you may submit your request off-campus by using any web browser to access the library website from the library's homepage under Services. There is generally no charge for this service.

Homer Babbidge English Department Library Liaison
richard.bleiler@uconn.edu
486-1246
Richard Bleiler, our department’s library liaison, is very knowledgeable and can offer English graduate students help with many specific concerns regarding using the library for teaching and research.

Homer Babbidge Library Reserve Services
Library, Plaza Level, U-1005RR
http://www.lib.uconn.edu/services/reserve/
486-2307
Instructors may put books and articles on reserve for students via Reserve Services traditional course reserve or electronic course reserve.

Center for Academic Programs (CAP)
Rowe Center for Undergraduate Education
http://www.cap.uconn.edu/
486-4040
The Center for Academic Programs houses three major federal educational opportunity programs, also known as “TRIO” programs, whose primary purpose is to prepare qualified participants from low income and/or first generation to college backgrounds for successful entry, retention, and completion of post-secondary education.
- **Student Support Services** provides academic support for selected high school graduates who enter the University of Connecticut. There is a pre-collegiate summer program as well as an academic support program during the academic year.
- **The ConnCAP Program** works with high school students from Hartford and Willimantic who have the potential for higher education. The program’s goals are to help students graduate from high school, enter college, and graduate with a four-year degree.
- **Educational Talent Search** works with middle and high school students in New Haven and Willimantic who have the potential for post-secondary education and encourages them to continue in and graduate from secondary schools and to enroll in programs of postsecondary education.

*Student Support Services usually contacts their students’ English instructors at least once a semester.*

**Counseling Program for Intercollegiate Athletes (CPIA)**  
Hall Building, Room 215  
http://www.cpiacpia.uconn.edu/  
486-5515  

Student athletes commit a large percentage of their personal time to University-sponsored athletic activities. For this reason, the University recognizes the need for a support program to assist student athletes in achieving their academic goals. Counselors meet regularly with student athletes and also serve as liaison between a student’s academic advisor, coach, and academic support personnel. Tutors and study hall are provided as required.

*CPIA usually contacts the English instructors of their student athletes at least once a semester.*

Alongside the apparent privileges of playing sports for a school like UConn, student-athletes are faced with a unique and less apparent set of challenges. Competing for a D-1 athletic department like that of the University of Connecticut is, for all intents and purposes, a full-time job—and a full-time job that can be as exhausting as manual labor. Most in-season student-athletes do not have a minute to spare between weights, team meetings, promotional responsibilities, practices, class time, and studying. However, collegiate athletes tend to be exceptional time managers who can and do keep up with their academic work. Many of us instructors have had a variety of sports represented in our classes—from basketball to cross-country to crew—and most can attest to our student athletes being some of the hardest-working writers in our class. Generally, these students are extremely motivated and are willing to do what it takes to get good grades in the class and do their best writing possible.

All student athletes are assigned athletic counselors through UConn’s Counseling Program of Intercollegiate Athletes (CPIA). According to the CPIA’s website,

> The Counseling Program for Intercollegiate Athletes (CPIA), the academic support program for student-athletes at the University of Connecticut, was established in 1986 to provide counseling, tutoring, and academic enhancement to over 650 intercollegiate student-athletes each year. The primary goal of the program is to assist student-athletes in reaching their educational goals while competing in intercollegiate athletics. CPIA counselors function as liaisons between the athletic and academic communities. *(uconnhuskies.com/sports/cpia)*

CPIA counselors are a helpful resource for both our students and us. These counselors often email instructors during the semester and then follow up with students based on our feedback. They may contact you on behalf of the student, and may periodically send a link for you to provide information about the student’s progress and welfare in the course, including a current course...
grade. (The students sign waivers to allow this information to be shared, so you are safe to do so.) You may find it useful to contact them if you have concerns about students (you can find a list of counselors at [http://www.epia.uconn.edu/counselors.php](http://www.epia.uconn.edu/counselors.php)). Our student athletes usually seem glad to work with their counselors and with us to help make sure the semester goes well.

One particular challenge for our student athletes, and for us as instructors, is sports-related absences. It is helpful to ask for a list of known (required) sports events at the beginning of the semester from each athlete, and remind all your students that they need to be proactive about telling you when they’re going to be gone and finding out what assignments and conversations they missed. You may ask them to have their athletic counselor contact you to verify any additional (unexpected) absences that are sports related. Show the appropriate grace, but also remember that your student-athletes, like all of our students, are registered for your class and need to do the work of that class. Although, just like every other student in the First-Year Writing program, student-athletes are in charge of their own success or failure in the classroom, we, as instructors, should be willing to help them work with the resources available to them to be successful.

**Irish Studies Alliance**
The Irish Studies Alliance is a group of graduate students and faculty interested in all facets of Irish Studies. The ISA working conference paper series meets regularly during the semester in a social setting to listen to conference papers in progress. The ISA also organizes and encourages participation in the annual regional ACIS conferences. In addition, the ISA helps to co-ordinate the yearly Elizabeth Shanley Gerson Memorial Lecture, sponsored by the English Department and the Creative Writing Program, which brings a major Irish writer to campus each year. New members are always welcome in the ISA.

**Medieval Studies Program**
AUST Building, Room 150
medievalstudies@uconn.edu

The Medieval Studies Program, in addition to offering course work leading to interdisciplinary MA and PhD degrees, presents lecture programs, conferences, and other activities of interest to students of literature. (TAs may encourage their classes to attend talks and readings). The Medieval Studies Program annually sponsors a well-known guest faculty member who teaches a seminar on a medieval topic.

**Center for Students with Disabilities (CSD)**
Wilbur Cross 204
http://www.csd.uconn.edu/
486-2020

This office offers assistance to students with documented disabilities. Staff members help students determine which services are appropriate to their individual needs, and then help make arrangements for such accommodations. Students who wish to receive any special accommodations or services (such as extra time for an exam, for example) must go through this office, and it is the student’s responsibility to make contact with the program. Teaching assistants should be as responsive as possible to the needs of students with disabilities, but any requests for special accommodation must be issued by this office (rather than by the student directly).
**HUSKYCT**

Husky Course Tools (http://learn.uconn.edu) is an online “blackboard” that can be attached to any course. It has facilities for distribution of course documents (such as syllabi, assignments, readings, etc.), discussion fora, assignment submission and return, and more.

To activate the HuskyCT site for your FYW class, follow these steps:

- Log into PeopleSoft (http://studentadmin.uconn.edu/).
- Select “Self Service” and then open the Faculty Center.
- Click on the “huskyct sections” tab.
- Click the link for the current term (i.e., Fall 2014).
- Select the checkbox for your section (this should be only section displayed).
- Click the “Submit” button. Click “OK” on the dialogue box that pops up.

You will receive a confirmation email, and the HuskyCT site should be up by the next business day. If you need any help, you can contact the Instructional Resource Center at irchelp@uconn.edu or 486-5052.

**THE FIRST-YEAR WRITING PROJECTORS**

There are two projectors in the First-Year Writing office available for use by all instructors. They come with all the necessary accoutrements for connecting to a laptop, both PC and Mac. Reserve them and check them out with the binder in the FYW office.

**THE DEPARTMENT TV/DVD/VCR**

A department cart containing a television, DVD player, and VCR (no, really) can be reserved in the English Department main office. Teaching Assistants are responsible for picking up and returning the equipment, which cannot be removed from the AUST building.

**HIGH-TECH CLASSROOMS**

First-Year Writing doesn’t have any control over scheduling you to teach in these classrooms (which include all the latest A/V equipment you could want), but should you find yourself in need of a high-tech class, you can contact Scheduling at 6-3330. Based on the time you need the room, they can often find and reserve something that will meet your technology needs. Note: these rooms are scarce during the day—you may have better luck finding something in the evening.

**COMPUTER CLASSROOM**

The First-Year Writing office schedules a number of sections of 1010 or 1011 in the Computer Classroom (Austin 245). Instructors should request the Computer Classroom when completing their preference sheets for the upcoming semester. Questions regarding the technical resources of the classroom should be directed to the First-Year Writing office.

**LIBRARY VIDEO THEATERS**

The Homer Babbidge Library has two larger viewing rooms should you choose to show a film or clip in your classroom. You must reserve a theater prior to use by visiting: [http://www.lib.uconn.edu/services/media/](http://www.lib.uconn.edu/services/media/). Please note that these theaters fill up quickly, so do reserve the theater as soon as you’ve constructed your course schedule.
SELECTED UNIVERSITY POLICIES

Disabilities

The University of Connecticut is committed to achieving equal educational and employment opportunity and full participation for persons with disabilities. It is the University’s policy that no qualified person be excluded from consideration for employment, participation in any University program or activity, be denied the benefits of any University program or activity, or otherwise be subjected to discrimination with regard to any University program or activity. This policy derives from the University’s commitment to nondiscrimination for all persons in employment, academic programs, and access to facilities, programs, activities, and services.

A person with a disability must be ensured the same access to programs, opportunities, and activities at the University as all others. Existing barriers, whether physical, programmatic, or attitudinal must be removed. Further, there must be ongoing vigilance to ensure that new barriers are not erected.

The University’s efforts to accommodate people with disabilities must be measured against the goal of full participation and integration. Services and programs to promote these benefits for people with disabilities shall complement and support, but not duplicate, the University’s regular services and programs.

Achieving full participation and integration of people with disabilities requires the cooperative efforts of all of the University’s departments, offices, and personnel. To this end, the University will continue to strive to achieve excellence in its services and to assure that its services are delivered equitably and efficiently to all of its members.

Anyone with questions regarding this policy is encouraged to consult the Office of Diversity and Equity (ODE). The office is located in Wood Hall, Unit 2175, 241 Glenbrook Road, Storrs, Connecticut 06269-2175, telephone, 860-486-2943.

Diversity

For some fifty years, higher education has debated the meaning of diversity. The very first diversity goal, which arose from the civil rights movement, was to admit more minority students to colleges and universities. Later this goal was expanded to include retention and, later still, the recruitment of diverse faculty. Our current conception of diversity centers on creating an inclusive and equitable learning experience for our entire community.

The citizens of Connecticut form a mosaic of American life and, as the state's flagship university, UConn must reflect that diversity in its community and values. At UConn, we believe that diversity enriches our learning environment, the strength of our workforce, and the lives of our entire community. As one of the nation's premier institutions, it is our obligation to create the best possible educational environment for our students. Diversity in our community and educational offerings is therefore a requirement for fashioning such an environment.

Diverse environments feature classrooms and initiatives in which instructors, staff, and students collaborate to value and support everyone and encourage all to express their views. It means regularly challenging our students by presenting them with meaningful interactions with fellow students, course materials, and experiences that promote greater levels of cognitive complexity and relational abilities both within and outside the classroom. Although our mission as a higher
education institution is to create an educated citizenry, valuing diversity does not mean indoctrinating students to a particular ideological perspective or belief system. To the contrary, we believe that the presence of a diverse learning environment will open our students to a range of new possibilities beyond the limits of their experience and education before their enrollment at UConn.

For more information on diversity issues at UConn, see http://www.diversity.uconn.edu/

Graduate Assistant Maternity Benefits

Any female graduate assistant who needs maternity leave will be granted a period equivalent to that afforded to faculty. During this leave she will continue to receive her assistantship stipend at the same appointment level. Currently the leave period is 6 weeks following natural childbirth and 8 weeks following childbirth by cesarean section. Further, her stipend support will be maintained during medically necessary leave prior to delivery upon receipt of a written order from her physician.

Following this period of time, the student will have to return to her duties or take unpaid personal leave. Note: while faculty and staff have the option of using accrued vacation or leave time through the FMLA, graduate assistants do not, since they do not accrue vacation time and are not eligible for FMLA-based leave.

If the student wishes to reduce her hours of appointment and her stipend following the maternity leave period to spend more time with her child, that outcome will be negotiated in good faith between her supervisor and herself. For example, a unit may be willing to reduce a 20 hour GA to 10 hours (the minimum to maintain health coverage) or to change her duties to provide further accommodation once the maternity leave period has been completed.

Another suggested best practice that can be followed under the right circumstances is that of banking extra hours in anticipation of extended leave. Under this scenario, a student may arrange to work more hours early in her pregnancy so that she may be able to have more time following the permitted medical leave period with no reduction in her stipend. This will be worked out with her supervisor and a memorandum of understanding filed with the appropriate offices. If the graduate student’s duties involve teaching, another appropriate arrangement is to share teaching duties with one or more other teaching assistants. Under this scenario the pregnant student would teach extra hours for those other students early in her pregnancy. The other students would then cover the pregnant student’s duties following her delivery and permitted maternity leave. In this way a student could be given additional leave time at no reduction in stipend level. Any such arrangement as mentioned in this paragraph is subject to approval of the unit head or his/her designee.

Harassment

The University of Connecticut reaffirms that it does not condone harassment directed toward any person or group within its community—students, employees, or visitors. Every member of the University shall refrain from actions that intimidate, humiliate or demean persons or groups, or that undermine their security or self-esteem.

Harassment consists of abusive behavior directed toward an individual or group because of race, color, ethnicity, religious creed, age, sex, marital status, national origin, ancestry, sexual orientation, genetic information, physical or mental disabilities (including learning disabilities, mental retardation, past/present history of a mental disorder), or prior conviction of a crime (or
similar characteristic). The University (a) strictly prohibits making submission to harassment either explicitly or implicitly a term or condition of an individual's employment, performance appraisal, or evaluation of academic performance; and (b) forbids harassment that has the effect of interfering with an individual's performance or creating an intimidating, hostile, or offensive environment.

The University deplores behavior that denigrates others. All members of the University community are responsible for the maintenance of a social environment in which people are free to work and learn without fear of discrimination and abuse. The failure of managers at any level to remedy harassment violates this policy as seriously as that of the original discriminatory act.

Sexual harassment is defined as any unsolicited and unwanted sexual advance, or any other conduct of a sexual nature whereby (a) submission to these actions is made either explicitly or implicitly a term or condition of an individual's employment, performance appraisal, or evaluation of academic performance; or (b) these actions have the effect of interfering with an individual's performance or creating an intimidating, hostile, or offensive environment.

Examples of sexual harassment in the workplace may include all activities that attempt to extort sexual favors, inappropriate touching, suggestive comments, and public display of pornographic or suggestive calendars, posters, or signs. All forms of sexual harassment and discrimination are considered serious offenses by the University. Such behavior is particularly offensive when power relationships are involved.

The University strongly discourages romantic and sexual relationships between faculty and student or between supervisor and employee even when such relationships appear, or are believed to be, consensual. The lines of power and authority that exist between the parties may undermine freedom of choice.

Graduate students serving as teaching assistants are well advised to exercise special care in their relationships with students whom they instruct and evaluate as a power differential clearly exists although teaching assistants do not hold faculty appointments.

Any person who believes that she or he is being harassed or otherwise subjected to discrimination because of race, color, ethnicity, religious creed, age, sex, marital status, national origin, ancestry, sexual orientation, genetic information, physical or mental disabilities (including learning disabilities, mental retardation, past/present history of a mental disorder), or prior conviction of a crime (or similar characteristic), is encouraged to consult the Office of Diversity and Equity (ODE). The office is located in Wood Hall, Unit 2175, 241 Glenbrook Road, Storrs, Connecticut 06269-2175; telephone, 860-486-2943.

Complaints against students are governed by the provisions of the Student Conduct Code rather than this policy. Any such complaints should be directed to the Office of the Dean of Students, Wilbur Cross Building, Room 202, 233 Glenbrook Road, Unit 4062, Storrs, CT 06269-4062; telephone (860) 486-3426. Any person who believes he or she is a victim of, or witness to, a crime motivated by bigotry or bias should report it to the University of Connecticut Police Department at (860) 486-4800, located at 126 North Eagleville Road, Unit 3070, Storrs, CT 06269-3070.

Other sources of information include the Women's Center, the Office of the Dean of Students, the Simons African-American Cultural Center, the International Center, the Puerto Rican/Latin American Cultural Center, the Center for Students with Disabilities, the Asian-American Cultural Center, and the Rainbow Center.
Each office and person involved in advising complainants of sources of assistance must avoid comments that might dissuade victims from pursuing their rights or constitute threats of reprisal. Such behavior in itself is discriminatory and is a violation of this policy.

http://policy.uconn.edu/pages/findPolicy.cfm?PolicyID=259

Referral Guide

The University has created a Faculty and Staff Guide for assisting students in need. It can be found online: http://www.dos.uconn.edu/helping_students/index.html. This site has resources on responding to student emergencies, students in emotional or physical distress, or with other problems.

Sexual Assault Response Policy

The safety of all members of the University Community is of the highest importance to all of us. Sexual assault and intimate partner violence contravene the mission and values of our academic community, and are a violation of the law and of the University’s Codes of Conduct. The University is committed to offering services to support and assist victims of sexual assault. Perpetrators may be subject to campus and/or employment discipline, up to and including dismissal, as well as law enforcement action. For more information related to this policy, contact the University’s Title IX Coordinator, Elizabeth Conklin, at (860) 486-2943, 241 Glenbrook Road, Wood Hall, Unit 4175, Storrs, CT, 06269-4175, titleix@uconn.edu.

This policy is designed to assist University employees in responding to reports of sexual assault. It seeks to promote a timely and comprehensive response to known sexual assaults, including providing information to victims about medical treatment and support services. The policy also seeks to promote a safe campus environment and, where appropriate, to facilitate disciplinary processes and foster involvement of law enforcement officials in conformity with applicable laws and regulations.

Any employee, except those who are empowered by law to maintain confidentiality as set forth below (see “Confidential Resource Options” below), who witnesses or receives a report of sexual assault, must report the incident (including the date, time, and location of the incident, the date the incident was reported to you, and the identities of the victim and, if disclosed, the alleged perpetrator) as soon as possible to the Office of Diversity and Equity: (860) 486-2943 (Storrs); (860) 679-3563 (UConn Health).

While it is your responsibility to report the information you receive, it is not your responsibility to investigate what is reported to you. University officials within the appropriate offices will determine the appropriate next steps, including ensuring that victims have been made aware of available on and off campus resources. While efforts will be made to protect the privacy of the victim, the University retains the discretion to disclose a victim’s identity to the appropriate officials if it is determined that such disclosure is prudent to protect the safety of the University community. If the alleged perpetrator is an employee, the Office of Faculty and Staff Labor Relations will be notified. As a result, you may inform the victim that your conversation is private but not confidential.

A victim who wishes to discuss the assault confidentially may contact a designated Sexual Assault Counselor, including, for Storrs campus students, the Sexual Assault Crisis Center of Eastern Connecticut (24-hour hotline: 860-456-2789), and the Hartford Region Sexual Assault Crisis
Program (24 hour Hotline: (860) 522-6666) (statewide list included online: www.sexualviolence.uconn.edu).

Confidential assistance is also available within Student Health Services (including Counseling & Mental Health Services).

In addition to the resources available both on and off campus (comprehensive listing at www.sexualviolence.uconn.edu), victims are encouraged to report sexual violence and intimate partner violence to the UConn Police (860) 486-4800 (Storrs), (860) 679-2121 (UConn Health); and the Office of Diversity and Equity (860) 486-2943 (Storrs), (860) 679-3563 (UConn Health). Victims can choose whether to identify themselves in making such reports. A victim who directly reports a sexual assault has the opportunity to be in control of the situation and may feel a greater sense of empowerment. Direct reporting also can be important for the safety of the entire University community. Victims have the right to report assaults to campus authorities without further participation in the process. A victim can choose to initiate action through law enforcement and/or the University disciplinary process. Victims should understand, however, that by choosing to not participate in the University disciplinary process, the response of the University may be limited.

For further guidance, Attachment A provides a non-exhaustive list of suggested assistance actions you may consider taking if a sexual assault is reported to you. In addition, www.sexualviolence.uconn.edu provides a comprehensive list of resources for victims of sexual violence, intimate partner violence, and stalking. You are encouraged to refer any victim who reports to you to www.sexualviolence.uconn.edu, as the resources listed there include personnel who have been specifically trained to respond to victims of sexual assault.

**Attachment A**

**Non-Exhaustive List of Suggested Assistance Actions**

- Assess the victim’s need for immediate medical attention. Offer to accompany the victim to Student Health Services or to UConn Police, either of which can arrange transport to the Emergency Room if needed or desired.
- If immediate medical attention is not required or desired, provide the victim with a comfortable environment in which to discuss the situation (considering the victim’s needs for safety and privacy).
- Mention to the victim the importance of preserving physical evidence.
- Explain as early as possible within your conversation that while your conversation will be private (will not be shared unnecessarily with others), it will not be confidential (will not be shared without the express consent of the parties to the conversation). Explain that confidential counseling is available through Student Health Services on campus and the Sexual Assault Crisis Center of Eastern Connecticut or other local sexual assault crisis centers off campus (Contact information contained online:
  - www.sexualviolence.uconn.edu).
- Share the attached list of resources (www.sexualviolence.uconn.edu) with the victim and, if you are able, offer to accompany the victim to whatever resources the victim chooses to utilize.
- Do not suggest that the matter could be mediated between the victim and the alleged perpetrator.
- Offer to assist the victim in finding someone to accompany them to whatever resources the victim chooses to utilize.
• Offer to assist the victim in reporting the sexual assault to appropriate authorities on campus and in the community. The victim may report the sexual assault to the UConn Police (860) 486-4800 (Storrs), (860) 679-2121 (UConn Health); and/or the Office of Diversity and Equity (860) 486-2943 (Storrs), (860) 679-3563 (UConn Health).

[1] For purposes of this policy, “sexual assault,” in addition to rape, includes unwanted physical contact with the intimate parts of a person’s body for purposes of sexual gratification, humiliation or degradation. The genders of the alleged victim and alleged perpetrator are irrelevant. (See Chapter 952, Connecticut General Statutes). “Intimate partner violence” means any physical or sexual harm against an individual by a current or former spouse or person in a dating relationship with such individual that results from any action by such spouse or such person that may be classified as a sexual assault, stalking, or domestic violence as defined by Connecticut law. This policy supplements, but does not replace, University policies on sexual harassment and state law governing mandated reporters of child abuse as codified in Connecticut General Statutes §17a-101, et seq.

[2] While this requirement does not apply to students who are employed on the Student Payroll, certain student employees may have reporting obligations not addressed by this policy if they are deemed a “Campus Security Authority” (CSA) by the University.

[3] Nothing in this policy prevents an employee from also reporting this information to the UConn Police: (860) 486-4800 (Storrs), (860) 679-2121 (UConn Health).

[4] A limited number of University employees have the ability under state law to offer confidentiality and not disclose communications with a victim. Typically, these are clinical employees who work within the Office of Counseling and Mental Health Services within the Division of Student Affairs or UConn Health and include: (1) licensed marital and family therapists; (2) licensed social workers; (3) licensed professional counselors; (4) licensed psychologists; (5) psychiatrists licensed as physicians and substantially acting as psychiatrists; and (6) physicians and other medical professionals acting within a medical professional/patient relationship, including those recognized by the Privacy Rule of the Health Insurance Portability and Accountability Act (HIPAA). In addition, the University has exempted a very limited number of employees from the requirement to report under SARP, including medical personnel working within Student Health Services.

In addition, members of the UConn Police Department are not required to identify the victim if doing so would violate Connecticut General Statutes, section 54-86e. However, the professionals listed herein should remain cognizant of their legal and ethical responsibility to share information when necessary to prevent harm to the patient, client, or others within the University community. Additionally, if any of the professionals listed herein learn of a sexual assault outside the scope of their employment as a medical professional, social worker, therapist, or member of the police department, they are required to disclose the information to the Office of Diversity and Equity.

[5] As noted in this policy, a limited exception to this rule exists for certain categories of professionals who, by virtue of state law, are cloaked with the ability to promise confidentiality.