

Guidelines for English 1010

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1. Course Description & Outcomes (standardized)

The following language appears verbatim in all ENGL 1010 syllabi, populated on the Canvas course shell.

The purpose of English 1010 is to teach students to write clearly and to organize complex arguments that engage in a scholarly way with expert knowledge. Toward that end, students will learn to conduct independent bibliographic research and to incorporate that material appropriately into clear, complex, coherent arguments that characterize academic discourse. More specifically, in English 1010, students will learn to:

- **Write clearly and coherently.** Students take a piece of writing through multiple drafts to eliminate grammatical errors or stylistic flaws that might undermine the author-audience relationship. Students apply principles of style and arrangement, including, for example, emphasis, cohesion, parallelism, figuration, and syntactic variation, to name a few. They learn to decipher why a text might be arranged a certain way and what that arrangement might mean.
- **Write effective and complex arguments.** Students grow adept in the genre of argument by working with models and templates. They practice a variety of invention strategies, such as the five classical appeals, free writing, commonplaces, analytic reading strategies, and research. They continuously revise their writing. They learn rhetorical principles and approaches to argumentation from scholars such as Williams, Heinrich, Toulmin, Graff and Birkenstein, or others.
- **Analyze texts.** Students learn strategies for active, critical reading that enable them to break down a text and explain how it works. They apply critical terms or theories to texts and situate them purposefully within a context. They learn how to look at a text using another body of thought as a lens, a move that heightens the significance of certain elements under analysis.
- **Conduct effective research.** Students utilize the library, evaluate sources, and incorporate the work of others into their own texts using the conventions of citation endorsed by the Modern Language Association (MLA). They also learn strategies and conventions for summarizing, paraphrasing, and quoting others' work to support and develop original claims.

To maximize students' potential for developing these abilities, the method of instruction in English 1010 combines four different instructional modes: 1) seminar-style discussions; 2) hands-on, productive work as appropriate to a studio or lab; 3) brief lectures; and 4) one-on-one discussions with the teacher.

All students in English 1010 will submit at least 30 pages of graded prose, 20 of those revised from previous work. This page count is spread over four major writing assignments (which are approximately five-page papers or longer) and a series of short, low-stakes writing-assignments (at least five) that should be revised and synthesized into longer pieces of writing. One of these

major assignments will be an analysis paper; one will be an argument paper; one will be a research paper; and one will be a hybrid paper defined by the instructor. Through all of these means, students in English 1010 will learn to produce clear, complex, coherent writing with meaningful academic content.

2. Syllabus Policies (standardized)

The university requires that several policies appear in ENGL 1010 syllabi. The policies and their language is updated regularly by the undergraduate college Newcomb Tulane College (NTC) and the School of Liberal Arts (SLA). This document will be revised as new language and policies are distributed. Our accrediting body, the Southern Association of Colleges and Schools (SACS), requires goals, objectives, and program outcomes in the opening of the syllabus, which are the basis for course and program assessments. NTC requires evaluation procedures, grading criteria, and attendance policies, according to the *University Catalog*. General Counsel requires the ADA/Accessibility Statement and the Code of Academic Conduct, language that cannot be modified. The Provost's Office requires ONE WAVE inclusivity information. The policies below cover all of these requirements to ensure our compliance with university and accrediting standards.

The following language appears verbatim in all ENGL 1010 syllabi.

ACCESSIBILITY

Tulane University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability, please let me know immediately so that we can privately discuss options. I will never ask for medical documentation from you to support potential accommodation needs. Instead, to establish reasonable accommodations, I may request that you register with the Goldman Center for Student Accessibility. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **Goldman Center contact information:** goldman@tulane.edu; (504) 862-8433; accessibility.tulane.edu.

CODE OF ACADEMIC CONDUCT

The Code of Academic Conduct applies to all undergraduate students, full-time and part-time, in Tulane University. Tulane University expects and requires behavior compatible with its high standards of scholarship. By accepting admission to the university, a student accepts its regulations (i.e., [Code of Academic Conduct](#) and [Code of Student Conduct](#)) and acknowledges the right of the university to take disciplinary action, including suspension or expulsion, for conduct judged unsatisfactory or disruptive.

RELIGIOUS ACCOMMODATION POLICY

Both Tulane's policy of non-discrimination on the basis of religion and our core values of diversity and inclusion require instructors to make reasonable accommodations to help students avoid negative academic consequences when their religious obligations conflict with academic requirements. Every reasonable effort should be made to allow members of the university community to observe their religious holidays without jeopardizing the fulfillment of their academic obligations. It is never acceptable for an instructor to compel a student to choose

between religious observance and academic work. Absence from classes or examinations for religious reasons does not relieve students from responsibility for any part of the course work required during the period of absence. It is the obligation of the student to provide faculty within the first two weeks of each semester their intent to observe the holiday so that alternative arrangements convenient to both students and faculty can be made at the earliest opportunity. Students who make such arrangements will not be required to attend classes or take examinations on the designated days, and faculty must provide reasonable opportunities for such students to make up missed work and examinations. Exceptions to the requirement of a make-up examination must be approved in advance by the dean of the school in which the course is offered. A [religious calendar](#) is available.

TITLE IX

Tulane University recognizes the inherent dignity of all individuals and promotes respect for all people. As One Wave, Tulane is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence, and stalking. If you (or someone you know) has experienced or experiences gender-based violence, know that you are not alone. Learn more at onewave.tulane.edu.

Campus Resources:

Strictly Confidential	Mostly Confidential
<i>Except in extreme circumstances, involving imminent danger to one's self or others, nothing will be shared without your explicit permission.</i>	<i>Conversations are kept as confidential as possible, but information is shared with key staff members so the University can offer resources and accommodations and take action if necessary for safety reasons.</i>
Counseling & Psychological Services (CAPS) (504) 314-2277	Coordinator of Violence Prevention (504) 314-2161
Student Health Center (504) 865-5255	Tulane University Police (TUPD) (504) 865-5911
SAPHE Hotline (504) 654-9543	Office of Institutional Equity (504) 862-8083

OR:

Confidential

Except in extreme circumstances, involving imminent danger to one's self or others, nothing will be shared without your explicit permission.

- Counseling & Psychological Services (CAPS) | (504) 314-2277
- Student Health Center | (504) 865-5255
- Sexual Aggression Peer Hotline and Education (SAPHE) | (504) 654-9543

Private

Conversations are kept as confidential as possible, but information is shared with key staff members so the University can offer resources and accommodations and take action if necessary for safety reasons.

- Coordinator of Violence Prevention | (504) 314-2161
- Tulane University Police (TUPD) | (504) 865-5911

- Office of Institutional Equity | (504) 862-8083

EMERGENCY PREPAREDNESS AND RESPONSE

EMERGENCY NOTIFICATION SYSTEM: TU ALERT	RAVE GUARDIAN
<p>In the event of a campus emergency, Tulane University will notify students, faculty, and staff by email, text, and phone call. You were automatically enrolled in this system when you enrolled at the university.</p> <p>Check your contact information annually in Gibson Online to confirm its accuracy.</p>	<ul style="list-style-type: none"> • Download the RAVE Guardian app from the App Store • Communicate with dispatchers silently by selecting "Submit Tip" feature in the app • Use the Safety Timer feature to alert your "guardian" (TUPD, family, friend) when travelling alone at night <p>For more information, visit publicsafety.tulane.edu/rave-guardian</p>
<p>ACTIVE SHOOTER / VIOLENT ATTACKER</p> <ul style="list-style-type: none"> • RUN – run away from or avoid the affected area, if possible • HIDE – go into the nearest room that can be locked, turn out the lights, silence cell phones, and remain hidden until all-clear message is given through TU ALERT • FIGHT – do not attempt this option, except as a last resort <p>For more information on Active Shooter emergency procedures or to schedule a training, visit emergencyprep.tulane.edu</p>	<p>SEVERE WEATHER</p> <ul style="list-style-type: none"> • Follow all TU Alerts and outdoor warning sirens • Seek shelter indoors until the severe weather threat has passed and an all-clear message is given • Do not attempt to travel outside if weather is severe • Monitor the Tulane Emergency website (tulane.edu/emergency/) for university-wide closures during a severe weather event

OR

Emergency notification system: TU Alert

In the event of a campus emergency, Tulane University will notify students, faculty, and staff by email, text, and phone call. You were automatically enrolled in this system when you enrolled at the university.

Check your contact information annually in Gibson Online to confirm its accuracy.

Rave Guardian:

- Download the RAVE Guardian app from the App Store.
- Communicate with dispatchers silently by selecting "Submit Tip" feature in the app.
- Use the Safety Timer feature to alert your "guardian" (TUPD, family, friend) when traveling alone at night.

For more information, visit publicsafety.tulane.edu/rave-guardian.

Active Shooter / Violent Attacker:

- **Run:** Run away from or avoid the affected area, if possible.
- **Hide:** Go into the nearest room that can be locked, turn out the lights, silence cell phones, and remain hidden until all-clear message is given through TU Alert.

- **Fight:** Do not attempt this option, except as a last resort. For more on active shooter emergency procedures or to schedule a training, visit: emergencyprep.tulane.edu.

Severe Weather:

- Follow all TU Alerts and outdoor warning sirens.
- Seek shelter indoors until the severe weather threat has passed and an all-clear message is given.
- Do not attempt to travel outside if weather is severe.
- Monitor the Tulane Emergency website (tulane.edu/emergency) for university-wide closures during a severe weather event.

ATTENDANCE

Strong attendance is absolutely essential to this course. To develop writing skills, students must come to class, participate in class activities, and sustain productive membership in the classroom community. Disruptive behaviors can count against attendance, including arriving tardy, not participating in activities, or using technology for purposes not associated with the class.

When a student absence results from serious illness, injury, or a critical personal problem, the student must notify the instructor, supply any documentation required, and arrange to complete any missed work in a timely fashion.

Students, over the semester, can miss the equivalent of one week of class without penalty. Thereafter, students lose up to one-third of a letter grade for every additional unexcused absence in a 3-day-per-week class and up to one-half of a letter grade for every additional unexcused absence in a 2-day-per-week class. Once a student has accumulated the equivalent of three weeks of unexcused absences, he or she has automatically failed the class.

INCOMPLETE GRADE

An incomplete grade, I, is given at the discretion of instructors when, in their view, special circumstances prevent a student from completing work assigned during the semester and with the understanding that the remaining work can be completed within 30 days. Incomplete grades also are given when a student's absence from a final examination has been excused by the Newcomb-Tulane College dean prior to or within one day following the final examination. Incomplete grades must be resolved within 30 days of the end of the semester or they are changed to Fs. The I will remain on the student's transcript, accompanied by the final course grade. Extensions of the 30-day deadline must be requested in writing by the student and must be approved by the instructor and the Newcomb-Tulane College dean.

Extensions are approved only when a student has made an attempt to complete the missing work within the original 30-day period but, in the view of the instructor and Newcomb-Tulane College, has been prevented from completing the work by some special circumstance beyond the student's control. Extensions must be approved before the 30-day deadline expires; extensions are not approved retroactively.

ZOOM AND RECORDING POLICY

Exact language is not required, but you must define a policy for Zoom attendance and class recordings, even if you will not allow for either. If classes are recorded, instructors may not use a class recording in another course or in a subsequent semester. Students may not post a class recording elsewhere, either wholly or in part.

Additional recommendations for syllabus information from SLA (not required, but recommended):

Catalog/Course description

ENGL1010 is a 4-credit course that satisfies the Tier-1 writing requirement of the core curriculum.

Program-Level Outcomes

Every student enrolled in freshman writing will learn how to write clearly and to develop coherent arguments. Students will learn how to organize complex arguments that engage with expert knowledge and scholarly research in the content. In the pursuit of such knowledge, students will learn how to conduct independent bibliographical research and, using that skill, incorporate that research appropriately into their arguments.

Core Curriculum Outcomes

Courses that fulfill the Tier-1 writing requirements will require the student to demonstrate their proficiency in writing through the following objectives:

1. Demonstrates an understanding of context, audience, and purpose that is responsive to the assigned task(s).
2. Uses appropriate content to clearly convey the writer's understanding of the subject.
3. Demonstrates competence in the appropriate citation systems for their academic disciplines or genres.

Additional recommendations for syllabus from FWP (not required, but highly recommended):

Tulane Academic Writing Center in the Tulane Academic Success Center

Students who would like additional writing assistance can visit the Academic Writing Center which is located in the basement of the Howard-Tilton Library, Suite B01. More information, including directions for booking appointments, can be found through their website:

<https://success.tulane.edu/support/alc/academic-writing-center>

Center for Academic Equity

Housed in Newcomb-Tulane College, the Center for Academic Equity (CAE) serves all self-identified underrepresented or non-traditional students. These communities include but are not exclusive to students of color, DACA and Undocumented, LGBTQ, and first-generation college

scholars' cohorts. The Center provides resources and programming to engage these students in their demonstration of academic excellence. Students can gain access to course-based learning tools, academic enrichment within CAE and across Newcomb-Tulane College. Learn more about our resource lending library, scholarship search, and other programs at our website <https://academic-equity.tulane.edu>

3. Policies and Procedures for Teachers of ENGL 1010

ENGL 1010 course policies often allow flexibility for instructors within standardized ranges. By enforcing the same or similar policies across many sections of a multi-section course, our goal is to promote equity, to eliminate student confusion, and to prevent complaints. The following section explains policies that instructors will need to decide upon for their own class and then make apparent in the syllabus, though there is no verbatim boilerplate for these items.

SYLLABUS REQUIREMENTS

- Create a syllabus that instructors 1) distribute on the first day of class and make available to students who add the class later and 2) file electronically on Canvas TOWIR with this specific format for the file name: (term/course/section/last name; e.g., “F2011 1010-05 Johnson”). Syllabus distribution can be done digitally and need not be on paper (confirmed with SACS). The syllabi will be reviewed by the writing program, kept for the departmental archive, and eventually passed along to SACS for university accreditation.
- Include on the syllabus the title “Writing,” instructor, section number, and semester for the course; office hours and location; email address and any other contact information.
- Include in the syllabus a grade distribution explaining what all assignments are worth. 60-70% of the grade must come from major papers, while 30-40% must come low-stakes work. You might also include the page minimum and maximum for each assignment.
- Include a grade breakdown in the syllabus. Tulane does not have an official one, but the writing program recommends this breakdown, with the individual instructor able to decide on rounding. According to Advising, students can pass ENGL 1010 with a D.

	B+ 87-89	C+ 77-79	D+ 67-69	
A 93-100	B 83-86	C 73-76	D 63-66	
A- 90-92	B- 80-82	C- 70-72	D- 60-62	F 0-59

- Make explicit in the syllabus the writing principles that will be used to score essays. To do this, look at the language in the following sections, used to describe our assignments, what an “A” paper looks like, and sample rubrics.

- Include in the syllabus a list of textbooks that are required or recommended for the course. Some faculty assign online readings and do not have course textbooks. If this is the case, be sure to give students a link to the Purdue OWL or other online writing text with MLA style guide.
- Include a day-today course calendar or schedule for assignments, readings, in-class work, etc.
- Include in the syllabus a policy-statement regarding late papers if you plan to deduct points. Instructors handle late papers in various ways. Some give extensions as long as requested by a certain date or give one 72-hour extension over the semester. Some allow a range of dates, say 5 days to submit the paper, and papers after that are accepted but not graded until the end of the semester—that final part of the policy is not listed on the syllabus but is offered as a courtesy to all late submitters. Other instructors deduct points: 5 points a work day out of 100 points; 3 points for each 24 hours; up to one point per class day out of 15 point scale. Even with point reduction policies, instructors do not always deduct the full points in practice. The deduction can be no more than 1/10 of the full grade per 24-hour period.
- Decide if you want to include a more specific attendance policy that defines “excused.” Some faculty in the department require full documentation while others ask just for an email or for notification 6 hours before when possible. Faculty members cannot create an absence policy that is stricter than the one offered by the writing program. For example, the policy cannot state that students’ grades are lowered after every absence, whether excused or not, and cannot lower by a greater amount than what the program policies say above.

ASSIGNMENT REQUIREMENTS

- Give students at least four major writing assignments.
- Require a series of short, preparatory assignments that lead up to the major papers, and that the major paper can be derived from and built upon. Assign at least 5 and space them effectively across the semester. Some instructors require five 2-page papers; some require dozens of smaller paragraph drafts, such as a paper introduction or first body paragraph; some assign a combination of these.
- Be sure to clarify on the syllabus the precise way revision figures in your assignments. At least one of the major papers requires the revision of an earlier major paper, and all of the major papers allow the student to recycle and synthesize shorter writing assignments or required drafts, so that they can thereby learn the essentially revisionary character of writing. Ultimately, at least 20 of the required 30 pages of graded writing should be writing that explicitly arises as revision and synthesis of earlier pieces, short and long.

- Give students at least one assignment that requires library research and that requires a class visit to the library, most likely a session with the Center for Library User Education. Meeting with the librarian helps create stronger sessions.
- Assign a research paper early enough in the semester that it provides the basis for a revisionary project. Many instructors devote the second half of the semester and the final two papers to the research assignment. Some configurations of those papers include: 1) annotated bibliography or a literature review and 2) researched argument paper; 1) research paper and 2) argument paper built on that research; 1) research paper and 2) hybrid paper that re-envision the paper for a different audience, like a popular magazine, or in a different modality, such as a podcast. Alongside these assignments, students often submit low-stakes reflections analyzing their rhetorical choices or changes.
- Devote at least some portion of the class to teaching students how to avoid plagiarism and require all students to complete the plagiarism quiz hosted by the library. Students can take the quiz as many times as they want, and some instructors encourage them to do so until they earn a 100. The results to the quiz do not automatically come to instructors, so many require students to submit a screenshot of their results to a Canvas assignment link or by email.
- Most faculty build in writing time to the class. For example, many faculty use 10-20 minute blocks for students to practice invention strategies, to write a thesis or introduction after learning strategies for those, or to write after a discussion or activity.
- Assign no more than approximately fifty pages average of reading per week—courses often assign less or sometimes more for certain weeks depending on content. Many of our faculty *recommend against teaching a novel* after trying it out in 1010. Reading assignments have a limited and precise role in a writing course. The purpose of the reading is to create a rhetorical context within which students can practice analysis and argument and research, and also to practice what Joseph Harris calls the “moves” that all academic writers make when engaging and using the texts of others. More specifically, academic writers, as Harris suggests, might “forward” some particular piece of reading into a new context to see how it can illuminate a situation its original author might not have anticipated; or they might use a reading as an arena for “coming to terms” and establishing key definitions for something they’re writing about; or they might adopt a piece of reading as something to push against as they develop their own writing, as a business of “countering” the perspective set forth in that reading; or they might loosely imitate a reading by “taking an approach” that works well there and seeing how that approach might enable their own writing; or finally they might take up a piece of reading with the explicit intention of “revising” that work, upgrading it and strengthening it in ways its original writer might not have imagined.

Organize readings around a particular theme to enable students to join a particular intellectual conversation. In this way, we invite students to explore certain issues in much greater depth than if the readings were not so carefully linked, and this unified exploration models for students the general work of the academy. What’s more, it creates a rhetorical context – that is, a set of positions and perspectives among which students

can situate their own writing – that will help students develop a meaningful sense of audience and purpose for their writing. There are a wide range of themes in our program, such as Monstrosity, Gender, Art & Theft, Food, and War & Violence. Still other courses use theoretical themes such as Rhetorical Theory or Reading Film. When creating a theme, consider how to make it appeal to a diverse group of students and how they might be allowed flexibility within the theme to pursue something they care about in their final research papers.

FEEDBACK PROCEDURES

- Use a rubric when grading student essays. Instructors are free to create rubrics of their own that meet the Freshman Writing Essay Outcomes (samples later in this document). They may choose how to score these rubrics with a letter-grade system, a point system, or some indicator of writing quality (exceptional, above average, average, etc). Instructors may draw on other sources in creating their rubrics: the primary goals of the course as stated in the course description; the definitions of major assignment types as set forth in the guidelines; the rubrics they have already been using; the examples of the Boyette-Prize Winners posted on the website; and the discussions in Rhetoric Forums or with colleagues.
- Grade the series of short, low-stakes writing-assignments. Clarify expectations about grading, explaining whether low stakes and high stakes are graded similarly. Many or even all of the low-stakes assignments are not graded with the same rigor as high-stakes assignments, allowing students to improve their grade through low-stakes writing. Faculty use various systems for grading: for example, 10 points for on-time completion without regard for content, 7 for late up until the major paper is due, and 0 after that. Others use a 5-point or 3-point scale that factors in content. For example, 5 is on time and shows engagement with the question, all the way to 0, but the 5 is attainable. Some instructors grade more harshly on the first low-stakes assignments to show students the level of writing required at Tulane, but ease up later on.
- Hold a minimum of three office hours per week. Be willing to meet with students by appointment outside of these hours with appropriate notice.
- Schedule at least one individual conference with each student before or near midterm. To accommodate the scheduling of that many student meetings, many instructors cancel one week's work of class. Others bank those days for later class cancellations. Most instructors also use finals week to hold individual meetings.
- Distribute paper prompts and rubrics in a timely fashion. These can be distributed digitally.
- Return graded papers no more than two weeks after receiving them.
- Comment on student-papers thoroughly, with local comments that engage particular moments in the text in terms of clarity/correctness or in terms of prose-style (coherence, emphasis, balance, and so on) or in terms of the logic or the complexity of the content;

and with global commentary that ideally suggests revisions and developments to the work.

- Consider the rhetoric of grading and how our student audience might perceive feedback. In our program, instructors grade rigorously, but many of us often focus on improvement and temper the negative tone of criticism by using questions, by suggesting that students “consider” a particular rhetorical choice, or by using qualifiers like “a bit.” Each instructor’s persona is part of their own professional development and pedagogical choices. Many of our faculty have shared that Tulane students, in general, responded to them better and are eager to revise their writing when comments are presented as a dialogue in which students have agency.

REPORTING REQUIREMENTS

- In order to enforce the attendance policy, instructors document the dates of student absences and file an “Academic Alert/Class Absence” form on Gibson for any student who accumulates four unexcused absences. (Canvas provides an easy format to record daily attendance.) These forms are sent to the student, their advisor, and other campus support when necessary. If the student’s attendance problem results in his or her failing the course, the instructor should file a second form recommending that the student be withdrawn from the course with an F.
- Even after excessive excused absences, instructors submit an “Academic Alert/Class Absence” form on Gibson when a student has missed substantial work because there may be a point during the semester when an instructor believes a student no longer has the ability to complete the missed work. After written warning is given through the Academic Alert system, faculty are permitted to request that the student be withdrawn from a course with a “medical withdrawal,” resulting in a WF grade. Students work with their academic advisors on this process, which is intended to give students a safety net if they faced medical problems during the semester. These petitions require faculty support after the last day to drop a course has passed and can occur after the semester and even for a single course. Not all medical withdrawals are approved; however, in cases where the medical condition clearly necessitates class absence and the nature of the course is highly dependent on consistent attendance, these petitions have been typically approved in the past (provided faculty support is included in the petition).

Sometimes, even when a faculty member or an advisor recommends that a medical withdrawal, students decline to pursue the option or are unable to pursue it at that time. The medical withdrawal committee will entertain retroactive medical withdrawal petitions (again, provided that faculty support is in place) but students who refuse to pursue the recommended option typically end the semester with the UW grade in the course- indicating that the student’s faculty member did not enter the grade due to the fact that the student essentially abandoned the course.

- Maintain records for the SACS assessment process. Instructors submit a copy of all assignments and papers written by particular students designated by the department (for example the fourth and the eleventh names on your class-roster for each section).

- If you decide to assign an incomplete grade to a student, which can be done at your discretion, email the student and copy and paste the syllabus's incomplete language so they know that the grade turns to an F after a certain time period. If the student agrees to these terms, then input the grade along with the rest of your final grades. Currently, to change the grade, you then need to fill out a paper form obtained from the English Department. When determining whether to assign an incomplete, consider whether the student has reasonably completed an appropriate amount of the course work already and how much additional time it will require from you. Academic advisors sometimes contact professors to determine if an incomplete fits a student's specific situation.
- Submit all major plagiarism incidents to the Office of Academic Integrity. Reports can be filed electronically through their website (<https://college.tulane.edu/academics/academic-integrity>). Alert the Director of Writing as well, who can sit in on any student meetings or be cc'ed on emails if you would like. Instructors have discretion in determining what is a major violation, but the current director will recommend erring on the side of reporting if students pass off others' ideas as their own. You can reject student drafts, require students to rewrite papers, or not accept the paper until it includes a full works cited list; however, instructors cannot lower a grade based on an infraction of the code without going through the Honor Board process. This is to ensure uniformity and fairness across the university as well as to track students who have a pattern of academic misconduct. So, if you think the grade deserves a deduction, that's a sign that it should be reported. When you report an academic conduct violation, submit a copy of the Turnitin.com results, a statement from you making the charge, and a copy of your syllabus. If students did not submit the paper through Turnitin.com, you can run it through the database on your own for evidence.
- As university employees, we are all mandatory reporters for all forms of discrimination including sexual and gender-based discrimination, harassment, and violence like sexual assault, intimate partner violence, and stalking. That means that if a student reports any assault or discrimination, we are mandated by the university to report to the Title IX Coordinator. Students also have the option to consult several confidential and private support services as explained in the ONE WAVE statement above.
- Please submit your best 1-2 student essays for the semesterly [Boyette Freshman Writing Prize](#). Cash prizes are awarded to the student authors of essays winning first and second place. Winners are also published to the English Department website; it is best practice to secure student permission for publication before nominating the essay. File these essays electronically on Canvas TOWIR with this specific format for the file name: (student last name/shortened paper title/instructor name; e.g., "Mankin-Bad English-Guthrie.") Each semester, applications will now be due on the following days:
 - Fall semester:* Due 3 days after the start of spring semester
 - Spring semester:* Due approx. 2 weeks from last class day in spring semester
 All faculty will have the opportunity to read and rank the essays as part of the deliberations, usually over the time span of 24 hours or more.

INSTRUCTOR EVALUATION REQUIREMENTS

- Attend all meetings of the Rhetoric Forum. If you are ill or traveling, please alert the director of writing.
- Be observed in the first semester of teaching by the Director of Writing. Observations occur after that within each review period.
- Submit review packets as applicable for the faculty position. Professors of Practice are reviewed every 3 years, with the review occurring during the second year. (Later contracts can be 5 or 7-year periods according to SLA guidelines.) Review packets are usually due in December, evaluated by the English Department tenure-track faculty in early spring, and submitted to the School of Liberal Arts dean in spring (all in the second year). POPs receive notice of the review outcome by summer.

ENROLLMENT REQUIREMENTS

- We do not add students over the course cap, and we do not keep a course wait list like other classes. We work to keep our course cap at 15 students (though it has been raised some semesters because of enrollment issues). We often fight to ensure low caps so our workload is manageable and so students receive the careful one-on-one attention necessary to teaching writing well. Only the writing program director, the English department, or the registrar can add over the cap for ENGL 1010. If a student asks to be added to your class, tell them that you can't and explain that they are welcome to keep a watch on your course enrollments and register if someone drops before the final add date.
- After 2 weeks of classes, the university closes registration on all courses, but registration for ENGL 1010 closes after the first full week of classes (as noted on the course registration schedule). The director of writing and the registrar plan to digitally close registration on the final add date, but students may ask to be admitted to your course. If your course is not at capacity and you have an open seat, the instructor and director of writing may decide together to admit a student if it's still early enough in the second week and the student presents a compelling reason and demonstrates the ability to make up missed work. In general, though, we strive not to admit students late whenever possible, particularly if they are already enrolled in another section of ENGL 1010.

4. Definitions of Assignments & Sample Assignment Sequences

At least one of these major assignments must be an analysis paper; at least one must be an argument paper; at least one must be a research paper; at least one must be a hybrid that revisits an earlier paper or mode. No more than two major papers can be devoted to a single mode (you cannot, for example, assign three analysis papers).

Four Formal Essays (approx. 5+ pages each)
Analysis Essay (analyzes one text in light of another)
Argument Essay (employs argument models and templates)
Research Paper (advances claims through the writings of others)

Hybrid Paper (revisits earlier paper or mode in a more ambitious way)

The following section describes the overall paper assignments—the theory behind them and their goals, but there is wide variation in our program about how these papers are executed and what topics and texts they cover. Below are also rough models of the week-by-week workload in a 1010 course that balances and links low-stakes writing assignments with bigger projects. None of the following material is required to be pasted into your syllabus, but you will need to craft a short description of the 4 major papers and their major due dates as well as a list of short assignments and their due dates.

ANALYSIS

In the simplest sense, an analysis paper is a paper that discusses some text through the lens of some other text; it asks, in this new, explicit context, what special features of the text under consideration become more important or more ambiguous or more controversial or more meaningful than they otherwise might seem? What are the points of tension between the text and its context? Also, what does the text seem to foreground or repeat or emphasize or draw into stark opposition? What aspects of the text ought one to quote in order to support the analysis under development? What aspects ought one to paraphrase? Teaching students to write an analysis paper this way, always considering one text through the lens of another, will enable them to control increasingly complex relationships with multiple texts and, in turn, to manifest that complexity in the texts they themselves create with greater and greater control and coherence; moreover, this dynamic (looking at one text in terms of another) will enable them to handle increasingly sophisticated academic content in their own papers, for this simple structural dynamic governs what can otherwise be a very confusing jumble of viewpoints. Finally, students will see that in developing analysis papers in particular, the process of revision follows straightforwardly as a matter of adjusting the context through which they consider the text under analysis to see what new features thereby emerge as important and worth further comment and deeper analysis. To “adjust the context” means to adopt a different “lens” (a different text) through which to consider the text one is analyzing. One can accumulate multiple lenses, and thereby extend the analysis farther and farther. This is how one revises an analysis-paper, as distinct from other kinds of papers. Example: to analyze *The Great Gatsby* through the lens of an essay about the history of the Jazz Age will lead certain parts of that novel to seem more important than others; but if one wants to revise this analysis significantly, one can study the novel in the context of an essay on gender-roles in the early twentieth-century, and this will lead one’s analysis in a new direction.

Other ways of envisioning analysis are phrased in complementary through different language. Some define analysis as a process that breaks down a text(s) into its parts and explains how it works. From this point of view, instructors assign rhetorical analyses of articles, analyses of film clips, and analyses of objects. For each of these major essays, students are taught an analytical

vocabulary, for example rhetorical terms as a “lens” that helps them identify and evaluate the formal features of a text(s).

As David Bartholomae and Antony Petrosky suggest in *Facts, Artifacts and Counterfacts: Theory and Method for a Reading and Writing Course*, the sequence of assignments that can lead to a strong analysis paper in English 1010 should begin with small, analytic observations and progress to larger syntheses of diverse viewpoints. More specifically, in a series of short papers, students can be led to summarize what’s most important about a particular piece of reading (what is foregrounded, repeated, emphasized, drawn into opposition in a text, what gets said at the opening or closing of major passages), and then they can do the same with another, related piece of writing – and then yet again with a third piece. Once these 2-3 summaries have been achieved, the student can be led to explore the dynamics between them: what would the author of X most want to say to the author of Y? And what would the author of Z insist that both are leaving out? How would X or Y respond to Z’s charge? Finally, once the students have become fluent in discussing the tensions between X, Y, and Z, they can progress to a third phase in which they write an analysis paper that synthesizes these shorter pieces into a larger statement about what’s ultimately at stake in this set of texts: how they inform each other, how they compete with each other, what’s most important in them, what’s missing from them, and, perhaps most important of all, how the student might situate his or her own position among them.

ARGUMENT

In the simplest sense, an argument paper is a paper that stakes out a position that opposes a position staked out in some other piece of writing. It coheres around a basic structure, in which the paper first summarizes some particular position attributed to others and then delineates its own position as a departure from that other position. This approach to writing argument papers according to the “they say / I say template” (as Gerald Graff and Kathy Birkenstein have dubbed it) can be found in any number of books on the craft of argument. As students grow more adept at using this formula, they must then cultivate other dimensions of the craft of argument: how to articulate claims, how to use warrants, what counts as strong evidence, what kinds of logic to use, and how to avoid fallacies. By cultivating these elements of craft, students will be able to write more coherently and, in turn, grow adept at managing more and more complex ideas and relationships between thoughts; the content of their work will grow more sophisticated. And this trajectory, in turn, should shape how revisions proceed with argument papers: a more and more nuanced and judicious exploration of what “they say,” and, in turn, a similar development of what “I say,” as students grow increasingly adept at articulating claims and warrants, marshaling evidence and using logic.

This kind of assignment asks students not simply to stake out a position among a set of texts, but actively to counter the claims made in particular text. The process of developing and revising an argument begins with establishing a claim within the context of some controversy. As with the last major paper, students therefore should begin by writing some short pieces that analyze someone else’s arguments according to key terms in the craft of argument: claim, warrant, evidence, and logic. This work prepares them to deploy Gerald Graff and Kathy Birkenstein’s famous template, noted earlier, called “They say / I say.” Once students have adequately determined the material that will constitute the “they say,” the next step can begin, which will be to articulate their own position and how it departs from the “they say.” Students might write

short pieces about a couple of the different essays that could serve as the “they say,” and then choose the one that they would most want to engage as an opponent for their “I say.” Once they’ve drafted a short piece about their own viewpoint, they can then move to the third phase, which, again, will mean synthesizing these shorter pieces into a longer argument and crafting it as a claim with warrants, evidence, logic, and counter-claims that one takes up only to dismantle. These elements of the craft of argument, again, should be discussed in class and used as key guides to discussing the arguments of others in those short pieces and also in developing one’s own.

RESEARCH

In the simplest sense, a research paper is a paper that uses the writings of others, discovered independently through research, in order to advance its claims and that documents correctly the presence of the writings of others in the paper. Students must learn how to move from a general area of interest to an actual topic; and they must learn to turn that topic into a question that, in turn, can lead them to a set of sources where its answer can be found. Moreover, they need to learn how to frame research-questions in a way that identifies the costs of failing to arrive at good answers to the research questions – that is, they need to grapple with what is sometimes called the ‘so what’ question with respect to their project. The process of revising a research project as the research proceeds will lead students to produce papers that are increasingly coherent and increasingly complex, and it will lead them to sift through an array of sources as they arrive at those that will give their paper sophisticated academic content. Revision figures in the process of writing research papers precisely as this adjusting of focus as different discoveries are made in the scholarly enterprise, as students learn to keep a lively dynamic in play between the question they want to answer and the kinds of potential answers that they begin to discover. Through this dynamic, students can ultimately arrive at complex, coherent papers that deliver information as a solution to some problem in the world that, without that information, would persist at some cost.

As Wayne Booth, Gregory Colomb, and Joseph Williams describe in their enormously useful book, *The Craft of Research*, students must be led through a series of steps whereby they begin with a general interest, which then they learn to re-frame as a topic, and, in turn, a question; once they’ve articulated the question, they must learn to reframe it yet again as a problem in the world that, if it remains unsolved, will carry certain costs. Also, the problem should be framed in a way that leads to a particular set of sources where its solution can be found. This process should structure a series of class-discussions and student-teacher conversations and drafting exercises. More specifically, Booth et al. divide some of these steps into useful sub-steps: before a topic can become a question, for example, the writer must focus the topic, and, to focus the topic, the writer must turn a phrase into a sentence, and that sentence, in turn, into an interesting – that is, contestable -- claim, one worth articulating as a research-question. Booth et al. suggest another sub-step, one by which the question takes on wider significance. To lead students through this step, teachers must encourage students to ask of their project, “So what?” and to articulate, explicitly, why a flawed or incomplete or mistaken understanding of some circumstances in the world constitutes a problem that good research will resolve. Booth et al. then arrive at the following template that students must learn to engage in order to write research papers that are sufficiently complex and coherent, and have sufficiently sophisticated academic content to begin to participate in scholarly conversations.

I am working on the topic of ___1___, so that I can find out ___2___, because I want my readers to better understand ___3___; for if they don't better understand it, ___4___ might happen to them. To keep this from happening, I will share information unknown to them from ___5___, ___6___, ___7___.

The task of filling in 5, 6, 7 is difficult to the degree that the writer fills in the first four blanks without anticipating the latter three. More to the point, it's difficult to fill in those last three blanks to the degree that the process is seen as purely linear, rather than recursive. In a sense, some thinking about 5, 6, and 7 can and should crop up as part of the work of filling in the earlier blanks. And, in order to facilitate this recursive process, the inaugural step should be a visit to the Center for Library User Education, where a manageable set of resources associated with some broad theme can be identified, followed by a thorough grounding in strategies for how to avoid plagiarism, how to cite sources, and the consequences for falling short on this count.

HYBRID

From these three templates (analysis, argument, research), teachers can readily devise a hybrid unit. The hybrid unit should also encourage students to revisit their major papers from earlier in the semester, to revise and recycle some aspects of this earlier work, and to synthesize it into the more ambitious projects in these latter stages of the semester. By doing so, we give them practice doing the sort of large-scale, "global" revision that Nancy Somers and so many others suggest is what distinguishes mature writers from beginners (who, in contrast, tend to view revision as mere editing and only a form of punishment rather an important opportunity for intellectual growth).

5. Essay Criteria & Sample Rubrics

Instructors will create written prompts and rubrics for each major assignment. These can be distributed on Canvas throughout the semester in a timely fashion, and the syllabus will articulate the general writing principles developed in the class, which essays are scored on. The following offers a generalized set of criteria for essays, a description of major paper grades, and a rubric that could apply to any of the longer papers. Instructors will need to determine grading standards and then make that explicit in the syllabus. To do so, you may draw from the following section, but there is no verbatim boilerplate for these items.

ESSAY OUTCOMES

1. The paper is organized around an arguable thesis statement. It uses textual analysis or scholarly research to pinpoint a controversial or inadequately understood problem. The introductory paragraph(s) indicates the purpose of the argument for specific audiences and suggests the significance of the problem. In other words, if the paper is for the analysis unit or the research unit, rather than the argument unit, it should nonetheless present and support a contestable thesis, for all academic writing constitutes 'argument' in this broad sense. In the argument unit itself, papers will develop arguments in more narrowly defined, formal ways of the sort associated with the major templates for arguments (Toulmin, Graff-Berkenstein).

2. The thesis statement guides the development of the argument in a logical way. The topic sentences of the paragraphs supporting the thesis statement articulate the logical steps in the argument.
3. Each paragraph develops a step in the logic of the argument and moves the discussion to the next step. Paragraphs are unified around a topic sentence, and the topic sentences of the paper, taken together, form the spine of the argument.
4. The argument develops by taking into account objections and counterarguments that add complexity. Claims are substantiated by valid warrants, from expert sources as required. Complexity is also achieved through a sustained engagement with various invention strategies, so that arguments are rich, nuanced, and thoughtful, not superficial or formulaic.
5. The conclusion to the paper may have been telegraphed in the introduction, but this paragraph synthesizes and summarizes the findings of the essay, while indicating their significance. Ideally, it will indicate some avenues for further research and discussion.
6. All papers are expected to employ MLA style and to avoid grammatical and stylistic errors.

GRADE DESCRIPTIONS

TR Johnson wrote the following descriptions, borrowing language from Douglas Hesse and William Irscher. An important note: a paper does not have to fulfill all or even most of the criteria for a particular grade to earn that grade; rather, its most prominent features will locate it on one or another of these general levels.

The A Paper ... is characterized by the freshness, ambition, maturity, coherence, and complexity of its content. Its claims are stated clearly and effectively, supported well, with relevant nuances interpreted and delineated in ways that go beyond the obvious. It manifests a distinctive voice that explicitly engages a meaningful rhetorical context and, in turn, an actual audience. It situates itself thoroughly among assigned readings, perhaps even key, related texts in public discourse. It effectively balances the specific and the general, the compelling detail and the larger point, personal experiences and direct observations of the outer world. It grows out of large-scale revisions (both in terms of content and structure). It not only fulfills the assignment, but inventively uses the assignment as an occasion to excel. Its only errors, if any, are purely typographical and quite rare. Finally, it manifests a certain stylistic flair – the bon mot, the well-turned phrase, the significant metaphor – that helps to make it, for the reader, memorable.

The B Paper ... is characterized by content that is a relatively familiar, less daring, less integrated or a little simpler than one might hope. Its claims could use more support or more exploration, or could perhaps be stated more directly. Its voice could be more distinct and it could situate itself more engagingly in the rhetorical context and go farther to reach its audience. It could do more with the assigned readings and create a better balance between specific and general, detail and idea, personal anecdote and larger point. It fulfills the assignment, but in a way slightly perfunctory. It makes very few errors and shows no systematic misunderstanding of the fundamentals of grammar, but its overall structure might appear somewhat uneven. Finally, it

could benefit from more large-scale revision and from more careful attention to its style at the sentence-by-sentence level.

The C Paper ... is characterized by overmuch dependence on the self-evident, is dotted with cliché, and is inadequately informative. Its essential point is uninteresting or only hazily set forth or developed aimlessly. It has no particular voice, nor any significant sense of context or audience, nor any real engagement with other texts. In terms of the dynamics between detail and idea, it seems to lose the forest-for-the-trees or vice versa. It fulfills the assignment but does so in a way wholly perfunctory. It has grammatical errors that significantly disrupt the reading experience. It has not been sufficiently revised.

The D Paper ... is characterized by minimal thought and effort, which shows through the absence of a meaningful, central idea or the lack of any controlled development of that idea. It fails to fulfill some key aspect of the assignment. It makes no meaningful use of other texts nor ever situates itself in any sort of context. It needlessly offends its audience. Its sentences and paragraphs are both built around rigidly repeated formula and soon become predictable. It is riddled with error. It has apparently never been revised.

The F Paper ... is characterized by plagiarism or lateness or a total misunderstanding of the assignment or is simply incomprehensible owing to a plethora of error or desperately poor organization. It has not only not been revised – it really hasn't been begun.

SAMPLE RUBRICS

Content: Ideas are...

many, complex, ambitious, surprising, carefully situated among readings	3
somewhat familiar, few in number, simpler, with limited relation to readings	2
only slight extensions of class discussion without real engagement readings	1
discernible only as repetition of class discussion without relevance to reading	0

Complexity: The paper as a whole offers a...

timely, passionate, uniquely voiced articulation of an intricately logical conflict	3
less urgently felt, more generalized articulation of a simpler issue	2
flat rehearsal of fairly obvious truisms	1
a complete absence of any engagement with the potentials of the assignment	0

Coherence / Arrangement: Focus is...

achieved through many subtle strategies of coherence, cohesion, and emphasis	5
sustained but a few, rather minor transitions could be improved	2
compromised by more than one very abrupt, graceless transition	1
not achieved because strategies of coherence, cohesion, and balance too seldom used	0

Coherence / Style: Sentences are...

varied in distinctive, consistent, original voice and memorable phrases	3
is less varied, voice less distinctive, occasional lapsing into the less-than-graceful	2
sentence-structure repetitive, dull, and often awkward	1
several sentences sufficiently ill-formed to distract a reader from intended message	0

Clarity: The prose has...

no errors	3
only a few, very minor errors	2
a few errors that significantly distract the reader	1
several errors that significantly distract the reader	0

	Excels at assignment		Completes assignment	Does not satisfy assignment	
	Excellent	Good	Average	Below Average	Unsatisfactory
Overall Argument & Content of Ideas	Claims are original, clearly articulated, and fully developed	Insightful claims; may lack originality or not be fully developed; offers more limited evidence and analysis	Claims may not always be clear or well developed; may express nothing original; weakened by simplicity in evidence and analysis	Confusing and undeveloped claims; may make only a pseudo-argument;	No discernable claims; paper may be only summary; claims do not focus on the appropriate topics
Organization & Coherence	Cohesive; organized in a logical, effective way; clear, smooth transitions	Relationship between ideas is mostly clear; transitions may need improvement	There is only a general sense of direction; poor transitioning between and within paragraphs	Poor organization; relationships between ideas and paragraphs are confusing, unclear	No organization; may be no paragraphs or only one body paragraph
Thesis	Clearly, strongly, and concisely presents the topic, argument, and purpose of the paper; topic is specific and manageable	Presents the primary argument, but the thesis may be weak, awkward, or wordy; topic is specific and manageable	Presents an argument, but with generalizations and unclear language; topic may be too broad, not manageable in allotted space	Provides only a vague argument; difficult to decipher; reader must guess or assume; topic broad or unmanageable	No identifiable thesis or intended thesis does not make an arguable claim
Evidence	Topic thoroughly researched; claim is important, delivered with abundance of warrants and evidence to be persuasive; careful attention to audience	Topic researched well; claim is not as important nor crafted well enough to be altogether persuasive; less attention to audience	Topic only minimally researched; evidence could be chosen more carefully; unsupported claims; little attention to audience; argument flawed so as to be unpersuasive	Evidence virtually absent or weakened by unreliable sources. insufficient evidence and examples with many unsupported claims	No relevant evidence or research to support claims
Analysis	Many complex, ambitious, surprising, and carefully situated readings; carefully examines evidence to provide new insight.	Generally insightful and occasionally surprising analysis; examines evidence in most circumstances.	Some insightful analysis that relates somewhat to argument; analysis tends to be obvious, without deep engagement; repetitive	Vague, superficial analysis; makes false claims; reader is left asking many questions	No relevant context for the ideas in the paper; no analysis of the evidence and text's rhetoric; may simply summarize.
Introduction & Title	Informative and engaging; teaches audience something new; provides relevant context and a clear preview of the argument that follows	Informative; possibly not engaging; intro provides relevant context and a general preview of the paper; possibly awkward or wordy prose	Provides some context and a partial preview; does not teach the audience much that's new; still suggests the overall path of the paper	Provides little relevant information; relies on generalization; almost no preview of the path the argument will take	Uninformative intro; offers no relevant context; vague and general; no preview of the argument
Conclusion	Offers something new, relevant, compelling; stresses the importance of the topic; answers the question "so what?"	Tries to offer something extra to think about; may cover too much or be unorganized; restates the thesis perhaps too lengthily	Restates the thesis but not effectively; summarizes some key points of the argument; does not offer the reader anything new	Repeats the thesis without rethinking it; may go too far in a new direction or just lists the steps of the paper without synthesizing them	No conclusion or the conclusion does nothing more than announce the end
Citation style & Ethos	Clear citations and works cited page; excellent MLA formatting; essay looks professional to back up strong content	Clear citations but MLA format may have a few errors, none of which detract from readability or credibility	Only some formatting matches MLA; formatting may change throughout essay so that it looks strange or suspect; quotes may be integrated poorly	Does not follow MLA formatting but there is some effort, though poor, to use sources appropriately; damages ethos	No works cited page; damages student ethos and in extreme could result in a failing grade or plagiarism charges
Prose Style	Impeccable grammar; original voice; memorable phrases carefully proofread; clear diction; precise and varied vocabulary	Grammar strong: paper mostly free of mechanical errors; good diction & word choice; some stylistic finesse	"OK" grammar: Some errors, but none impede readability; few usage, & mechanical errors; sentence structure may be dull, repetitive, and awkward	Grammar weak: frequent errors impede readability; diction and syntax are often awkward or ambiguous	Grammar poor: numerous, pervasive, and distracting errors that interfere with readability; writing not commensurate with college-level