PURPOSE of the course: Very briefly, the purpose of this course is to help you learn to think more deeply and critically and to write and communicate with more grace and clarity. I will be as transparent as possible about WHY I’m asking you to do WHAT I’m asking you to do. I don’t believe in “busy work,” and I won’t ask you to engage in it. It’s also true that perhaps you won’t enjoy or agree with all of my assignments and/or my approach to instruction, but I assure you that – literally – everything we do in this class is designed to help you succeed in this class and to achieve the outcomes outlined below. But just as importantly, I’ve designed everything in this class to help you succeed in your next class, and your next class after that, and so on. Furthermore, report after report shows that the ability to think clearly and write clearly are always at the very top of the list when employers are asked what skills they most want in employees. Such “skills” will help you succeed in every profession, and frankly, it’s why you should major/minor in English or Creative Writing. Admittedly, I’m biased, but many other very successful people feel this way. ☺️ With all of this in mind, I’ve tried to design a course that will help you in your career as well your education. If you can think clearly and articulate those thoughts with precision, you can succeed in virtually any position or profession. Toward all of those ends, we will practice critical and analytical reading, thinking, and writing together all semester long. We will engage with a host of different texts and try to say something interesting and thoughtful in response. Be warned: you should expect to practice a lot….

As the title of the course suggests, we will be investigating the nature and necessity of connections between and among sentient beings. (And perhaps we will extend our understanding of the nature of sentience itself!) In our class, everything around us will be considered a “text” that we might place under an analytical lens. We will search for meaning both within and outside of ourselves, in the lives of others (both real and fictional “others”), and in the relationships / connections we form, the conversations we have, the questions we ask. We, each of us, are always in the process of becoming, as are our relationships. Studying connection in all its forms can help us practice empathy and understanding in a world that needs them desperately.

Beyond all of that, I believe that practicing analytical habits of mind helps us hold the world in the realm of reflection instead of responding pre-reflectively to other people and/or situations. Fragmentation and disconnection and alienation sow discontent. Recognizing when and where we find community and commonality with others might help us (re)connect with ourselves and other people – even those we might think of as different – in a meaningful way.

All of which is to say that the purpose of this class is to help you develop the habit of thinking deeply and reflectively and to write clearly and with intention. Doing so will help you succeed now and later. I promise.
Okay, that long discussion about the purpose of this course may have been a bit boring (it was), but I do want you to know that I think this stuff is important, and that I want to develop something with you in this class that has real and lasting value in your life. You don’t have to agree with me about that, of course, but I want you to know I believe it…. 

Thanks for listening / reading. Now, on to some additional boring stuff.…

**Instructor:** Professor Aaron Bremyer

**Office:** TLC 1208 – which is inside the University Writing Center (TLC 1201)

**Physical Office Hours:** Monday, 10 a.m. – noon || Wednesday, 10 a.m. – noon || and by appointment.

**Virtual Office Hours:** I will also offer “virtual office hours” during those times listed above (when not meeting with someone else), but I will have dedicated virtual office hours on Friday, from 10 a.m. – noon.

**Office Phone:** 678.839.4863

**Email:** abremyer@westga.edu || I try to answer emails quickly. If you do not get a response to an email within a day, please don’t hesitate to write again. Be nice about it, of course, but you won’t offend me. In fact, it will show me that you care about your success, and that’s a good thing!

In an effort to minimize your financial burden as much as is possible, I have only asked you to purchase one novel. However – please note this next part – it is imperative that you understand I will be providing you with a fairly constant stream of texts for us to read and/or look at together. You will also be finding these texts on your own. I will make these available to you via CourseDen and as PDFs which I will send to you via email – and you are responsible for PRINTING OUT these texts when appropriate, which will be regularly. You will also print out assignments most days. While the expense won’t be great, I will expect you to do it and to show up to class on time.
Required Texts and Materials

NOVELS
* Zora Neale Hurston’s *Their Eyes Were Watching God*  
  (This is the text I’m asking you to buy.)
* YouTube performance of *TEWWG* by Ruby Dee: [https://www.youtube.com/watch?v=1BB8N7k3tSM](https://www.youtube.com/watch?v=1BB8N7k3tSM)
* For a bit of background info. on Hurston, click [here](https://www.youtube.com/watch?v=1BB8N7k3tSM).

SUPPLEMENTAL POETRY
* Countee Cullen  * Langston Hughes  * Claudia Rankine  * Phillis Wheatley

SUPPLEMENTAL RESOURCES SOCIO-HISTORICAL, LITERARY, and LINGUISTIC ANALYSIS
* W.E.B. DuBois's *The Souls of Black Folk*, "Of Our Spiritual Strivings"
* The Reverend Dr. Martin Luther King, Jr.’s, “I Have a Dream” speech
* “A Brief Introduction to African American English” from “Cambridge Scholars” (pages 5 – 16).
* Toni Morrison’s “Playing in the Dark: Whiteness and the Literary Imagination,” an excerpt.

GUIDEBOOK(S)
* You may use any style manual that you are familiar with, but as a common point of focus and for discussions, we will be using Purdue’s Online Writing Lab, commonly referred to as OWL. You should bookmark this website; we will be referring to it regularly, and we will look at it and discuss it during class time throughout the semester.
  The OWL: or here's the site address: [https://owl.purdue.edu/owl/purdue_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

GRAMMAR & MECHANICS
We will discuss this in detail, but you should understand that I will expect you to participate consistently in our free, online Khan Academy Classroom. Please click on the link and sign up for “ProfB’s Grammar Class.” [https://www.khanacademy.org/join/RG9D7GHF](https://www.khanacademy.org/join/RG9D7GHF)

Additional Course Description
Our course serves as a continuation of English 1101 in which students continue to grow as writers, becoming more sophisticated in their engagement with texts of all kinds and capable of increasingly complex analysis and writing.

Clear written communication is important in *all* disciplines, and increasingly, employers are expecting college graduates to be good writers. That's one reason why UWG is focusing on improving undergraduate student writing across the core.

AND NOW A SHORT BREAK FOR A GIF OF ANIMALS FALLING ASLEEP....
What are my goals, expectations, and/or outcomes for our course?

**Learning Outcomes and Course Policies**

English Department Program Assessment and Mission Statement

**ENGL-1102 English Composition II**

Course description: A composition course that develops writing skills beyond the levels of proficiency required by ENGL 1101 that emphasizes interpretation and evaluation, and that incorporates a variety of more advanced research methods.

**Learning Outcomes:**
(Recently revised learning outcomes coincide with English 1102 rubrics as part of FYW sequence.)

- To extend the skills of effective expository, analytical, and argumentative writing established in English 1101 and to comprehend principles important to constructing analysis-based essays.
- To apply critical thinking skills to analyze, synthesize, and evaluate information and ideas from diverse oral, written, and/or visual sources.
- To conduct research, develop organizational strategies, and compose documents using the academic conventions of English and to include both primary and secondary sources.

**Program Goals:** Oral and written communication will be characterized by clarity, critical analysis, logic, coherence, persuasion, precision, and rhetorical awareness (Core Curriculum Learning Outcomes I)
Some Course Explanations, Requirements, Policies, and Expectations

What follows is extremely important, and I want you to consider it closely and carefully. This is a big shift from what you might be expecting, and I want to talk openly and honestly with you about it. After we do that, you need to make an honest choice: Can you dedicate yourself to doing what I’m requiring of you in order to earn the grade you want? If you can’t, I suggest you look for a different class. I do NOT say that in order to sound like a “tough guy.” Rather, I believe in radical transparency, and I want you to know precisely how you can do well in the class. Absolutely everyone is capable of improving their writing and earning a high grade. But you must apply yourself in good faith. If you don’t, you will not earn a good grade.

In my twenty-plus years of teaching college classes, a particular truth has announced itself over and over again when it comes to my classes. It is this: students who come to class and try hard to do the work I’ve asked of them, who do their best to be on time and prepared, who participate in the classroom community . . . those students always become better writers and thinkers and they very likely earn a high grade of a “B” or even an “A.”

So I am trying to incentivize that same behavior in as transparent a way as I can. Just below, you will find the “Grading Contract” for this class. This is the shorter version. Addendum 1 (beginning on page 17 of the syllabus) goes into more detail and we as a class will return to it to discuss. But let’s start here….

Grading Contract for Our Class (Prof.B’s ENGL 1102)

This contract is based on the most up-to-date, forward-thinking, and successful pedagogies in composition studies and has been adapted and developed with my peers in the FYW program. You may be confused by some of it, but I promise to help you understand every aspect of this contract. I encourage questions.

To earn a grade of “A” in the course, you agree to do the following:
- Complete all major assignments in the course.
- Revise your work throughout the semester in consultation with the instructor.
- Complete at least ninety percent of all other assignments in the course.
- Compile a portfolio of your writing and meet with the instructor to discuss it at the end of the semester.
- Miss no more than three class meetings during the semester without good reason (including, but not limited to, a hospitalization, a court summons, the death of a close relative, a university-sponsored event, and a life-changing opportunity).

To earn a “B” in the course, you agree to do the following:
- Complete all major assignments in the course.
- Revise your work throughout the semester in consultation with the instructor.
- Complete at least eighty percent of all other assignments in the course.
- Compile a portfolio of your writing and meet with the instructor to discuss it at the end of the semester.
- Miss no more than four class meetings during the semester without good reason (including, but not limited to, a hospitalization, a court summons, the death of a close relative, a university-sponsored event, and a life-changing opportunity).

To earn a “C” in the course, you agree to do the following:
- Complete all major assignments in the course.
- Complete at least seventy percent of all other assignments in the course.
- Compile a portfolio of your writing and meet with the instructor to discuss it at the end of the semester.
- Miss no more than five class meetings during the semester without good reason (including, but not limited to, a hospitalization, a court summons, the death of a close relative, a university-sponsored event, and a life-changing opportunity).
To earn a “D” in the course, you agree to do the following:

- Complete all but one of the major assignments in the course.
- Complete at least sixty percent of all other assignments in the course.
- Compile a portfolio of your writing and meet with the instructor to discuss it at the end of the semester.
- **Miss no more than five class meetings** during the semester without good reason (including, but not limited to, a hospitalization, a court summons, the death of a close relative, a university-sponsored event, and a life-changing opportunity).

You will earn a grade of “F” in the course if you (1) fail to complete more than one major assignment, (2) otherwise fail to meet the minimum requirements to earn a “D,” (3) miss more than five class meetings during the semester without good reason (as outlined above).

- In conclusion, one fails if one simply makes no effort to complete the work in the course.

Note: This contract does allow for occasional, if rare, “gray areas.” Perhaps you completed all major assignments and revisions at a level of high quality, submitted at least ninety percent of the other work in the course, and compiled a stellar portfolio, but still missed four class meetings. I reserve the right to exercise my judgement as an instructor, subject-matter expert, and professional in those instances, though I will always grant you the chance to “make your case.” Doing so puts the onus back on you and allows you to practice making a rhetorical argument in a specific context.

That’s a pretty big deal, folks. What do you think? What questions do you have? What problems might arise?

Again, this does not mean you will not be graded on assignments or that you won’t receive feedback. I suspect you’ll get more and better feedback because of our Contract. Here is the scale I will be using:

**Grade Scale**: Major assignments are evaluated on the following scale:

- A+ = 98%; A = 95%; A- = 92%; B+ = 88%; B = 85%; B- = 82%;
- C+ = 78%; C = 75%; C- = 72%; D+ = 68%; D = 65%; D- = 62%; F = < 59.4%

See **ADDENDUM 2: What’s an “A”?** at the bottom of this document (page 17) for more on grades.

Although inherent to the contract above (and expanded upon in **ADDENDUM 1** below), I want to further outline additional policies, requirements, and expectations – again for the sake of radical transparency.

**Attendance**: It is possible, even likely, that you will miss a class or two for a good reason. That’s fine. I won’t be offended. But unless you simply cannot make it, to succeed in this class you must make it your goal to be present for every class. I understand that life intrudes sometimes and that you may need to miss a class. But you should make every effort to be here. Doing so will make it much more likely that you will succeed in this class (and every other).

(See grading contract for additional explanation of the very negative effect of absences on your final grade.)

**Arriving Late and Partial Attendance**: Plan to arrive on time and to be ready to go at the start of class. If you are late to class, you will be marked “tardy.” Being tardy three times becomes an absence. (See grading contract for additional explanation of the very negative effect of absences on your final grade.)

**Preparation and Discussion**: Because this is a reading- and writing-intensive course, students should attend every class and arrive on time, prepared, and ready to discuss the day’s reading from one of our texts or from material generated for our course. Remember, your grade is partly based upon your performance and participation in discussions (online and in class and group discussions). I expect you to demonstrate engagement with the material, to contribute actively to discussion topics, to show preparation for each class, and to respect the arguments and ideas of your classmates. Please bring the text under discussion to every class. It’ll help with discussion.
CourseDen: We will be using CourseDen on a regular basis throughout the semester. I will often post electronic handouts, updates, and other materials to CourseDen, and we will use the “course messages” feature to facilitate ongoing discussions outside of class time. You should check CourseDen on a regular basis and participate in any discussions that take place there throughout the semester.

In-Class Writing Assignments: You will be writing during class on a regular basis in preparation for discussion and for your formal writing assignments. You will also be doing a fair amount of writing in the form of “peer evaluations.” Some of these you will keep; others you will turn in to me. Keep all of this work in your folder/binder. It is also important that you keep both electronic and paper copies of all of the work you do this semester.

Your Papers: Your fundamental goal for each paper is to produce a well-written, often-thesis-driven, analytical essay with a coherent and thoughtful central argument that is both interesting and significant. Not including revisions, you will write (at least) six essays this semester – two in-class essays and four out-of-class essays. Although I do not include the specific prompts for your essays in this syllabus (general prompts are below), you should anticipate that all but the first essay of the semester will be analytical in nature and will not focus on you the writer. In other words, your essays will not primarily be reflections. Instead, your essays will be investigations of themes and questions announced in these provocative texts, and you will provide close and careful readings of these texts that bring to light interesting and significant aspects operating below the surface. We will ask complicated questions about these texts, and you will show your reader where in the texts you’ve come to your complicated answers, and why.

Regarding Late Work: I will accept late papers up to one week late, but not after that, unless you and I have arranged for extra time before the paper is due. This is important because you must turn in all major assignments in order to do well in the class, and after a week, you can’t turn in the assignment. (See grading contract for additional explanation of the very negative effect late papers can have on your final grade.)

Revision: This course values revision and stresses the importance of revision in all of your work. You will constantly be revising your writing and thinking in informal ways. However, you will also engage in formal revision on at least one of your major out-of-class essays. Your job is to improve the quality of the work through revision.

Due to time constraints, you will not have the opportunity to revise your final essay after the formal, final version is submitted.

Important: When you choose to revise an essay, you must submit both the earlier draft and the revision. I will not accept a revision if you do not submit the earlier draft along with it.

We will privilege and practice revision throughout the semester because your success as a writer is often dependent on your ability to revise your work, and this skill will serve you well as you continue to develop as a writer throughout not just your education but also your life.

Quizzes: Over the course of the semester, I will administer many quizzes; some will be announced in advance, others will not. All quizzes are open-note (but not open-book). Your quiz score will inform your “good faith” efforts to participate in the labor of our class. To be evaluated as having participated in the assignment (reading, writing, etc.), you must earn a 70% on the quiz.

(See grading contract for additional explanation of the very negative effect of absences on your final grade.)

If you arrive late, you will not be allowed to take the quiz. If you are absent on the day a quiz is given, you will not be allowed to take “make up” the quiz.

It’s worth saying again: If you aren’t in class, you can’t participate, and because quizzes are tied to participation, you aren’t allowed to make up any quizzes.

PLEASE NOTE: Some of these quizzes will take the form of straight-forward content quizzes from our reading. Other “quizzes” will be the tied to process writing assignments.
Assistance: I can’t emphasize strongly enough that if you are having problems at any point during the semester, come and talk with me. I will be happy to meet with you and try to help. Given the amount of work required of you in this and your other classes, it is all-too-easy to get behind. If you let me know, I will do all I can to assist you. Once you get behind in a class, you can find yourself on a slippery slope.

Disruptive Behavior Policy: Students may be dismissed from any class meeting at which they exhibit behavior that disrupts the learning environment of others. Such behavior includes—but is not limited to—arriving late for class, sleeping, allowing cell phones to ring or buzz, speaking disrespectfully to the instructor and/or to other students, checking email or surfing the web, and using personal audio or visual devices. Each dismissal of this kind will count as an absence and will be applied toward the attendance policy above.

Class Cancellation Policy: I don’t anticipate that I will ever cancel class. But if it’s necessary, I will do all I can to let you know as soon as possible via email and CourseDen. If I do not arrive to class within the first fifteen minutes, you should feel free to leave.

Make-Up Work: You will not be allowed to “make up” any work for this course unless you and I have discussed the situation prior to the assignment due date. Because I “drop” your lowest quiz score of the semester, I do not allow students to “make up” a missed quiz.

Etiquette: Before class begins, I will expect you to put your cell phone on airplane mode. Do not put your phone on “vibrate.” Put it away. Do not take it out again until you exit the classroom. Your cell phone has no place in an academic environment, and—simply put—I will not tolerate disruptions or distractions due to cell phones. If you want to make a negative impression on any of your professors, allow your cell phone to intrude upon the classroom environment. Don’t attempt to be sneaky, either. You may not know it, but if you’re using a cell phone, almost all of your professors are aware of it almost all of the time. Some may not care. I care, and it annoys me.

Regarding email and CourseDen correspondence with me, please be relatively formal, as if you were writing a short letter. Do not send text-style messages; please use sentences and standard English; address me directly and sign your name. This is a writing class, and as such, we will use every opportunity to develop our writing skills. Electronic correspondence is one such opportunity.

For a more thorough explanation (written in a cheeky tone), see “How to Email Your Professor (without being annoying AF).” I’m not sure what that “AF” means.

Computers: I don’t want you to have laptops out during class. If you have a good reason for using a laptop in class, come speak with me and I’m sure we can come to an agreement (which will probably involve your emailing me your notes after every class). Am I simply being curmudgeonly when I make this request? Maybe, but research backs up my belief that you will do better and retain more if you do not have a computer out during class.

- “Attention, Students: Put Your Laptops Away” (from a report on National Public Radio)
- “Leave It in the Bag” (Study by faculty members at West Point finds students perform better academically when laptops and tablets are banned from the classroom.)
- “The Truth About Cursive Handwriting: Why It Matters in a Digital Age” (American Handwriting Analysis Foundation)
- “Keyboards are overrated. Cursive is back and it’s making us smarter” (Quartz)

Religious Holidays: Our academic calendar does not observe or account for traditions of all faiths. If you observe a holiday that makes it difficult for you to contribute or participate in a particular class or classes, please let me know in advance. I will do all I can to make alternative arrangements and be respectful of all traditions.

Additional Family Members: If you provide care for someone else in your family, please be in touch if or when difficulties arise. Although I don’t want to do it, I have had to bring my son to class before. I tell you this because I respect the challenges that come with being a parent. If you are in a difficulty due to child care, please let me know and I’ll do all I can to work with you.
The University Writing Center (UWC)
TLC 1201 // 678.839.6513 // writing@westga.edu // www.westga.edu/writing

The University Writing Center seeks to assist students in their pursuit to become better writers, thinkers, and scholars. We can assist students with any writing assignment in any class.

What We Do:
• Discuss ideas, read drafts, and work through revisions of essays/papers
• Assist students with citation questions (MLA, APA, Chicago/Turabian, and others)
• Do note that we do not proofread or edit. We are here to help students become better writers—not fix issues that arise in any paper.

Policies:
• Please make appointment(s) in advance. Students can make same day appointments, but we prefer if they are made 24 hours in advance.
• If a student cannot attend an appointment, they should call or email to cancel as soon as possible.
• Please arrive to the appointment on time. Students cannot meet with a tutor after 10 minutes into the appointment.
• If a student has 3 “No Shows” in a semester, they will be blocked from making further appointments during that same semester.

Hours:
Monday-Thursday: 10 a.m. – 6 p.m.
Friday: 10 a.m. – 1 p.m.

I am requiring that you visit the UWC (University Writing Center) at least THREE TIMES over the course of the semester.

Think of these visits as three “assignments.” By going, you earn 100% on that particular assignment. Go three times in the semester, you will have earned 100% on three different assignments. BONUS: You will also improve your writing.

Each time you go, you must provide me with a two- to three-sentence overview and/or review of your experience, thereby demonstrating that you went. You must email this overview to me within forty-eight hours of each visit to the UWC. I trust you, so I don't need a signed slip of paper from the UWC, nor am I interested in knowing who you worked with or what, specifically, you discussed. Just email me with the date/time of your visit and a couple of sentences about the experience. (Please note that even that act is an opportunity to practice writing in a specific context: email correspondence.)

WHY DO I OFFER THIS? I believe that simply by going to the UWC and talking with one of the Writing Consultants there, you will benefit in a host of ways. Let me count them:

1) The UWC's focus is on making you a better thinker and a better writer, a process that takes effort over time (a.k.a., practice). I suspect that after you go a time or two, you might even get in the habit of going regularly because you will see improvement in your own work and thus, improvement in your grades. That's a positive feedback loop, one that will “pay off” for you the more often you return to the UWC for a conversation with a Writing Consultant.

2) Going to the UWC, particularly early in the writing process, gets you started on the difficult work of writing. More than 80% of undergraduates suggest that procrastination intrudes upon their ability to succeed in every class, but most particularly in writing classes. I want to disabuse you of the idea that you need to be "inspired" to write. Small levels of anxiety may help you (the jury is still out on this), but if you wait too long, your anxiety level is likely to spike and, in a literal sense, short-circuit your brain and profoundly undermine your ability to succeed.

I tell you all of this because having a conversation with a Writing Consultant before you have written much at all
will lower your level of anxiety and, very importantly, it also forces you to begin the writing process. That alone will help you succeed.

3) In truth, you might not think an appointment with a Writing Consultant went well; perhaps the Writing Consultant didn't think it went well either. That's okay. I believe that every conversation about writing helps propel you forward as a writer. One of the proven ways to improve your writing is to think critically about writing – any writing: a classmate’s, an article, a book, your own. And guess what every appointment with a Writing Consultant allows you to do? You guessed it: Think critically about writing.

I’m not suggesting any or all of this is easy, but I am suggesting that it will help you become a better writer.

4) Good writers share their work. Are you already a successful writer? Great. The UWC is the place for you to go to further hone your skills. Do you feel that you're not a strong writer, or that you are under-prepared as a writer? That's fine, too! The UWC can help you develop the skills you need to become a successful writer. That's a wide umbrella, friends, and you belong under it.

5) All of these reasons (and many more) will ultimately improve the quality of your writing. That is why we are here! Given that I want you to succeed in this class and your other classes in which writing is important (i.e., all or most of them), I am most happy when you participate in your own success. The majority of students who visit the UWC have a positive experience and report that it has helped them and that they are likely to return. That’s pretty strong evidence that the UWC can help you succeed.

No conversation with a Writing Consultant is magical, and you must be active in the conversation if it is to help you. But if you are, I promise you that you will be more likely to succeed in this class and in your others. Why wouldn’t I ask you to go?

- **MISCELLANEOUS:** As I said above, you **must** participate actively in at least four tutorials throughout the semester, but you are **not** allowed to do all of these tutorials in a single week, and you must participate in at least one of these appointments with a Writing Consultant during the first six weeks of the semester. You can engage in more conversations earlier in the semester or throughout the semester (I hope you do!) – but the point is that you can’t wait until the second half of the semester to get started.

**Extra Credit:** Generally speaking, I do not offer extra credit assignments. However, this semester, I’m trying something different in an effort to “incentivize” your engagement in the campus community. So here goes….

**WHAT AM I OFFERING?**

- **Attend THREE cultural events on our campus or in our community and earn a 2% “bump” on your final grade.**

You **must** write and submit a short response (a paragraph is fine) to the cultural event, thereby letting me know that you did attend. I will often announce opportunities of this kind in class or via email. If I have not mentioned a specific cultural event, please ask and I will let you know if it can count toward your total of three events.

Perhaps a 2% “bump” doesn't sound like much, and – frankly – it isn't. But it might be the difference between an 87.5% (a “B”) and an 89.5% (which rounds up to an “A”), or between a “D” and a “C,” etc. Pretty cool, huh?

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**Support:**
- 24/7/365 D2L Help Center: [Call 1-855-772-0423]: [https://d2lhelp.view.usg.edu/](https://d2lhelp.view.usg.edu/)
- Accessibility Services [Call: 678-839-6428]
- Center for Academic Success [Call: 678-839-6280]: [http://www.westga.edu/cas/](http://www.westga.edu/cas/)
- Center for Disability Services: [https://www.westga.edu/student-services/counseling/accessibility-services.php](https://www.westga.edu/student-services/counseling/accessibility-services.php)
Rubrics

Online Discussion Rubric
Other Rubrics
UWG Rubrics

Additional grading rubric specific to our class – ENGL 1102 – available in CourseDen but also in Addendum 3 below.

1. Common Language for Course Syllabi

Students should review the following information each semester.

ACADEMIC SUPPORT

Accessibility Services: Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services.

Center for Academic Success: The Center for Academic Success provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu

University Writing Center: The University Writing Center assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or writing@westga.edu

ONLINE COURSES

UWG takes students’ privacy concerns seriously: technology-enhanced and partially and fully online courses use sites and entities beyond UWG and students have the right to know the privacy policies of these entities. For more information on privacy and accessibility for the most commonly used sites, as well as technology requirements visit the UWG Online site.

Students enrolled in online courses can find answers to many of their questions in the Online/Off-Campus Student Guide.

If a student is experiencing distress and needs help, please see the resources available at the UWG Cares site. Online counseling is also available for online students.

HONOR CODE
At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student’s conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student’s account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the Student Handbook.

**UWG EMAIL POLICY**

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student’s responsibility to check his or her email.

**CREDIT HOUR POLICY**

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

**HB 280 (Campus Carry)**

UWG follows University System of Georgia (USG) guidance: [http://www.usg.edu/hb280/additional_information](http://www.usg.edu/hb280/additional_information)

You may also visit our website for help with USG Guidance: [https://www.westga.edu/police/campus-carry.php](https://www.westga.edu/police/campus-carry.php)

**Mental Health Support:**

If you or another student find that you are experiencing a mental health issue, free confidential services are available on campus in the [Counseling Center](http://www.counselingcenter.westga.edu/). Students who have experienced sexual or domestic violence may receive confidential medical and advocacy services with the Patient Advocates in [Health Services](http://www.healthservices.westga.edu/). To report a concern anonymously, please go to [UWGcares](http://www.uwgcares.com/).

**Statement of Communication**

Communication in an online class takes special consideration.

- Be sensitive and reflective to what others are saying.
- Don't use all caps. It is the equivalent of screaming.
- No outbursts of extreme emotion or opinion.
- Think before you hit the post (enter/reply) button.
- Don't use offensive language.
- Use clear subject lines.
● Don't use abbreviations or acronyms unless the entire class knows them.

● Be forgiving. Anyone can make a mistake.

● Keep the dialogue collegial and professional.

**Americans with Disabilities Act Statement:**

If you are a student who is disabled as defined under the Americans with Disabilities Act and require assistance or support services, please seek assistance through the Center for Disability. UWG also provides Accessibility Statements for Technology that you may be required to use for this course.

For more information on the Americans with Disabilities Act, UWG Email, Credit Hour, and UWG Honor Code policies as well as information on Academic Tutoring, Student Services, and Technical Requirements, Privacy Policy, and Accessibility Statements, please see the Common Language for Syllabus document.

I will do all I can to make every aspect of this class accessible to all students.

PLEASE SCROLL TO THE NEXT PAGE.
SEQUENCE OF EVENTS OVER THE COURSE OF THE SEMESTER

STAGE 1: RESEARCHING CONVENTIONS

1101 and 1102 are writing classes that use a variety of texts, including literature, as a means to inspire student writing. FYW classes are not literature classes; they are writing classes. Reading lists, assignments, and class schedules should reflect this focus accordingly.

Purpose of this stage: The student reader/writer critically reads, engages with, and responds to a collection of readings (around 7 in total) that relate to the text/topic the student will address in the major FYW Capstone essay “Presenting Discoveries” (Stage Three of the 1102 assignment arc).

Readings students use to complete this assignment should be a mix of instructor selected readings and readings the students find on their own. These sources need not be academic, peer reviewed journals. Instead, credible popular sources (newspapers, magazines, essays, editorials, or documentaries) are encouraged.

Students will engage their developing critical reading, research, and critical thinking skills as they begin to build context and expertise needed to compose their capstone project later in the semester.

Students will complete this stage by writing an annotated bibliography, rhetorical précis, or a small-scale literature review (subject to Instructor discretion).

- Critical reading: students will learn to read slowly and deliberately while annotating and asking questions of the text.
- Recognizing and summarizing a text’s argument by choosing active verbs that capture the spirit of the original.
- Practicing textual engagement and incorporation of relevant support from readings that may be used in final paper to strengthen argument.
- Develop Research Literacy by finding readings either online (by searching directly within newspaper or magazine websites) and/or by using UWG library databases.
- Deepen Information Literacy by understanding the texts we read and write as “intertextual,” meaning they contain multiple voices that need to be distinguished and credited appropriately in an academic setting.
- Developing genre awareness, both as a reader (What kind of text am I reading? What are its features? What makes it credible or not? Who wrote it? Where did it come from? What kinds of biases should I expect from it? What are my biases about the topic?) and as a writer (What kind of text am I writing? What are its features? What makes it credible? Who is my audience? What is my purpose?).
- Developing awareness of the usage conventions of academic English, understanding how the choices we make concerning those conventions impact our readers and shape our ethos as writers/thinkers, and cultivating dialect awareness.
- Paper length determined by the type of assignment (annotated bibliography, rhetorical précis, or small-scale literature review) and the number of readings students engage with (recommendation is around seven – subject to Instructor discretion).

STAGE 2: PROPOSING PERSPECTIVES

1101 and 1102 are writing classes that use a variety of texts, including literature, as a means to inspire student writing. FYW classes are not literature classes; they are writing classes. Reading lists, assignments, and class schedules should reflect this focus accordingly.

Purpose of the essay: Building on stage one, which asked students to research the conversations surrounding a text / topic of interest for the student’s final essay, stage two – a Topic Proposal – asks students to extend that work by
focusing on “how” the students will place their own ideas into conversation with the ideas they discovered in stage one. Students will present inquiry questions that their final paper will explore and ask further questions of themselves as they prepare to embark on the composition of their major “Presenting Discoveries” essay.

Encourage students to write in a format/genre for this stage that clearly distinguishes it from the formal academic format their final essay for 1102 will take. In other words, we want to discourage the impression that the “Proposing Perspectives” stage is somehow a “first draft” of their final essay. Ideally, the ideas they generate here will germinate the writing they compose in their final essays, but very little (if any) of the actual writing students generate for this stage will be transferred to their final project of the semester.

Students will develop the ability to:

- **Invent Inquiry Questions** that will guide them through the process of researching, drafting, composing, and revising their final essay.
- **Analyze the rhetorical situation** surrounding their text/topic: Who is its audience? Is it controversial? Who am I in relation to this text/topic? What do I already know about the context surrounding it? What will I need to know more about? Where will I look to find that information I need?
- **Identify “how” texts perform their arguments** by identifying the formal and rhetorical choices (rhetorical appeals, organizational decisions, word choices, “style,” etc.) texts make to produce its effects.
- Privilege **direct reference to texts** when engaging with them.
- Understand how the texts we read and write academically are “intertextual,” meaning they contain multiple voices that need to be distinguished and credited appropriately.
- Recognize **genre** across different mediums/texts, understanding how a rhetorical analysis differs from both a response and a summary, while also recognizing certain formal trains they all share.
- Practice **critical reading skills**.
- Recognize and summarize a text’s **argument** by choosing active verbs that respect the spirit of the original.
- Cultivate **mindfulness of usage conventions** of academic English, understanding how choices concerning those conventions impact readers and shape their ethos as writers/thinkers.
- Read and write with **dialect awareness**.
- **Paper length/format subject to Instructor discretion.**

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**STAGE 3: PRESENTING DISCOVERIES: AN ESSAY**

1101 and 1102 are writing classes that use a variety of texts, including literature, as a means to inspire student writing. **FYW classes are not literature classes; they are writing classes.** Reading lists, assignments, and class schedules should reflect this focus accordingly.

**Purpose of the essay:** As their final project in FYW@UWG, the “Presenting Discoveries” essay asks students to draw upon all they have learned about writing and their own writing processes in 1101 and 1102 to compose, what we hope, will be the most substantial, meaningful, and refined piece of writing of their career up to this point. This essay will build upon the work the students began in Stages 1 & 2 of 1102 (Researching Conversations and Proposing Perspectives). Because we conceive of this assignment as a sort of “capstone” project for our program, the bulk of the semester after midterm should be devoted to the invention, drafting, revision, and editing of this manuscript.

Students will:

- First, recognize/summarize “what” argument a primary text makes and then analyze “how” the author structured the argument rhetorically.
Next, perform secondary research involving at least two sources that are in conversation with the primary text in some way; they could relate directly to the primary text itself or relate to a critical issue with which the primary text engages.

Identify valid sources: research sources need not be “academic” or “peer reviewed” in nature – newspaper/magazine articles, blogs, interviews, documentaries, etc. are preferable here.

Finally, join the critical conversation surrounding this primary text by adding a unique argumentative voice.

Articulate this distinct argument in the thesis statement (organizing idea). While the argument might not be “entirely original,” encourage and challenge students to look at what the critical conversation is saying across multiple texts and try to add something unique to the scope of the conversation.

Support this argument by continuing to privilege direct reference to text (quotes over paraphrasing, narrating a visual scene over a plot summary) when engaging with textual evidence.

Further develop Information Literacy of the myriad genres/outlets/forms that information in the “Information Age” takes and begin recognizing their varied (and often conflicting) purposes.

Further develop a practical understanding of any format convention (MLA, APA, Chicago). Students may choose to practice the format conventions of their major rather than privileging MLA.

Continue practicing dual role of topic sentence, developing internal and external organizational conventions by writing topic sentences that both introduce the argument the paragraph makes and help advance/structure the paper’s overall argument.

Continue developing genre awareness of the sources/voices involved in the critical conversation.

Continue developing an understanding of how the texts we read and write academically are “intertextual,” meaning they contain multiple voices that need to be distinguished and credited appropriately.

7-9 pages paper length suggested (subject to Instructor discretion)
ADDENDUM 1

SPRING 2020 || First Year Writing || Grading Contract (More Thorough Explanation)

My colleagues and I developed the grading contract for First Year Writing, but Prof. Black (my colleague here at UWG) composed much of what follows.

Introduction: Contract Grading
The present “contract” outlines the requirements to receive each of the possible final grades in the course. It’s likely to seem like a “strange” document to you because it probably defies most everything you’ve come to expect from an “English” class if not from school in general.

Because of that, I want to offer a short explanation of the contract itself before proceeding to explain the requirements in it.

Simply stated, I dislike the idea of reducing people, and people’s writing, to numbers. Why? Because I’ve found that in both professional scholarship and in my own personal experience in the classroom, such quantification is often an impediment to authentic learning – in other words, numbers get in the way of “real” learning. The truth is that grades often masquerade as “objective” when they are too often actually subjective. We are all human, and we each privilege different things in the writing of others. The result of that sometimes might be that I evaluate your essay as a “B,” but my colleague may believe it represents a “D.” Who is “right”? Who is “wrong”? It’s a judgment, and that subjective judgment has the power to disrupt your education.

Those sorts of grades also tend to discourage those people who are less prepared for college-level writing but very willing to work hard. I want to incentivize hard work equally among all of my students. This contract rewards the hard, good-faith efforts of my well-prepared and my less-prepared students equally without penalizing anyone for aspects of their education beyond their control. This course values hard work – and every person is equally capable and prepared to work hard.

Beyond that, grades often provoke anxiety among students, prompting them to attempt to figure out and then execute whatever strategies will result in, for example, keeping scholarships or advancing in the next course in the sequence or meeting that graduating requirement. In doing so, then, grades reorient the focus of the class away from authentic engagement with the learning process in the present to consideration of how a specific level of performance will affect something else – whatever else that may be – in the future.

This contract attempts to do the opposite: so long as you put a good faith effort into the course, you’re going to pass, and you can probably even earn an “A” or a “B” in it. In return, though, this expects a good faith effort from you, meaning that you won’t just be able to make a specific score on a test or essay to get a specific course grade. Instead, you will have to engage in a sustained and rigorous manner with the learning process. (Read the last part again and internalize it. It’s probably the most important passage here.)

If you put in a good faith effort, and stop worrying about specific grades, you’ll get more from the course overall, but know that you’re going to be completing a lot more work that you otherwise might. This is, I think, a good thing. After all, to become more astute at writing you have to, well, WRITE. To that effect, you will find below an explanation for each of the major requirements in the course. Earlier in this document, I’ve provided you with a simplified breakdown of how those requirements translate into final course grades:

Major Assignments
I think it reasonable to expect you to complete all major assignments (there are three—described on the syllabus), as well as a formal revision of at least one major assignment, in order to earn a passing grade—not least because I’d like to use them as a point of departure to have a transparent conversation about the relative “quality” of your writing with you.

The present contract is intended to dispel “grade anxiety” given that it largely makes your final grade in the course a function of how much effort (which necessarily leads to quality) is put into the course. But, it would be dishonest of me if I told you that quality, however defined, doesn’t matter at all. “Grammar” is a good, if complicated, example.
Most linguists would describe as “grammatically correct” all utterances in a given language or language dialect intelligible to its speakers and the same linguists would, in turn, describe “standard grammar” as a construct that might have political implications to varying degrees.

At the same time, though, most linguists aren’t hiring managers, typical coworkers, and clients, people who understandably tend to value the form of English taught in the typical English language class as a common tongue that, given sufficient training, allows all speakers of the language to communicate in those contexts. For them, then, the quality of a person’s language is directly proportional to how well the person follows those conventions, again in those formal contexts.

The same applies to things like organization, evidentiary support, and even stylistic choices in writing. So, while your final grade isn’t entirely based on the quality of the work submitted, know that the class itself, particularly the major assignments, will both expect, assess, and work to improve it—often in blunter and more rigorous ways than it would if, instead, made quality the primary determinant for your final grade. You can, and might, earn a “D” on a major assignment; if you do, though, you should approach it as a chance to more clearly see and work on the aspects of your writing that need work. In short, you must complete all major assignments to receive the kinds of insight and feedback that will empower you as an orator, writer, and communicator.

Other Assignments
The need to complete a certain percentage of the total work in the course in order to earn the corresponding letter grade is a little easier to explain. I’m assuming, here, two things: 1) that to become a “writer,” one needs do nothing other than write; and 2) that to improve as a writer, one needs do nothing other than write. The repetition is quite intentional; writing isn’t content that can be learned through memorization (like, for example, the periodic table); it’s a skill that requires practice, which honestly demands a lot more from us intellectually. So, we’re going to write, and we’re going to write often. Sometimes, you’ll keep what you produce to include in a major assignment, and other times, you’ll workshop what you produce with me and your peers in order to receive feedback; and still other times, you’ll never use or even read, necessarily, what you produce again. Because the point is, on some level, simply to produce. It seems practical, then, to use your willingness to produce as a measure of your effort to improve as a writer.

Attendance
Attendance is similarly simple to explain, even if it here encompasses being both physically and mentally present at class meetings. Much of the feedback that you receive on your writing will come from class discussions—both from me and from your peers. Likewise, much of the improvement that you make will come from either receiving that constructive feedback or, indeed, by giving that constructive feedback to others. In other words, much of the effort that you put into the course will occur in the classroom. Let’s work together to ensure that we have an honest, but supportive, space in which we can commit to and benefit from that labor, promising to attend all of the classes that we reasonably can. I will work to maintain an “Attendance” category under the “Grades” tab on CourseDen to help everyone keep track of where they stand, but make sure you keep track of your own attendance as well. Your participation is ultimately your responsibility, and it is one of the most important things you are learning in college.

Portfolio Meeting
The final requirement, a “portfolio meeting,” is included not because it will necessarily require much effort from you, but because it provides us a capstone for the semester, a chance for you to reflect upon and celebrate your progress as well as to receive some final recommendations from me on how to proceed going forward—your strengths and your weaknesses after finishing the course. Plus, you’ll leave knowing just where you stand in relation to this contract, and, therefore, precisely what grade you’re receiving in the course.
ADDENDUM 2: What’s an “A” paper?

Give what I outline just above, I want to provide you another thought regarding grades. Remember, you WILL be receiving grades and feedback on your writing. But because of the contract outlined above, I believe we can have a more productive and honest discussion about your work based on the following.

Every semester, I’m disappointed by the number of students who are frustrated by the grades they’ve earned on papers and assignments throughout the semester. Obviously, I understand this frustration on the part of my students (because it suggests that they want to do well, which is a wonderful thing!), but in an effort to head-off requests for grade changes (at any point), I’d like to explain my thinking about grades and grading at the beginning of the semester. I know that almost all of my students work very hard and spend a lot of time writing and revising their work in my class. But you should know that in this and many classes, grades are based on much more than hard work and how much time is spent on assignments.

(I have adapted some of what follows from one of my colleagues at a different school (Dr. Chuck Huff at Saint Olaf College.)

Here are basic, generic description of letter grades as I see them. These won’t work in every instance, but they might give you a sense of how I think about grading in a generic sense. My thinking changes over time, but here we go….

I begin with a generic “B” paper. Why do I start this list with the B paper? Because a B is a fine thing to get on a paper and because a B paper is a paper that fulfills the requirements of the assignment in full. In short, a B is the description of work well done. The A paper adds several positive qualities that surpass all the requirements of the assignment. Among these are clarity and richness in content. More detail is given below.

- **The B paper (Good):** It is significantly more than competent. Besides being almost free of mechanical errors, the “B” paper delivers substantial information—that is, substantial in both quantity and in relevance. Its specific points are logically ordered, well-developed, and unified around a clear organizing principle that is apparent early in the paper. (This is often called a thesis statement.) It has positive value that goes beyond the avoidance of error, but it lacks one or more qualities that would elevate it to a “superior” rating. It may develop an idea fully and accurately but lack elements of originality. It may have all the qualities of an “A” paper except naturalness of organization, or it may be marred by improper form, inappropriate style, or occasional obscurity. Stylistically, the opening paragraph draws the reader; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are, for the most part, smooth, the sentence structures varied. The diction is more concise and precise than that of the “C” paper. In general, a “B” paper offers substantial insights and information with few distractions.

The B paper, then, is a complete paper in fulfilling the assignment, but lacks something in organization, clarity, richness of detail, quantity of information, or cleanliness of style. Often, the B paper is one revision away from being an A. The revision involves noticing the flaws and thinness in analysis, content, or style, and then moving vigorously to correct them. But a revision must go beyond simply “correcting” errors and must do real work to improve the entire paper in terms of both higher and lower order issues.

- **The A paper (Superior):** The Superior paper is written far above the minimum standards I have outlined for the assignment. It includes all the positive qualities of the B paper listed above. In addition, it displays originality, imagination, vitality, and a personal voice for the author. But the principal characteristic of the “A” paper is its rich content and analysis. The quality, quantity, clarity, and density of the information delivered is such that the reader feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The “A” paper is also marked by stylistic finesse: the title and the opening are engaging; the transitions are artful; the phrasing is tight, fresh, and specific; the tone enhances the purpose of the paper. The “A” paper, because of its careful organization and development, imparts a feeling of wholeness and clarity.

- **The C paper (Adequate):** It is generally competent but lacks intellectual rigor; it meets the assignment, has few mechanical errors and is reasonably well-organized and developed. The actual information it
delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities—generalities in presentation of theory, experimental findings, or even application examples. The paper may not be developed fully, its logic may be unconvincing or its organization, paragraphs, or sentences weak. Stylistically, the "C" paper has other shortcomings: a weak opening paragraph, a perfunctory conclusion, strained transitions, choppy and monotonous sentence patterns, and diction marred by repetition, redundancy, and imprecision. Occasionally, a paper may rate an A or B in content and receive a C because of errors of form. Just as often, a paper may be relatively correct in form, but its content may be uninspired or thin, thus warranting a grade no higher than C.

- **The D paper (Unsatisfactory):** This paper is largely faulty, often because of errors of form or mechanics, but it does not warrant complete disregard. It may contain little or no content, it may simply restate arbitrarily selected material from the sources, or it may lack coherent organization. It does, however, have some saving graces: a spark of originality, some mastery of sentence skills, or relative grasp of organization.

- **The F paper (Not acceptable):** Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or lacking in clarity or style. Mechanical errors are frequent. In short, the ideas, organization, and style fall far short of acceptable college writing in English (the language, not the Department).

CONTINUE SCROLLING DOWN FOR ADDENDUM 3
ARGUMENT AND DEVELOPMENT - Successful writing both expresses a controlling idea (a thesis statement) AND develops in a clear and focused way as the essay unfolds. The energy and uniqueness of the writer’s controlling idea helps drive the essay forward with an urgency that keeps the essay’s readers engaged.

- STRONG (focused): controlling idea (thesis) is defined sharply
- WEAK (adrift): controlling idea (thesis) is defined vaguely, if at all
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

- STRONG (sophisticated): controlling idea is marked by nuance, alert to subtleties
- WEAK (simplistic): controlling idea is obvious, predictable, unadventurous
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

- STRONG (creative): supporting ideas spring from independent thinking
- WEAK (derivative): supporting ideas are a rehash of others’ ideas
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

- STRONG (engaging): supporting ideas form an argument, essay has a purpose
- WEAK (aimless): supporting ideas fit together indifferently, almost at random
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

ORGANIZATION - Successful writing organizes material logically through well-structured paragraphs, each of which makes a claim (in the topic sentence) that further develops the essay’s controlling idea. Successful topic sentences do two important things at the same time: 1) Externally, they “look back” at the thesis statement, aligning the paragraph’s claim with the essay’s controlling idea, and 2) Internally, they “look forward” to what is coming, announcing to the reader what to expect in the paragraph.

External Organization:

- STRONG (argument-driven): controlling idea directs organization, steers paragraph order
- WEAK (summary-driven): summary takes over essay, controls the succession of paragraphs
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

- STRONG (purposeful): essay grows to advance central idea, moves confidently along
- WEAK (repetitious): controlling idea gets stuck, becomes repetitive, or vanishes
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

- STRONG (flowing): topic sentences connect each paragraph with previous one
- WEAK (disconnected): topic sentences fail to show relationship between ideas
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

Internal Organization:

- STRONG (coherent): topic sentences address issues one at a time to make clear points
- WEAK (confused): paragraphs wander about, fail to take shape around a single idea
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

SUPPORT AND ENGAGEMENT - Successful writers support their ideas with sufficient persuasive evidence. Support can take many forms: paraphrasing, quoting, narrating visual scenes, explicating sensory stimuli, and incorporating secondary research. Successful writers specifically show their readers – through the clarity of evidence presented and the depth of engagement with it – a convincing body of evidence that reveals why the writer’s claim should be taken seriously.

- STRONG (solid): evidence to back claims is fully explored, reasoning well laid out
- WEAK (thin): claims are unsubstantiated, explanations are lacking
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

- STRONG (insightful): firm grasp of ideas, comprehension of text
- WEAK (confused): shaky discussion of concepts, misreading of text
- OK: shows elements of both Strong and Weak writing for this sub-category

Comments:
STRONG (proportional): paragraph length is well suited to delivering each idea cogently
WEAK (skimpy or overgrown): paragraphs are too brief or too drawn out to have an impact
OK: shows elements of both Strong and Weak writing for this sub-category

Comments:

• STRONG (consistent): examples, quotations, points are framed by a steady, judicious analysis
• WEAK (scattershot): textual details seem to crop up from nowhere, don’t fit together
• OK: shows elements of both Strong and Weak writing for this sub-category

USAGE AND CONVENTIONS - Successful writers don't write in the same dialect, and therefore don’t all follow the same usage conventions. However, all writers must continually strive to make effective choices in usage, punctuation, syntax, and citation appropriate for the discipline and/or genre in which they are writing.
Successful writers privilege clarity, simplicity, and directness; they consider how their usage choices affect their own credibility (ethos); and – ultimately – they experiment using language in striking and attractive ways to develop their own style.

USAGE:
• STRONG (convincing): usage conventions are largely under control and are not a distraction
• WEAK (distracting): sentences are error-prone, and the flaws inhibit understanding
• OK: shows elements of both Strong and Weak writing for this sub-category

PUNCTUATION:
• STRONG (effective): punctuation marks aid in paper’s readability
• WEAK (interruptive): punctuation is erratic or missing, hindering comprehension
• OK: shows elements of both Strong and Weak writing for this sub-category

SYNTAX:
• STRONG (fluent): sentences vary in structure and length, all handled skillfully
• WEAK (halting): sentences are poorly structured and difficult to read
• OK: shows elements of both Strong and Weak writing for this sub-category

DICTION:
• STRONG (precise): the right words are generally chosen
• WEAK (errant): wrong words keep appearing that confuse the reader
• OK: shows elements of both Strong and Weak writing for this sub-category

QUOTATIONS:
• STRONG (adept): quotations are relevant and worked smoothly into the discussion
• WEAK (clumsy): quotations are not well incorporated; lack introductions and explanation
• OK: shows elements of both Strong and Weak writing for this sub-category

CITATION:
• STRONG (proper): sources are cited accurately throughout essay and in “Works Cited”
• WEAK (deficient): citations are neglected, or don’t comply with the standard formats
• OK: shows elements of both Strong and Weak writing for this sub-category

ADDENDUM 3.1

Additional and Concomitant Grading Rubrics and Assessment Information

First Year Writing Program Grading Rubrics And Assessment

• Writing Assessment Rubric for FYW Courses
• Core Area A1 Assessment Rubric (ENGL 1101 and ENGL 1102)
• Core Area A1 (ENGL 1101 and ENGL 1102) Data Template
A statement regarding my participation English 1102
with Prof. Aaron Bremyer, Spring 2020

I have read this syllabus in its entirety and I understand the requirements of the class, what is expected of me, and what I can expect from my professor. I understand the emphasis on formal and informal revision in the course as well as the grading policies and contract.

Additionally, I understand that if I knowingly use the ideas of others without attribution, I will be guilty of committing academic misconduct and/or plagiarism, either of which is grounds for failing the assignment and/or the course. If I do commit academic misconduct of this kind, Prof. Bremyer will need to report it.

After reading this incredibly long and often very boring document, I also recognize that Prof. Bremyer is dedicated to my success and promises to do all he can to help me achieve it.

______________________________ ______________________________
YOUR SIGNATURE TODAY’S DATE

SCROLL DOWN TO NEXT PAGE.
Did you make it this far? Well done. Impressive. I have a feeling that THIS is how you are feeling at this point. Thanks for reading / listening….

Friends,

I hope – and will try to make – our class a dynamic environment in which we freely and respectfully exchange ideas and practice empathy as we work together to become deeper thinkers and clearer writers. The syllabus is a document that doesn’t really reflect that. I’m sorry, but it’s necessary to go over our goals and expectations of and for one another.

If you have questions now or at any time (about the syllabus or anything else), please never hesitate to be in touch.

Here’s to a successful semester!

ProfB
**SCHEDULE OF EVENTS:** This is very likely to change, but here’s an overview of the semester.

<table>
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<th>Week/Overview</th>
<th>Topic/Reading Assignment</th>
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<td><strong>Week Two:</strong> In addition to the specifics listed to the right, we will practice “RESEARCHING CONNECTIONS”</td>
<td>1/14: Submit out-of-class Essay One via CourseDen by 5 p.m. The Missing Piece response. Continue discussing class requirements. Intro Their Eyes Were Watching God. Process Writing. Analyze Anything discussion</td>
<td>1/16: Come to class having read Chapters 1 &amp; 2 of TEWGG, pages 1-20. Process Writing. TEDTalk on Creativity, Analyze Anything discussion</td>
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<td><strong>Week Three:</strong> In addition to the specifics listed to the right, we will practice “PROPOSING PERSPECTIVES” – MLK Holiday on Monday 1/20/2020; campus closed.</td>
<td>1/21: Read chapters 3, 4, &amp; 5 (pages 21-50). Process Writing. Analyze Anything discussion. “RESEARCHING CONNECTIONS” aspect of our course.</td>
<td>1/23: Read chapter 6 (pages 51-75). Process Writing. “RESEARCHING CONNECTIONS” Analyze Anything discussion</td>
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<td><strong>Week Four:</strong> In addition to the specifics listed to the right, we will practice “RESEARCHING CONNECTIONS” &amp; “PROPOSING PERSPECTIVES”</td>
<td>1/28: Read chapters 7, 8, 9, 10, &amp; 11 (pages 76-109). Process Writing. Analyze Anything discussion. “RESEARCHING CONNECTIONS”</td>
<td>1/30: Read chapters 12, 13, 14, &amp; 15 (pages 110-138). Submit Stage 1 Assignment on “Researching Connections” to CourseDen by 5 p.m.</td>
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<td><strong>Week Five:</strong> In addition to the specifics listed to the right, we will practice “RESEARCHING CONNECTIONS” &amp; “PROPOSING PERSPECTIVES”</td>
<td>2/4: Read chapters 16, 17, &amp; 18 (pages 139 – 167). Process Writing. Discuss &amp; Practice Analyze Anything.</td>
<td>2/6: Read chapters 19 &amp; 20 (pages 168 – 193). Process Writing. Analyze Anything discussion</td>
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<td><strong>Week Six:</strong> In addition to the specifics listed to the right, we will practice “PROPOSING PERSPECTIVES”</td>
<td>2/11: Process Writing. Discuss &amp; Practice Analyze Anything. Workshop.</td>
<td>2/13: Process Writing. Discuss &amp; Practice Analyze Anything.</td>
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<td><strong>Week Seven:</strong> In addition to the specifics listed to the right, we will practice “PROPOSING PERSPECTIVES”</td>
<td>2/18: Process Writing. Discuss &amp; Practice Analyze Anything.</td>
<td>2/20: Process Writing. Discuss &amp; Practice Analyze Anything.</td>
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<td><strong>Week Eight:</strong> In addition to the specifics listed to the right, we will practice “PROPOSING PERSPECTIVES” Last day to withdraw with a grade of W is Friday, 2/28/2020.</td>
<td>2/25: Process Writing. Discuss &amp; Practice Analyze Anything.</td>
<td>2/27: Submit Stage 2 Assignment on “Proposing Perspectives” to CourseDen by 5 p.m.</td>
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<td><strong>Week Nine:</strong> In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES”</td>
<td>3/3: Process Writing. Reading or Viewing Presentation.</td>
<td>3/5: Online writing assignment: Practice essay in response to prompt. Submit to CourseDen by 5 p.m.</td>
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<td><strong>Week Ten:</strong> In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES”</td>
<td>3/10: Workshop &amp; Process Writing &amp; Conferences.</td>
<td>3/12: Workshop &amp; Process Writing &amp; Conferences.</td>
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<td><strong>SPRING BREAK – NO CLASSES.</strong></td>
<td>No class on campus this week.</td>
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<td><strong>Week Eleven:</strong> In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES”</td>
<td>3/24: Practice &amp; Process Writing.</td>
<td>3/26: Practice &amp; Process Writing. Revision Workshop. Conferences.</td>
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<td><strong>Week Twelve:</strong> In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES”</td>
<td>3/31: Practice &amp; Process Writing. Conferences.</td>
<td>4/2: Practice &amp; Process Writing. Revision Workshop. Conferences.</td>
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<td><strong>Week Thirteen:</strong> In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES”</td>
<td>4/7/2020: Scholars’ Day. Class is cancelled, but you will have an online assignment.</td>
<td>4/9/2020: Process Writing. Revision Workshop. Reading on Thursday, 4/9, Toi Derricotte, 6 p.m., Kathy Cashen Auditorium</td>
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| Week Fourteen: In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES” | 4/14/2020: Workshop. Revision work. Meetings.  
Reading on WEDNESDAY, 4/15, Tayari Jones, 7 p.m., Campus Center Ballroom | 4/16/2020: Workshop. Revision work. Meetings. |
|---|---|---|
| Week Fifteen: In addition to the specifics listed to the right, we will practice “PRESENTING DISCOVERIES” | 4/21/2020: Presentations and E-Portfolio discussions.  
Submit Stage 3: Presenting Discoveries, “The Final Essay Assignment to CourseDen by 5 p.m. | 4/23/2020: Our last day of class. Presentations and E-Portfolio discussions. |
| Week Sixteen: Continued presenting of our discoveries and engaging in E-Portfolio discussions. | The semester concludes on Monday, 4/27/2020. We do not have class this week. | |
| Finals Week | We may gather to present our ideas, but we do not have a final exam in this class. | |