COLLEGE WRITING PROGRAM

University of Rochester

Guide For Instructors 2010 – 2012

GENERAL INFORMATION

COLLEGE WRITING PROGRAM
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The College Writing Program

Mission Statement; The College Writing Committee; The Primary Writing Requirement; CWP Courses (WRT 105 and 105E); Informed Self-Placement (WRT 105E, Alternative Courses, and Transfer Credits).

Faculty across the College agree that mastery of the skills of written argument, including critical thinking, problem solving, organization of ideas, and clarity and power of expression, is of enormous importance both in academic work during residence in the College and in the world of work beyond the College. Writing is how we know what it is that we know, because our ability to explain a subject clearly and precisely is an ultimate test of having learned it. Writing enables us to persuade others of the truth, the utility, or the beauty of what we know, and in our writing we can make our ideas have an impact upon the world at large.

The community of writers at the University of Rochester includes everyone at all levels, from the newest students to the most senior professors and researchers. From work done in first-semester composition courses to the publication of scholarly books and essays, reports of research done in the laboratory, or imaginative pieces of fiction or poetry, we are together engaged in what the political philosopher Michael Oakeshott has called "the conversation of mankind." Our goal is to introduce you to writing in the College and to invite you to join our community of writers through our courses, writing consultation services and writing-related events.

Writing as a part of academic life is a given, whether by students completing required coursework or by scholars as part of their professional lives, but for many of us at the University writing is also a source of discovery and pleasure.

The College Writing Committee

An interdisciplinary group consisting of faculty, staff, graduate students and undergraduates, The College Writing Committee advises the Writing Program on all aspects of writing in the College. The Writing Committee advises the program on administrative and curricular issues, reviews applications for the yearly hiring of new graduate instructors, and serves as a liaison between the CWP and departments across the College.

The Primary Writing Requirement

The Primary Writing Requirement is the College's first step in drawing students into our community of researchers and writers. All students at the University of Rochester will satisfy the Primary Writing Requirement. To be prepared for the upper-level writing requirement in the majors, students should satisfy the Primary Writing Requirement by the end of the first year of study. The majority of entering students fulfill the Primary Requirement by earning a C or better in WRT 105, *Reasoning and Writing in the College*, or WRT 105E, a version of 105 chosen by students who need more support to meet the demands of college-level writing.

Exit Criteria

Students who have met the Primary Writing Requirement have demonstrated proficiency in the following areas. The Exit Criteria is also available on the CWP website: http://writing.rochester.edu/courses/alternativecriteria.html

(I) Essay Features

The essay includes

- a clear question or problem,
- a clear thesis,
- successful organization, including an effective introduction and conclusion, well- structured paragraphs, topic clarity, logical flow, transitions within and between paragraphs,
- a balance of summary and critical analysis, and
- appropriate attribution and citation of source material.

(II) Strength of Argument

The essay

- identifies an interesting question or problem,
- engages a debatable thesis,
- evaluates sources and supports an argument with appropriate evidence,
- engages sources in a dialogue and differentiates between the writer's and sources' ideas,
- demonstrates awareness of other perspectives and engages those perspectives, while ensuring the writer's perspective guides the text,
- uses paragraphs to advance the argument (as opposed to reiterating ideas).

(III) Language Use

The essay uses

- standard American edited English appropriate to the genre of academic writing,
- variation of sentence structure and length, appropriate word choice, and/or appropriate tone,
- precise and concise language,
- engaging language to maintain the reader's interest.

(IV) Critical Awareness of One's Own Writing

- The student demonstrates awareness of his/her strengths and weaknesses as a writer.
- The student articulates and provides a rationale for writing choices and/or revision.

CWP Courses: *Reasoning and Writing in the College* (WRT 105 and WRT 105E)

The Writing Program offers two versions of *Reasoning and Writing in the College*: WRT 105 and WRT 105E, an extended version of the same class for students who prefer additional support to meet the demands of college-level writing. Both courses grow out of a single course description, but individual sections have unique discipline-specific content and themes designed by each instructor. Students will find a wide range of topics from a variety of disciplines, such as "The Politics of Sport," "Poetry from the Women's Movement," "Reforming America's Schools," and "Disease and Society." Section themes are indicated through subtitles and descriptions, which, along with CRN numbers and section times, are available on the Writing Program's web page: http://writing.rochester.edu/. The Writing Program encourages students to choose sections that interest them, whether this interest grows out of a desire to learn more about a favorite subject or to try something new.

WRT 105 introduces students to disciplinary writing at the college level by offering instruction in small sections that focus on the act of writing. It provides instruction and practice in clear and effective writing and in constructing cogent and compelling arguments, as students draft and revise numerous papers of different forms and lengths. These papers introduce some of the forms of writing students are expected to produce later in their college careers as well as in their public and professional lives after graduation. The subject of the course is writing, but since writing is about something, each section of 105 presents various texts, mostly written, for analysis and discussion in preparation for constructing extended argumentative essays and a final research paper. Students also consider the roles of audience and purpose in shaping the organization, style and argumentative strategies of their own papers, and they will learn to become critical readers of their writing through peer critiques, revision and editing workshops.

WRT 105E, an extended version of WRT 105, introduces students to disciplinary writing at the college level. All extended versions of *Reasoning and Writing in the College* include an additional class session each week and are taught in computer labs and limited to 10 students. Students who have worked responsibly but do not earn at least a C in the course have the option of extending course work into the next semester. The

Extension is not for credit, but allows students to raise their grade from WRT 105E by up to a letter grade.

Informed Self-Placement: Helping students select the most appropriate writing course

Students may choose to satisfy the Primary Writing Requirement through WRT 105, or WRT 105E, an extended version of the same class for students who need additional support to meet the demands of college-level writing. To determine whether WRT 105 or WRT 105E is the best choice, entering students are asked to complete a placement survey. And while students do have the opportunity to speak with placement advisors, the final decision rests with the student.

At the start of each semester, students in all sections of WRT 105 and 105E write a diagnostic essay during the first week of classes; after reviewing this writing sample, instructors who have concerns about the placement of any of their students should consult with the Director, Associate Director, or Writing Placement Coordinator.

Diagnostic Essay: WRT 105 instructors should plan 30 minutes of in-class **diagnostic writing** during the first week of classes. For their diagnostic essay, students should present an argument or position supported by evidence. Diagnostic essay prompts are typically open-ended questions that students can answer without having to do substantial preparation or reading. This is a good way for instructors to get a sense of each student's writerly voice from the get-go; it also helps identify students for whom the course may be too easy or too hard.

Criteria for satisfying the Primary Writing Requirement with a course other than WRT 105

Incoming freshmen who believe they are proficient college writers may petition to use a course other than WRT 105 or 105E to satisfy the Primary Writing Requirement. The course must involve a significant writing component, which usually includes several papers across the semester and a substantial research paper. The course used to satisfy the Primary Writing Requirement must be approved by the Writing Program (we recommend preapproval) and may not also be used to satisfy the Upper-Level Requirement. The student must earn a B in the course in order to satisfy the Primary Writing Requirement. The criteria for satisfying the Primary Writing Requirement with a course other than WRT 105 can also be found online: http://writing.rochester.edu/courses/alternativecriteria.html

(I) Essay Features
The essay includes

- a clear question or problem,
- a clear thesis,
- successful organization, including an effective introduction and conclusion, well- structured paragraphs, topic clarity, logical flow, transitions within and between paragraphs,
- a balance of summary and critical analysis, and

- appropriate attribution and citation of source material.

(II) Strength of Argument
The essay
- identifies an interesting question or problem,
- engages a debatable thesis,
- evaluates sources and supports an argument with appropriate evidence,
- engages sources in a dialogue and differentiates between the writer's and sources' ideas,
- demonstrates awareness of other perspectives and engages those perspectives, while ensuring the writer's perspective guides the text,
- uses paragraphs to advance the argument (as opposed to reiterating ideas).

(III) Language Use
The essay uses
- standard American edited English appropriate to the genre of academic writing,
- variation of sentence structure and length, appropriate word choice, and/or appropriate tone,
- precise and concise language,
- engaging language to maintain the reader's interest.

(IV) Critical Awareness of One's Own Writing
- The student demonstrates awareness of his/her strengths and weaknesses as a writer.
- The student articulates and provides a rationale for writing choices and/or revision.

In Appendix A, see Petition to Satisfy the Primary Writing Requirement with a Course Other Than WRT 105 (http://writing.rochester.edu/requirements/Form2B.pdf)

Criteria for Transfer Credit

Transfer students who meet the criteria listed below may apply to use a course from another college to satisfy the Primary Writing Requirement.

- The transferred course is a college course taken for college credit. Courses taken to satisfy high school English requirements, even if taken at a college, cannot be considered for transfer credit.

- The transferred course is designated a course in writing instruction by the offering institution. Writing-intensive courses in other subject areas do not count unless these courses also satisfy the school's writing requirement.

- The transferred course satisfies the offering institution's writing requirement. If, for example, the offering institution has a 2-semester writing requirement, and the student has only taken one half of this sequence, the course does not fulfill University of Rochester's writing requirement. In this case, students will need

to satisfy the University of Rochester's writing requirement by taking WRT 105 or WRT 105E.

- The student has earned a grade of B or higher in the course.
- The student demonstrates mastery of the discourse principles and conventions of college-level academic argument, assessed according to CWP exit criteria.

Exceptions: An MCC transfer student who has completed the classroom-based version of ENG 200 while at MCC and received a grade of B or better does not need to complete a transfer petition. A grade of B or better in this course automatically fulfills the Primary Writing requirement at UR. Please note that a matriculated UR student may not enroll in ENG 200 at MCC in order to fulfill the Primary Writing requirement.

In Appendix A, see Petition to Transfer Primary Writing Credit from Another College or University (http://writing.rochester.edu/requirements/Form2C.pdf)

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Writing Support Services

The College Writing Center For Students; The College Writing Center for Instructors; The Undergraduate Writing Fellows; CWP's Online Consulting Services.

All writers need readers and collaborators to hear out their ideas, share perspectives, and give encouragement and critical feedback. Sometimes, your students (or you) may want the guidance of graduate students who are highly experienced tutors and teachers of writing. At other times, your students may want the friendly advice of fellow undergraduates who happen to be highly trained writing advisers drawn from majors across the curriculum. The Writing Program offers both kinds of audiences through the Writing Center and Writing Fellows.

The Writing Center for Students

The Writing Center provides your students with what all writers need: sympathetic, critical readers. The Writing Center is truly a place for all writers, so students should not think of it as a "remedial" service. Writing Center consultants are graduate students with extensive experience in teaching and tutoring writers. Our consultants can help your students at any stage of the writing process, from reading the prompt and writing a draft to revising and editing, and on any project, from response paper to research paper. When meeting with your students, consultants will not comment on the grade a paper "deserves," and they won't proofread or otherwise do the student's work. Instead, they will help your student focus on their most pressing challenges in a writing project, and they will ask questions that help students become more aware of their own writing. Throughout the academic year, writing instructors can request a visit from a Writing Consultant, who can explain the array of writing support services offered by the Writing Center and answer any questions students might have. Flyers are also available to distribute in class.

Consulting sessions typically last 50 minutes to one hour. Students may sign up for two free sessions per week (if students need more than two sessions in a week, they may contact the Writing Center Coordinator for permission). Students should come to their sessions with paper prompts, any writing they've already done, and questions or issues

they'd like to focus on. At your student's request, we would be happy to share with you a summary of the work done in a consulting session. Students should first try to schedule their appointment online at http://writing.rochester.edu. If they are unable to schedule an appointment online they should call 273-3577, or drop in at the Center, to make an appointment for a session.

The Writing Center for Instructors

Consultants would also be happy to meet with you to respond to your own writing or to offer a unique perspective on an assignment you're planning, bringing insights they've gained from helping students work their way through similar assignments. Additionally, Writing Center consultants are also available to visit your class at any time during the semester to explain our services to your students. If you would like to set up a meeting for an assignment critique or a class visit, please contact The Writing Center Coordinator (at cwp@mail.rochester.edu or 273-3577) to set up an appointment.

The Undergraduate Writing Fellows

The Writing Fellows are undergraduate peer writing advisers from majors across the College. Trained through *Advanced Writing and Peer Tutoring* (WRT 245/ENG 285), the Fellows offer critical feedback from a peer perspective on all kinds of writing projects, including lab reports and application essays. No appointment is needed; Fellows are available for Sunday and evening walk-in hours at Susan B. Anthony Hall and in the Writing Center at Rush Rhees Library G121. The Writing Fellows also work closely with students in some upper-level writing courses, providing critical feedback throughout the semester. Their mission is not to edit papers, but rather to help students learn how to plan, draft, revise and edit their own writing. On one night at the end of every semester, the Fellows host a Write-a-Thon, staffing the Writing Center throughout the night to provide service to students who are working on final papers.

If you have students who are strong writers and excellent peer reviewers, consider encouraging them to be Writing Fellows. They can learn more about the program by visiting http://writing.rochester.edu.

CWP's Online Consulting Services

Undergraduate Writing Fellows also offer support via email and chat.

Write-On

Since Spring 2003, the Writing Fellows, along with the Writing Center, have offered a way for writers to get feedback on their papers without having to leave their dorm rooms: Write-On. This online tutoring service allows University of Rochester writers to email specific, focused questions about their writing, along with a ~5 page paper, and receive critical feedback within 48 hours. Students should use Write-On when they

want the convenience of online communication or the precision of a written response, and when they can clearly specify the issue on which they want feedback. Because a back-and-forth exchange of questions and answers is more difficult through email than in person, we ask students to see the Writing Fellows or Consultants in person when their emails present numerous, large or unspecified issues. This is especially true if the student would like to discuss grammar or sentence-level issues. To submit their questions and writing samples, your students should go to http://writing.rochester.edu/write-on/index.html

Google Chat

Writing Fellows are also available via Google's chat service. Google Chat (G-chat) tutoring is ideal for students with quick questions who do not want to participate in a full face-to-face session. Typical topics include questions about citations, help understanding the prompt of a paper, or help with one or two sentences that need a second eye. To get started, students can send an email to URtutoring@gmail.com. G-chat hours are listed on the CWP website: http://writing.rochester.edu/help/index.html

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Teaching in the College Writing Program

Teaching Appointments; Instructor Training; Teaching Assessment and Evaluation

The College Writing Program recruits instructors from across the disciplines in an effort to provide thematic breadth in its course offerings. Graduate students with excellent writing skills and an interest in teaching are encouraged to apply.

Teaching Appointments

Doctoral students who wish to teach in the Writing Program must first apply to the College Writing Program Application Committee, which is responsible for selecting new instructors each year. Members of the Interdisciplinary Writing Committee and other departmental representatives will be invited to participate in evaluating and selecting writing instructors if a department representative is not already a Writing Committee member. After being awarded a teaching appointment, new instructors begin their training course the summer immediately following the semester of application. Most graduate instructors are expected to teach two sections of WRT 105 (or 105E) per academic year. The teaching load is typically one section in the fall and one in the spring, unless unusual circumstances require the arrangement of a 2-0 or 0-2 load. Those with unusual circumstances that warrant a special teaching load should contact the Writing Program Director

Students who have taught successfully in the program for one year may continue to teach in the program and receive the program add-on stipend during the years they receive departmental funding.

The majority of WRT 105 and 105E sections are taught by graduate students funded by their home departments or programs; these include departments of

English, history, philosophy, and visual and cultural studies. The Writing Program also has a small number of Breadth Fellowships, floating stipends marked for graduate students in departments other than those identified above. Please see below for details particular to each department.

English and Visual and Cultural Studies Departments

Doctoral students in the English department and the visual and cultural studies program typically apply for teaching in the Writing Program in the beginning of the second semester of study (to begin teaching in the first semester of their second year). English and VCS graduate instructors are funded by their department stipend with an add-on stipend from the Writing Program.

History Department

Doctoral students in the history department typically apply for teaching in the Writing Program in the beginning of their fourth semester of study (to begin teaching in the first semester of their third year). History graduate instructors are funded by their department stipend with an add-on stipend from the Writing Program. History graduate instructors may teach two sections in the fall of their fourth year so that teaching does not impinge on their frequent need to travel for research purposes in the spring.

Philosophy Department

Doctoral students in the philosophy department may apply for teaching in the Writing Program as early as the beginning of the second semester of study (to begin teaching in the first semester of their second year), and may remain with the program for the rest of their funded years. Philosophy graduate instructors are funded by their department stipend with an add-on stipend from the Writing Program.

Other Departments

Doctoral students in departments not listed above can apply for a teaching appointment through special arrangements made between their home departments and the Writing Program. Please contact Deborah Rossen-Knill, Director of the Writing Program, for details.

Dudley Doust Writing Associates

For graduate instructors beyond departmental funding, the Writing Program offers a number (usually six) of special one- or two-year fellowships to fifth- and sixth-year graduate students with exceptional teaching records and at least four semesters teaching in the Writing Program. These fellowships include teaching appointments for WRT 105 and 105E (Dudley Doust Writing Associates) and coordinator positions for instructor training, writing placement, and the College Writing Center.

Instructor Mentors

Experienced instructors in the Writing Program may choose to serve as mentors for small groups of incoming WRT 105 instructors. Responsibilities include small group meetings, class observations, and individual support as needed. Mentor meetings offer opportunities for new instructors to talk about teaching issues in a low-key context with more advanced instructors.

Teaching Opportunities Beyond the Sixth Year

The Writing Program does not typically offer teaching opportunities to graduate students beyond their sixth year of study. Under special circumstances, the program will hire advanced instructors with proven excellence as writing instructors to teach WRT 105E, the extended version of WRT 105, to meet the special requirements of the course.

Instructor Training

New instructors must participate in a summer training course, WRT 571/ENG 571, as well as a year-long practicum, WRT 572/ENG 572, for which they receive a summer stipend of $2000. WRT 571/ENG 571 involves approximately five 3-hour meetings between May 15 and June 15 and three 3-hour meetings between August 15 - August 31. WRT 572/ENG 572 consists of informal meetings with instructor mentors and formal sessions with practicum leaders, in addition to faculty development workshops from guest speakers. Meetings and workshops take place throughout the academic year.

WRT 571 (ENG 57): Pedagogy: The Teaching of Writing

This pedagogy course prepares graduate students for teaching their own theme-based first-year writing course. During WRT 571/ENG 571, new instructors will design a course syllabus, sequences of both informal and formal writing assignments, and other materials that guide undergraduates through the process of writing clear, cogent essays about course themes. The instructors will also build their WRT 105 Blackboard page.

To help new instructors understand how to incorporate various teaching strategies into their classes, WRT 571/ENG 571 will model the activities of an effective argumentative writing class, including in-class peer critiques, in-class writing and

speaking activities, group workshops, and large group discussion. Throughout the training course, new instructors will learn how to critique and grade student writing, as well as diagnose and develop plans for solving common student-writing problems. To support this practical approach to training and to enable new instructors to think critically about their teaching and their own skills as writers, WRT 571/ENG 571 will also ask participants to read about the teaching of writing and examine models of effective writing courses.

WRT 572 (ENG 572): Teaching Practicum

WRT 572/ENG 572 continues the training and support begun in 571 throughout the new instructors' first year of teaching. The practicum consists of meetings in which instructors exchange information, share methods, and troubleshoot problems. ***As part of the practicum training, new instructors are also required to participate in program-sponsored workshops and lectures during the first year.***

Mentor Meetings

New instructors are also assigned a mentor, an experienced instructor in the College Writing Program. Graduate students themselves, mentors provide opportunities for new instructors to talk about teaching issues, concerns, and questions in a low-key context. Through the mentor program, new instructors will also participate in class observations; mentors observe the classes of new instructors, and new instructors observe the classes of their mentor and other new instructors in the mentor group.

Class Observations

Class observations are a key component of instructor training. For each new instructor, the Director, Associate Director, Instructor Training Coordinator, and mentors observe a number of classes throughout the year and meet with the instructor after each visit to provide feedback and discuss teaching methods. At the end of the year, the Director, Associate Director or Instructor Training Coordinator composes an assessment of the new instructor's performance to be filed with the instructor's dossier. New instructors will also have opportunities to observe the classes of other writing instructors, both incoming and experienced.

* Please see the Class Observation Form used on class visits (Appendix B). The form can help instructors reflect on the objectives and dynamics of their classes.

College Writing Program Pedagogy Resources

There are excellent resources available to CWP instructors in the Blackboard organization "CWP Instructor Resources." There you will find information about standard CWP policies, in-class exercises, handouts, syllabi, formal paper prompts, and samples of student writing.

These materials are available only to CWP members, including present and former instructors. Contact the Instructor Training Coordinator for information about enrolling in this organization and contributing materials.

Teaching Assessment and Evaluation

Teaching evaluations are an integral part of an instructor's pedagogical profile. As with all University of Rochester courses, all WRT 105 and 105E courses are evaluated by students. Additionally, all instructors in the Writing Program participate in a mentoring program and can seek optional mentoring and assessment in subsequent years. Periodically, the CWP assesses different aspects of WRT 105 and 105E courses. Toward this effort, we ask that instructors submit a strong, average, and relatively weak example of their students' final research papers, along with corresponding peer responses and self-assessments.

Assessment of Teaching During the First Year of Teaching

As part of their teaching practicum, instructors in their first year of teaching arrange to have their classes observed by the Writing Program Director, Associate Director, and/or the Instructor Training Coordinator at least once each semester. For each class visit, the instructor composes a self-assessment while the observer composes an assessment of the class;* they then meet to discuss the assessments in a private conference. The observer writes an evaluation of the instructor; the instructor decides whether or not to file this evaluation in his/her dossier after the first observation; after the second observation, a written evaluation must be filed in the instructor's teaching dossier in the College Writing Program.

* Please see the Class Observation Form used on class visits (Appendix B). The form can help instructors reflect on the objectives and dynamics of their classes.

Assessment of Teaching Beyond the First Year of Teaching

Class observations, evaluations and other forms of mentoring are optional for instructors beyond their first year of teaching. The Writing Program strongly encourages instructors to continue working with the Director, Associate Director and the Instructor Training Coordinator through class visits, private conferences, and workshops. This allows the advanced instructors to maintain close communication, share knowledge and information, and collaborate on program policies and concerns with the program staff. It also provides the Director and Associate Director with current information on advanced instructors' teaching and the opportunity to write up-to-date letters of reference for future job searches.

College Writing Program Course Evaluations (MSEs and ESEs)

The College Writing Program has designed a course evaluation specifically for use with WRT 105 and 105E courses. Developed by a committee of writing instructors, these questionnaires ask detailed questions pertaining to students' sense of progress in all areas of the writing course's objectives. Blank evaluation forms

are provided midway through the semester and at semester's end. These are typically administered in class while instructors are not in the room.

The primary purpose of the **Mid-Semester Evaluation (MSE)** is to allow instructors to collect feedback from students that will enable them to make necessary adjustments to the remainder of the course to meet student needs. ***First-year instructors are required to submit copies of completed MSEs to the Writing Program Director.*** The use of MSEs for advanced instructors is optional. (The Director, however, welcomes the opportunity to meet with advanced instructors to discuss the evaluations.)

The primary purpose of the **End-of-Semester Evaluation (ESE)** is to allow instructors to assess whether the objectives of the writing course and the needs of the students have been met. ***All instructors (first-year and beyond) are required to submit copies of completed ESEs to the Writing Program Director.***

Please see Appendix B for the Writing Program's Mid-Semester and End-of-Semester evaluations forms.

University Course Evaluations

Each semester, students are asked to submit online evaluations administered by the College. These evaluations gather students' evaluations of courses and instructors via a rating system. The results are only available to instructors after grades have been submitted. As these evaluations are completed by students outside of class, it is important for instructors to encourage students' participation in this process.

Letters of Support

The Writing Program Director, the Associate Director, and/or the Instructor Training Coordinator would be pleased to write letters of support for instructors who have demonstrated excellence in teaching (proven through class observations and student evaluations).

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Teaching WRT 105/105E

Deciding on a Theme; Writing a Course Description; Designing the Syllabus; Designing Writing Assignments; Peer Response; Self-assessments; Responding to Writing Assignments.

All Writing Program courses grow out of a single course description, but individual sections have unique discipline-specific content and themes designed by each instructor. Students will be able to choose from a wide range of topics from a variety of disciplines; this encourages them to choose sections that interest them, whether this interest grows out of a desire to learn more about a favorite subject or to try something new.

Deciding on a Theme

While all WRT 105 and 105E courses share the common objective of teaching clear and effective argumentative writing, each course offers a unique theme that serves as the subject of the course's inquiries. Instructors should choose a theme that unites the content and writing elements of the course. The theme should be open-ended to allow for exploration and interrogation; in other words, choose a *topic* with open-ended questions that allow students to discover the problems, analyses, and answers on their own. Avoid topics that lead to a set of similar thesis statements or that implicitly or explicitly dictate students' views.

Writing a Course Description

Course descriptions for all WRT 105 and 105E courses are published on the Program's website. A course description is typically 150 words in length, and provides a general sense of the theme or topic of the course. The program strongly advises against course

descriptions that exceed the 150-word limit in an effort to keep an already lengthy list of course offerings to an accessible size.

When composing a course description, bear in mind that first-year undergraduates read through the descriptions quickly while choosing their courses. Descriptions that are excessively long or written in dense, theoretical language tend to baffle and turn away students. The most informative descriptions are written in accessible language and provide a few central questions that guide the reading and writing assignments of the course. Course descriptions should also make explicit the primacy of writing as a subject of study in the course and make mention of methods central to the program, such as revision, peer feedback, and self-assessment.

Designing the Syllabus

Essential Elements of a Syllabus

A syllabus is a contract between the instructor and the students. As such, it should specify the purpose and goals of the course, writing and reading assignments, course policies, and the expectation of academic honesty. A WRT 105 or 105E syllabus must include the following:

- **Course description:** a description of the course's goals, and the principle themes and questions that guide the course's investigative process.
- **Course requirements** for writing, reading, peer feedback, self-assessment, presentation.
- **Course policies** on grading, class participation, attendance, tardiness, plagiarism, etc.
- **Course schedule:** a meeting-by-meeting schedule of reading and writing assignments, and agendas for class meetings.
- **Office Hours**: at least two standing hours during the week when you are available for students, plus additional availability by appointment.
- **Grade requirement for the Primary Writing Requirement:** "A grade of C or better in WRT 105/E is required to fulfill the Primary Writing Requirement."

More specific guidelines about mandatory policy statements are described in Section 5: Standard Program Policies.

A WRT 105 syllabus might also include additional information about the Writing Center and academic assistance. Consider including the following sections:

- **What students should submit with final drafts:** (e.g. all preliminary drafts, peer response, self-assessment). Here is an example of how this policy might be worded:

Please Note: If a paper is turned in without peer feedback and/or a self-assessment, it will be considered incomplete and will be subject to the late paper policy, outlined above, until all requirements are met.

It helps to restate this policy on each formal assignment prompt.

- **Academic Assistance and Accommodations:** You might include a statement about accommodations for students with special needs. One way to approach this topic would be to invite students with special needs to talk to you:

  Please know that this classroom respects and welcomes students of all backgrounds and abilities, and that I invite you to talk with me about any concern or situation that affects your ability to complete your academic work successfully.

  You might also mention the Office of Learning Assistance Services (LAS). While LAS is a resource for students with special needs, other students too might find these services helpful. The following statement comes from the LAS website:

  LAS is a resource that offers University of Rochester students a range of support programs. We provide study skills counseling, math and science Workshops and study groups, and disability support. All kinds of students with all kinds of GPAs and academic records make use of LAS. We work with strong students who wish to become even more successful, as well as with students who do not feel that they have yet developed the strategies they need for college. To learn more about LAS, stop by Lattimore Hall 107, call (585) 275-9049, or visit http://www.rochester.edu/College/LAS

- **The Writing Center:** It is important to emphasize that the Writing Center is not just for struggling writers. Instead, introduce the Writing Center services by stressing the idea that the Writing Center is a place where writers of all levels (including graduate students, post docs, faculty, and staff) can get critical feedback:

  At the University of Rochester, we are all writers. And every writer needs a reader. The College Writing Center is a place where you can find readers who can provide critical feedback at any stage of the writing process, from brainstorming for a topic to polishing a final draft. To learn more about the College Writing Center services and/or to find a tutor, please visit http://writing.rochester.edu

  At the beginning of each semester, the Writing Center Coordinator invites all writing instructors to schedule class visits from experienced consultants who can introduce their services to WRT students.

Course Policies

The syllabus should clearly outline policies on grading, attendance, and other expectations for the successful completion of the course. Leave nothing to implication or assumption. State your policies and expectations as explicitly as possible; the more clearly these are articulated, the less confusion there will be whenever a grade is given. Some course policies must be consistent with program objectives and guidelines; for more information about standard program policies, please see Section 5: Standard Program Policies.

For samples of WRT 105 syllabi, please consult the Blackboard organization "CWP Instructor Resources." Contact the Instructor Training Coordinator for instructions about enrolling and contributing materials.

Writing Requirements

The formal writing requirements for WRT 105 and 105E are four-five formal argumentative papers. These typically include three short papers of 3-5 pages and one argumentative research paper of 8-10 pages. For the short papers, some instructors opt for an additional paper and begin with one or two 1-2-page essays. In addition, some instructors assign a research proposal and annotated bibliography for the paper preceding the final research paper.

For samples of iformal paper prompts and grading criteria, please consult the Blackboard organization "CWP Instructor Resources." Contact the Instructor Training Coordinator for instructions about enrolling and contributing materials.

Sequencing and Pacing

A good strategy for pacing the workload is to organize the coursework around four units, with each unit culminating in the composition of a formal paper. Each unit should include a variety of informal writing exercises (response papers and/or in-class writing exercises) and reading assignments, peer feedback, and self-assessments, all of which help the student develop and refine the unit's formal paper.

Below is a list of basic principles for planning reading and writing assignments from "Planning Your Syllabus," by Katherine Gottschalk, Director of First-Year Writing Seminars at Cornell University's Knight Institute.[1]

- Schedule drafts as well as essays.
- Start with short essays and work up to longer ones. Students benefit from learning how to write longer papers, but you definitely don't want to read long ones at first.
- Require at least one short paper in the first week; two are probably even better, as that way students learn what your course is like, and get into the habit of writing for you and thinking of this as a writing course. You also need to receive a representative sample of their writing as soon as possible.
- Avoid assigning a lot of reading on the day drafts or rewrites are due.
- Leave "open" days for continuing discussion of texts and for in-depth work on writing. You *will* need these days.
- Plan frequent "writing workshop" days, especially for weeks when drafts are due, or for weeks when no formal writing is required.
- Informal preparatory writing assignments can be required throughout the semester.
- Give rewrites of essays new numbers and write out the instructions for them so that students will take them as seriously as they do the original essays.
- Be considerate about requiring work over vacations.
- Avoid requiring rewrites or new essays after the semester is over, as students cannot benefit from your assistance or your comments with such work.

[1] Gottschalk, Katherine K. "Planning Your Syllabus." *One Pagers: Pedagogical Guidance for Instructors of First-Year Writing Seminars.* Ithaca, NY: John S. Knight Writing Program packet, 2000.

Choosing Readings

Because WRT 105 is an instructional *writing course*, reading assignments should be kept to a reasonable amount to allow students the time to write. (We all know how time-consuming and laborious the writing process can be!) The purpose of the reading assignments in WRT 105 is to introduce students to the topic of the course, discourse conventions of the various kinds of academic writing, as well as samples of effective academic writing. Choose provocative readings that invite students to develop interesting questions and consider multiple perspectives as they offer a well-informed answer in the form of an essay. Also provide samples that represent a wide range of writing styles and strategies.

In academic writing, reading is integral to the writing process. In order to fully integrate reading into the course, choose readings that are short enough that students will have time to preview, read, reflect, reread, summarize, and reflect again. While we leave it up to each instructor to determine the amount of reading assignments, we recommend no more than 15 pages of reading per day for scholarly texts, and 30 pages for fictional texts. For those who would like to teach novels, we recommend no more than two novels per course. Remember: this is a writing course that teaches first-year undergraduates to become better writers; it is neither a survey course nor an upper-level specialization course.

For more information about selecting readings, please see the handout in Appendix B, Selecting Readings for your WRT 105 Course

Designing Writing Assignments

Formal Writing Assignments

The formal writing requirements for WRT 105 and 105E are four or five papers (three or four short papers and one argumentative research paper of 8-10 pages). These papers should constitute the bulk of the final grade; other reading and informal writing assignments should contribute to the composition of these formal papers in some way.

An effective paper assignment is much more than a list of potential paper topics. In addition to suggestions for topics, the assignment should articulate the goals for the paper, and the specific writing skills students are expected to employ. Remember: if you make the rationale for each assignment transparent and the goals appropriately challenging, your students won't feel like the assignments are mere "busy work." It is also a useful teaching exercise for you to clarify for yourself what you expect your students to accomplish through each assignment.

Below is a list of things to consider when composing writing assignments, written by Katherine Gottschalk and Sandra Jamieson:[2]

Assignments can be sequenced in three different ways:

1. Assignments building from simpler to more complex writing tasks;
2. Assignments leading students through a progression of discovery about a subject;
3. Assignments that sequence methodologies.

Assignments should serve the following purposes:

1. Foster learning and thinking about a subject;
2. Emphasize specific writing features.

The Wording of Assignments

Be (a)ware of the wording of assignments—we get what we ask for. Sometimes, unfortunately, we don't realize what we've asked for (or failed to ask for) until, to our dismay, we read the essays and face the bitter truth—about our own work. Through careful wording, we can, besides helping our students succeed with the particular assignment, help students understand our course and the function of the assignments in it.

Here are questions we can ask as we write:

1. *Have I explained not just what I want but why I want it?* Students benefit as much as we do from knowing about the underlying purposes of our assignments.

2. *Have I made clear what I expect in terms of essay format and other such matters? Have I made clear what sources I expect them to use?* Features of our discipline, while obvious to us, are not necessarily so to our students.

3. *Does my wording structure the students' responses?* This question can be subdivided into a series of useful questions, as follows:

    a. Does my topic give a command or ask a question?

    b. Does the topic suggest a mode of organization to the student?

[2] Gottschalk, Katherine K. and Sandra Jamieson. "Designing Writing Assignments." *One Pagers: Pedagogical Guidance for Instructors of First-Year Writing Seminars.* Ithaca, NY: John S. Knight Writing Program packet, 2000.

c. Does the topic suggest a procedure for the student to follow in attempting to deal with it?

d. Does the topic demand a thesis of the student?

e. What kind of thesis statement does the topic suggest? Does it imply that the student should arrive at a thesis by:

i. echoing the wording of the topic itself?

ii. answering a question the topic poses?

iii. defining further or redefining certain key terms introduced in the topic?

f. Is the question asked in such a way that procedure and organization overwhelm the thesis?

g. Does the question demand that the student choose between one of two implied theses, or even between one of two subjects? Should it?

h. Does the wording of the assignment suggest a specific writing style or audience? Should it?

4. ***Is the vocabulary in my assignment meaningful to the student?*** Will students know what I mean by "discuss," "analyze," "summarize," and about the possible relationships between these activities? Will my assignment encourage them to analyze rather than summarize?

5. ***Have I given my students a chance to discover something?*** And if so, does the wording of my assignment make clear that I am interested in hearing their answers? That I am a genuinely engaged audience?

6. As we design and write up our assignments, there are some obvious and less obvious questions to ask about the "audience" of our writing assignments—our students.

a. How much experience do our students have with the kind of writing we are asking for?

b. How much experience do they have with the subject they are writing about?

c. Issues of difference: what effects might gender or cultural/ethnic background have on students' ability to respond to our assignments?

Informal Writing Assignments

Informal assignments include response papers, journal entries, and other written forms of brainstorming. These writing assignments allow students to engage in writing to inquire, writing to discover – "low-stakes writing" – that is, writing that allows students to explore and develop ideas without the pressure of a grade. Informal writing often serves as the students' primary source for formal paper ideas.

In-class Exercises

Short, in-class writing exercises are excellent ways for students to practice specific writing skills while in the company of the instructor and fellow classmates. These exercises range from exploratory writing to thesis development to sentence-level revisions, and may grow into small group work-ups and full class discussions. Instructors often use in-class writings to target reading, writing, and critical thinking skills that are central to upcoming essay assignments. In-class exercises should also have a clear sense of purpose, and should contribute to the composition of formal paper assignments.

For samples of in-class writing exercises, please consult the Blackboard organization "CWP Instructor Resources." Contact the Instructor Training Coordinator for instructions about enrolling and contributing materials.

Peer Response

Peer response is essential for developing students' sense of audience and critical awareness of the range of choices open to writers. It is the means by which students come to understand writing as part of a dialogue, as a way to communicate with others; it also teaches them to respond to others' writing. Mary Beavan has noted that peer feedback, as an exemplar of collaboration, helps students develop audience awareness, gives them a realistic sense of their writing effectiveness, and strengthens interpersonal skills. Kenneth Bruffee has pointed out that peer response is particularly useful for dealing with higher order concerns such as focus, organization, and argument development. And Wendy Bishop sums up a successful peer feedback class meeting as "an idealized but obtainable writing classroom . . . in which students join together in collaborative work and develop their writing abilities in a non-threatening environment."[3] More generally, through observing the impact of one's writing on others and through witnessing others' writing choices, students can begin to recognize their own role in making choices about what they say and how they say it. This awareness is essential to their becoming conscious writers who meet the demands of writing within disciplinary and professional communities. Peer response is not merely a high school exercise; it is the modus operandi in the professional world, in which the

[3] Mary Beavan's and Kenneth Bruffee's observations are summarized by Wendy Bishop in "Helping Peer Writing Groups Succeed." Bishop, Wendy. "Helping Peer Writing Groups Succeed." Teaching Lives. Logan: Utah State UP, 1997. 15-24.

success of our work is determined by how well our colleagues, employees and bosses understand it.

Because peer response is such an integral part of the writing process, we require that WRT 105 and 105E instructors integrate peer response into the writing process of all formal papers.

Conducting Successful Peer Response Sessions

Peer response sessions are typically conducted in class on the days when drafts and revisions are due; however, some instructors also conduct take-home peer feedback or use Blackboard discussion boards or email. Here are some strategies for successful peer feedback:

- Open with a discussion about effective feedback. Be sure your students understand the expectations for this kind of activity; they should not be focused on grammatical issues, as sentence-level concerns should be addressed later in the writing process. The most effective and useful feedback includes an explanation or rationale for the comment, whether positive or negative.
- Model the process for your students, and provide written guidelines.
- For best results, cluster students into groups of two or three.
- Finish each session with an action plan: have students identify two or three things they will do next.
- Respond to students' comments – during conferences or in writing – to acknowledge their importance.

Keep in mind that modeling, reviewing, and responding to peer feedback take time, so be sure to allot the appropriate amount of time for each process.

Common Concerns about Peer Response

The two most common student concerns regarding the effectiveness of peer response are: 1. Why should I consider my peer's feedback? I'm a better writer than he/she is; and 2. I care only about my instructor's comments, since he/she is the one grading us.

The following explanations can help students understand the value of peer response:

- Your peer is a real audience, a functioning communicator in the real world.
- Your peer will have the distance that the writer (and perhaps the instructor) does not have.

- Your peer comes to the reading with less judgment than the instructor, who may harbor preconceived notions about a student's writing from previous papers.

- Your peer's response allows the writer to hold up a mirror and be self-reflective about his/her writing.

- The ability to read is not equal to the ability to write. We can often determine that a text is confusing or lacks evidence, yet find it not so easy to write a clearer or more cogent piece.

The Dartmouth University Composition Center provides a helpful set of guidelines for designing peer feedback assignments. For sample peer response prompts, consult the Blackboard organization "CWP Instructor Resources." Contact the Instructor Training Coordinator for information about enrollment.

Self-assessments

Self-assessments are essential tools for teaching students to become self-aware writers who make conscious choices. To become such a writer, students must learn to assess and revise their own writing through active self-reflection. Self-assessments are assigned with formal papers, and get students in the habit of reviewing and evaluating their own papers before turning them in. **Because self-assessment is such an integral part of the writing process, we require that WRT 105 and 105E instructors integrate self-assessments into the writing process for all formal papers.**

Here are some common self-assessment questions:

- What did you learn from this paper, either through brainstorming, drafting, redrafting, or any other part of the process?

- What is your favorite part of your paper? Your least favorite part?

- What part of the paper did you enjoy doing the most? The least?

- Which suggestions made on your draft–by a peer, a College Writing Center consultant, your instructor, or someone else–did you accept? Which did you choose not to accept? Please explain these decisions.

- Which skill(s) do you think you have started to develop through writing this paper?

- Which skill(s) do you feel you want to work on most as a result of writing this paper?

- What change(s) have you made or do you plan to make to your writing process as a result of this paper?

- What questions/concerns do you have about the paper? About how your audience will respond to it?

- If you were redrafting again, what might you change?

Self-assessments might also respond to the implicit questions in the grading criteria for that assignment. In addition, the self-assessment might be compared to peer feedback that responds to the same set of questions, allowing the writer to see the extent to which the writer and reader understand the essay in the same way.

Responding to Student Writing

Instructors' written responses to student writing are the means by which instructors communicate with students on a one-to-one basis. Carefully composed responses to student papers help improve students' writing and their understanding of principles guiding revision and writing choices. Editing student work or providing vague comments, on the other hand, can confuse or frustrate students. Students respond best to the following kinds of comments:

- Suggestions that respond directly to observations, questions, and the action plan offered in the student's self-assessment.

- Responses to peer reviewer's comments.

- Responses that are "readerly"—that is, responses that tell the writer what effects are produced by his/her writing.

- Suggestions that provide reasons for revisions (rather than simply pointing out errors) and make underlying principles of writing explicit.

- Questions that give decision-making responsibilities to the student writer.

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5

Standard Program Policies

Standard Syllabus Policies; Grading Policy; Exit Criteria; Returning Final Papers.

Some of the best features about WRT courses are the rich diversity of topics and the variety of disciplines which are represented by our instructors. To ensure consistency across all sections of WRT 105, however, the Writing Program has developed standard policies which govern key areas such as grading, revision, and the criteria that students must meet to satisfy the primary writing requirement. Some of these standard policies must be clearly stated in the course syllabus for students, while others might help you develop course objectives and grading criteria.

Standard Syllabus Policies

Policy statements about office hours, academic honesty, the primary writing requirement, grading, revision, late/missed work, and attendance/participation **must** be included in your syllabus.

Office Hours

You are required to hold at least 2 office hours per week and to be available by appointment. Your syllabus should clearly state the days, times, and location of your regular office hours.

Academic Honesty Statement

You need to include a statement about academic honesty, as well as consequences for dishonesty (e.g., plagiarized assignments will not receive any credit). For consistency, please include the statement from the handbook:

> *As members of an academic community, students and faculty assume certain responsibilities, one of which is to engage in honest communication. Academic dishonesty is a serious violation of the trust upon which an academic community depends. A*

common form of academic dishonesty is plagiarism. This is the use, whether deliberate or unintentional, of an idea or phrase from a source without proper acknowledgment of that source. Another form of plagiarism is copying or obtaining information from another student. In short, any act that represents someone else's work as your own is an academically dishonest act and will not be tolerated. In cases where plagiarism is evident, the University's rules governing academic dishonest will be followed.

Please take time to explain why honesty is important in our academic research community so that the students see honesty as something more than a rule.

Primary Writing Requirement Statement

The primary writing requirement is the College's first step in drawing students into our community of researchers and writers. All students at the University of Rochester will satisfy the primary writing requirement. To be prepared for the upper-level writing requirement in the majors, students should satisfy the primary writing requirement by the end of the first year of study. The majority of entering students fulfill the primary writing requirement by earning a C or better in WRT 105, *Reasoning and Writing in the College*, or WRT 105E, a version of 105 chosen by students who need more support to meet the demands of college-level writing.

You must let students know what grade they need to earn in your class to fulfill the requirement. Please include the following statement (or an equivalent statement) on your syllabus: "A student must earn at least a C in WRT 105 to satisfy the Primary Writing Requirement."

Grading Policies

Students need to know exactly how they will be assessed. Please be sure that your grading scale and grading procedures are transparent and explained in your syllabus. Students should be able to see grading percentages and grading scales. Here is an example of how this part of the syllabus might read:

Your final grade in this class will be calculated as follows:

In-class writing/Participation:	*10%*
Homework:	*10%*
Self-Assessment/Peer Feedback:	*10%*
Research presentation	*5%*
Formal Writing Assignments:	
Paper #1 (2 - 3 pages)	*10%*
Paper #2 (4 - 5 pages)	*15%*
Paper #3 (2 pages)	*10%*
Paper #4 (8-10 pages)	*30%*

The College Writing Program has created a grading scale for those who grade on a 1 – 100 basis:

95 - 100 = A
90 - 94 = A-
87 - 89 = B+
83 - 86 = B
80 - 82 = B-
77 - 79 = C+
73 - 76 = C
70 - 72 = C-
67 - 69 = D+
63 - 66 = D
60 - 62 = D-
Below 60 = E

Here is the College grading scale (you can also find it at on the registrar web page: http://www.rochester.edu/registrar/grading/scheme.html.

A Excellent 4.0
A- 3.7
B+ 3.3
B Above Average 3.0
B- 2.7
C+ 2.3
C Minimum Satisfactory Grade2.0
C- 1.7
D+ 1.3
D 1.0
D- Minimum Passing Grade
E Failure 0.0

We strongly encourage you to grade using letters, as numbers suggest a degree of precision that is impossible to obtain in responding to writing. While rubrics can be helpful – particularly when they correspond to grading criteria – be aware that assigning points through a rubric system misleads students into believing that an essay's parts equal its whole. For this reason, we encourage you to avoid rubrics and instead provide feedback through descriptive comments that respond to each assignment's grading criteria.

Revision Policies

Because revision is central to effective writing, all WRT 105 courses should require at least one revision of all major drafts, as well as allow additional revisions with instructor input before a final essay grade is assigned. There are a number of acceptable models that meet these requirements. Some instructors assign a provisional grade to a paper in addition to providing written feedback during this revision process, as they feel the provisional grade will serve as incentive to produce a better revision. In other cases, instructors do not assign provisional grades, but only a final grade after the last revision, as they believe that a provisional grade distracts the students from focusing on the written feedback and responding to it in their revision. Still others avoid grades as much as possible, relying instead on the portfolio system. In addition, instructors choose different end points for the revision process, with some instructors asking for a final revision at the end of a unit and others asking for them at the end of a course. **All these approaches are consistent with the Program's philosophy, provided that your syllabus and assignments articulate your revision requirements and options.**

In all courses (without exception), once you assign a final grade to an essay or turn in a final course grade, a student may not revise for a higher grade. For the sake of clarity, please use different terms to refer to provisional (or tentative) grades and final grades.

Instructors vary not only in their approach to revision and feedback, but in their beliefs about the role of instructor feedback in short argumentative essays that occur late in the semester. Some instructors consider their feedback essential to the revision process at all times. Others view it as an optional complement to the feedback from peer feedback and self assessment based on the belief that students' final experiences in WRT 105 should reflect upper-level writing courses' expectations for students to take greater responsibility for completing revisions and seeking out instructor feedback. If you hold the latter view and choose to make your input optional for one short final essay (not to include the research essay), then please articulate your approach and its purpose on your syllabus. Please also be very clear that any student still has the option to come to you for your input during this process.

Please explain clearly in your syllabus that students will be given an opportunity to revisit and revise their work multiple times. To reflect our teaching philosophy, link the rationale for revisions to the principle of communication: you don't fully know what meaning you've created in your writing until you hear how it is interpreted by readers. **In your syllabus calendar, clearly identify dates for various stages that lead to revisions: first drafts, peer response, drafts returned with your comments, second drafts, graded drafts returned to students, etc.**

Late Work/Missed Work

You should consider carefully what you will do with late work: Will late work be accepted? Will late homework be treated differently than late papers? Here is how the policy might sound for late informal assignments:

> *Assignments will be of two types: homework/in-class work and formal papers. Because homework assignments are designed to prepare you for class discussions, as well as the larger task of writing formal papers, I encourage you to stay on top of things. For this reason,* ***no late homework assignments will be accepted.***

This policy might be different in the case of illness or emergency. Ideally, the learning value is not completely lost if done after-the-fact.

Rationale for late submissions of formal assignments might be different:

> ***Please turn in formal papers on time.*** *Because all formal assignments go through peer feedback and self-assessments – and that involves your working with your classmates – you have to be on time with your work. As a result, late papers will be accepted, but at a cost to your grade. For each day your paper is late its grade will be lowered. For example, if you turn in an A paper one day late, it will receive a grade of A-, two days late and it will get a B+. If you are having trouble, SEE ME!*

It is also useful to state *your* obligations to the students – to return formal papers within one week of receiving them or before students have to turn in another draft, whichever comes first.

It is helpful to supplement late policies with an invitation to students to come and talk to you *if* and *when* they need an extension.

Attendance and/or Participation

While attendance policies are important in order to maintain boundaries, they should not be used in a way that undermines learning and teaching objectives. For example, assigning a 0 for attendance/participation for X number of missed classes might result in the student's withdrawing from participating in classes he/she attends after such penalties are enforced. Instead of stressing how participation/attendance points can be *lost*, stress how they can be *gained*. Consider positive incentives in place of negative incentives.

For example, tie attendance to meaningful participation (peer feedback, writing portions of an essay in class, informal writing, presenting questions on reading, getting feedback on ideas, etc.). These are all ways that students can have a meaningful role in the course and help shape and own their learning. If all these things are happening, then a penalty for lack of attendance is no longer necessary.

If you are doing a lot of teaching and modeling in class, students who miss these

activities will not be able to demonstrate proficiency in the skills those activities model. Thus, missed classes will be reflected in the grade the student receives for individual assignments and for the course in general.

Policies that replace solving an attendance problem with negative consequences ultimately undermine teaching and learning. When students start missing class, it might be a moment for the instructor to ask why this is happening. (Does the class respond to this student's needs? Is there something going on in the student's life that prevents him/her from coming to class?)

Finally, policies that fail students because they have missed too many classes can come in direct conflict with the College grading policies and should not be included on syllabi. If, for example, a student is missing for the last half of the course, has not turned in a final paper, or has a pending plagiarism case, then the College requires that we assign the grade of "N."

Grading Policy

CWP Grading Scale

For the sake of consistency across sections and to help instructors develop grading scales, we have both a college scale and a Writing Program scale. Please use one of these scales when calculating grades. **Please also be sure that your grading scale and grading procedure are transparent and explained on your syllabus.** Students should be able to see grading percentages and grading scales.

For those who assign only letter grades and need to calculate grades, you may use either the grading scale established by the College or the 1-100 scale established by the Writing Program. The College scale may be found on the Registrar's web site: http://www.rochester.edu/registrar/gradescheme.html.

For those who prefer a 1-100 scale, the College Writing Program has established the following scale:

95 - 100 = A
90 - 94 = A-
87 - 89 = B+
83 - 86 = B
80 - 82 = B-
77 - 79 = C+
73 - 76 = C
70 - 72 = C-
67 - 69 = D+
63 - 66 = D
60 - 62 = D-
Below 60 = E

Exit Criteria

Students who have met the primary writing requirement have demonstrated proficiency in the following areas; these might also help guide grading criteria for formal assignments.

(I) Essay Features

The essay includes

- a clear question or problem,
- a clear thesis,
- successful organization, including an effective introduction and conclusion, well- structured paragraphs, topic clarity, logical flow, transitions within and between paragraphs,
- a balance of summary and critical analysis, and
- appropriate attribution and citation of source material.

(II) Strength of Argument

The essay

- identifies an interesting question or problem,
- engages a debatable thesis,
- evaluates sources and supports an argument with appropriate evidence,
- engages sources in a dialogue and differentiates between the writer's and sources' ideas,
- demonstrates awareness of other perspectives and engages those perspectives, while ensuring the writer's perspective guides the text,
- uses paragraphs to advance the argument (as opposed to reiterating ideas).

(III) Language Use

The essay uses

- standard American edited English appropriate to the genre of academic writing,
- variation of sentence structure and length, appropriate word choice, and/or appropriate tone,
- precise and concise language,
- engaging language to maintain the reader's interest.

(IV) Critical Awareness of One's Own Writing

- The student demonstrates awareness of his/her strengths and weaknesses as a writer.
- The student articulates and provides a rationale for writing choices and/or revision.

Returning Final Papers

Everyone should make a reasonable effort to return final papers with comments to students. This final work should not be left for them in any public area, as doing so violates students' right to have information about their academic performance kept confidential. Returning work confidentially can be especially challenging after classes end, so it is usually easiest to determine and explain procedures for paper returns before the end of the semester. Examples of effective and confidential methods of return include:

- Returning the paper and comments electronically via e-mail, Blackboard, Google Docs, or a similar application.
- Arranging times when the student can come to your office to pick up his/her work. These times might include next semester's office hours for students who plan to leave shortly after classes end and don't expect to be going home.
- Mailing work to the student's CPU box. If you choose this method, ask students to write their CPU box number at the top of their work.
- Mailing work to the student's off-campus address. In this case, you might ask the student to attach a self-addressed-stamped-envelope to the final paper or portfolio.

If you have other plans for returning work after the semester ends, please be sure that your actions do not violate students' privacy rights. If in doubt, please check with the Director, Associate Director, or Instructor Training Coordinator of the College Writing Program.

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6

Teaching Writing Across the Disciplines

Faculty Perspectives on "Good Writing": Professors Dale McAdam, Jeffrey Tucker, and Randall Curren.

Faculty members from various disciplines have contributed the following statements on what they consider "good writing." They hope that writing instructors will share these statements with their WRT 105/E students.

Dale McAdam
Professor Emeritus
Department of Psychology

Good writing in psychology is well organized and uses plain language to be direct and precise. Write exactly what you intend. Vigorously weed out ambiguous or obfuscating phrases. Get help with this; we are too intimate with our writing to make these judgments; we know exactly what we mean but others are not privy to our inner understandings. Have your work read closely by someone you can trust. Never pass up an opportunity to have your teacher comment on a draft.

Good thinking should precede writing but productive springs of thought are frequently discovered during writing. In either case, edit scrupulously and coldly. Consider nothing sacred in any draft but the final one. Know well the goal of your writing, and use that knowledge to trim away tangents and nurture purpose.

Good writing accommodates its audiences. In college, your first audience is the person marking your paper and the most important accommodation is to fit your writing to the assignment. Papers are assigned in courses and the course content and delivery provide major clues. If you find the assignment to be vague, ask the teacher whether your idea of what to do is a right approach or one that could be significantly improved. Verify that you are taking a productive approach. A second important accommodation involves the use of conceptual terms that are

conveniences for psychologist readers but jargon for non-psychologists; know for whom you are expected to be writing.

You will read psychology that is poorly written by the standards set in college writing courses. Writing in scholarly journals is constrained by requirements for brevity and by formal rules about organization and style. The rule, Abbreviate Frequently Used Terms (AFUT), e.g., PA for psychoanalysis, nAch for need for achievement, AF for anal fixation, and FAP for fixed action pattern, can lead to sentences that are remarkably ugly: "PA holds that nAch is a FAP in individuals with AF." Know this sort of writing for what it is and whom it serves. Commit it only when necessary.

Write not just to get it written, write to get it right and to become proud of your words.

♦ ♦ ♦

Jeffrey Tucker
Associate Professor
Department of English

Good writing begins with an understanding of writing itself, the role of the writer, and one's approach to each writing project. Great writers are often described as "talented," but I have always seen writing, creative or expository, as a practice; that is to say, one's writing skills improve with each effort. Good writing gets better the more you do it. But all writers, regardless of their level of experience, need to sustain a kind of confidence in the validity of their ideas. Novice writers sometimes get caught up in comparing themselves unfavorably to current or historical literary stalwarts. I was taught that the moment one puts pen to paper or sweeps an eye over text – reading and writing sharing a certain reciprocity – one enters a writing community; that is, one joins a group of people open to new or different ideas through reading and sharing responses to those ideas in writing. The borders of such a community are permeable, expandable, and encompass a vast and diverse group of literate people, all of whom have valid ideas, though some may be articulated more convincingly than others. Concomitant with the entitlement that comes with recognizing oneself as a member of a community of writers is the writer's investment in the paper that he or she is writing. A writer has to care about their topic or the craft of writing (or both), to be sufficiently intellectually or even emotionally engaged with them. Simply put, if a paper doesn't matter to the writer, it will not matter to the reader. Instead of simply going through the motions, writing students should see each writing project as an opportunity to, literally – and figuratively – speaking, make a statement.

One's approach to writing and being a writer can have a direct shaping influence on what actually appears on the page. For example, just as one's improvement as a writer is the result of an ongoing process, a good paper is the result of a writing process that includes distinct, if sometimes overlapping, stages: brainstorming, composition, revision, and editing. As with one's growth as a writer, the writing process is, theoretically, endless. It is said that good writing is never "finished," only "abandoned;" that is to say, it often takes multiple drafts before arriving at a

fully satisfying version, which can always be improved upon in some way. Moreover, the amount of attention paid to details, from proofreading to formatting, often speaks volumes about how much a paper matters to the writer. It is incumbent upon the writer to make it possible to share their investment in their paper with the reader by explaining why the paper's topic, and/or the writer's position on an issue, matters. Writers must continually ask, "What's at stake?" and answer that question for themselves and for their readers. For example: What is the significance of arguing for one particular interpretation of a short story over another? What are the ramifications for how the author, the story, its topics, or literature in general are understood? Even when the answers to such questions appear evident, they must be stated explicitly. The writer's investment must be focused, however, and articulated in the form of a thesis statement or general assertion; good writing usually makes a good point, one that is supported or developed by subordinate points and by examples. And as with a paper's significance, its thesis must be explicit, no matter how evident it may appear to the writer.

Good writing, i.e. writing that communicates ideas effectively, is as vital a tool as ever. This is especially true in a university setting, where diverse cultural, philosophical, and political positions encounter each other. As members of a university community, which is a reflection of our national and world communities, it is important for us to respect such differences and to transcend them by sharing our ideas and opinions clearly and accurately, by using skills honed through our participation as members of a community of writers.

♦ ♦ ♦

Randall Curren
Associate Professor and Chair
Department of Philosophy

You will probably never succeed in thinking through a philosophical problem, or any difficult problem, in your head or in conversation as well as you could on paper, so use writing (for yourself, not for your audience) as a tool that enables you to think things through more clearly and cogently. This means, in part, that you should not think of writing as simply the "expression of ideas." It is much more than that.

But distinguish the writing through which you figure things out from the writing through which you present what you have figured out, and be kind to your readers.

Make your writing as clear and precise as you can when you are engaged in "written argument." Vagueness can easily mask sloppy thinking, and delude both writer and reader into thinking that what is confused is compelling. More than this, leave nothing unsaid. Making fully explicit what is left unsaid in everyday reasoning is half the work of analysis. "Making it explicit" means, among other things, that you should examine any temptation you have to use trendy or theory-laden ways of speaking and writing, and think carefully about the literal meaning of every word you use.

Do not be concerned in your writing with appearing to be "deep" or learned, and avoid unintelligible usage, syntax, and jargon. Appearing to be deep, though it will fool some people, is no substitute for figuring out what needs to be figured out. Strive instead to make the truth plain for all to see. It is a much greater accomplishment to succeed in that way, and far more beautiful to make what is inherently difficult and deep intelligible, than to make what is shallow appear deep and difficult.

♦ ♦ ♦

7

Teaching with Technology

The Computer Classroom; Course Management Software; Educational Technology Center (Ed Tech); Using and Managing Technology; Instructor Perspectives.

With the advent of digital technologies such as Youtube, Facebook, and texting, many people fear that younger generations are less capable of reading, writing, and thinking critically; they fear that attention spans are shorter, no one reads anymore, and the English language itself is going down the drain. As *Wired* columnist Clive Thompson reports, however, studies are beginning to show that young people are actually reading and writing *more* than previous generations. Actively engaged in "life writing," young people primarily socialize online – *in writing* – and are "remarkably adept at what rhetoricians call *kairos*—assessing their audience and adapting their tone and technique to best get their point across." Students, therefore, are entering our classrooms already aware of the impact of audience on their writing choices; it is our responsibility to help our students apply that understanding to argumentative writing in an academic context. Digital tools can help us do that by facilitating open communication, creating multiple communities of readers and writers, and encouraging active learning and student-centered teaching.

The university offers a variety of technological resources and support for the teaching of writing, from computer classrooms to online course management systems to electronic reserves at the library. In this chapter, you'll find guidance about incorporating technology into the teaching of writing, tips about how to manage technology in the classroom, and testimonies from writing instructors on their experiences using online course tools.

The Computer Classroom

The university has a number of computer labs available for classes. Teaching in a computer lab facilitates in-class writing exercises, peer response sessions, and writing workshops. Labs designed for writing courses are equipped with 15 or more computers and an instructor's computer (with Microsoft Office and Internet access), a printer, a projector, and in some cases, a seminar table. If your class does not regularly meet in a computer classroom, you can reserve the College Writing Program lab (RR 304) for individual class sessions, such as a writing workshop or peer feedback. Additionally, many classrooms which are not computer labs are outfitted with a control panel and projector. This allows instructors to hook up a laptop, enabling him/her to share handouts, exercises, or writing samples; play audio or visual clips; or demonstrate research strategies. If you do not normally meet in a computer classroom, you can schedule individual class sessions in RR 304 by contacting the main office of the Writing Program at x3-3584 You can also reserve a computer lab elsewhere on campus through the ITS website: http://www.rochester.edu/it/cts/. In addition, the majority of incoming students own laptops, and many classrooms have wireless access to the network, so you may be able to create a computer classroom in your assigned room simply by asked students to bring laptops to class on a particular day.

Course Management Software: Blackboard

Blackboard, the course management system used by the University of Rochester, is an application that runs on a web server to create a consistent and integrated interface to online course information. Such course management systems, or virtual leaning environments (VLEs), provide tools for communication, enable instructors to upload course content, allow student access to e-reserves, facilitate peer feedback, and provide means for collecting and assessing written assignments, in addition to calculating course grades. Features of the most recent version of Blackboard include student journals, discussion boards, chatting, course blogs, and wikis. Your course will automatically be created in Blackboard, and through your course Blackboard site, the River Campus library, which hosts e-reserves, will provide access to your course's e-reserves.

During the pedagogy course, new CWP instructors will use Blackboard as both students and instructors of their own courses. By the end of pedagogy, every instructor will have started building their own course in Blackboard, and will have practiced creating, submitting, and grading assignments; using the discussion board and course blog; and organizing the content (including the syllabus, handouts, and paper prompts) for their own classes.

Educational Technology Center

The Educational Technology Center (Ed Tech) provides a variety of technology resources and support for Writing Program instructors. The staff can help instructors create course websites and online course materials, manage Blackboard courses, and

implement multimedia projects. Ed Tech also offers consulting and training for tasks such as text and graphics scanning and editing, multimedia authoring, sound and video editing, and web page design.

The Educational Technology Center is located in Rush Rhees Library G-138 and is open Monday through Friday 9am-5pm. The Ed Tech Center also helps support the public multimedia workstations located in the IT Center. An Ed Tech trained multimedia specialist is on duty in the IT Center during specified hours to answer multimedia questions and assist patrons.
For appointments, queries, and comments, please contact:

Lisa Brown, Manager
275-9162
lisa.brown@rochester.edu
http://www.rochester.edu/IT/edtech/

Using and Managing Technology

Using Technology in the Classroom

Using digital technology in your classroom can create excellent learning opportunities for your students. The goal of WRT 105 is to teach students the writing principles, strategies, and skills they will need to be successful writers at the University in a variety of contexts. Using technology effectively can help increase the transfer of skills from our classrooms into other academic contexts, where students will most certainly have their laptops.

Here are some of the ways you might consider integrating technology into your pedagogical practice.

- Have students submit work electronically. This could be done either through Blackboard or email. Not only does this reduce paper waste and save students the cost of printing, but it often makes responding to student work easier and faster. Even if you are not comfortable using Blackboard to assess and calculate grades, you can still use it as a homework "dropbox" to collect electronic submissions. With formal paper assignments, electronic submission makes it much easier to comment on student work, through the comment feature, for example. It also generates a record of student work; it is sometimes very useful to refer to previous drafts when grading. It's also useful to have a record of work when writing a letter of recommendation for former students. And it can facilitate practicum and mentor meetings, when new instructors are asked to share student papers and instructor comments.

- Present handouts via a projector. Projecting handouts instead of printing and copying can greatly reduce waste.

- Become the scribe for your class: take notes in a Word document on the projector during discussions and highlight questions that might lead to further

discussion and paper topics. Post notes on a Blackboard "NOTES" page so that students can build on past discussions in their future work. This kind of collaborative authorship often encourages student participation (since they are producing a tangible document together). It also allows students to think about and respond to a point made earlier in the discussion (which is difficult to do in typical verbal discussions), and creates a record of the class discussion which you can then upload to Blackboard.

- Experiment with chat discussions. Use the chatting feature in Blackboard to host class discussions. Online discussions can often develop several lines of thinking at once, unlike verbal discussion, which are often linear and not as conducive to potentially useful tangents and interventions.

- Integrate Powerpoint presentations. This is a great way to present material and provide overviews of key concepts and writing principles. They can also be added to Blackboard.

- Use computers/laptops for in-class writing. When students are able to type, they are able to produce much more writing in a shorter period of time. Of course, there are times when writing by hand would be advantageous – as when using a visual organizational method, for example.

- Use computers/laptops for peer response. When students are able to type their responses, they are often able to produce more (and more effective) feedback. Another advantage to electronic peer fedback is that you and the writer can receive the feedback simultaneously. Instructors often collect and assess peer responses; when using hard copies, the instructor might collect feedback, but the writer has to wait. With electronic feedback, everyone can receive a copy simultaneously. This also generates a record of feedback for everyone involved. Feedback can be shared via email or via Blackboard. For example, you might create feedback groups in Blackboard; each group gets its own discussion board and file sharing.

- Try using a class blog. Informally, a class blog is a great way for students to share links, articles, videos, or pictures that they might come across outside of class. More formally, a blog might provide further opportunities for discussion and debate, by, for example, assigning students to post and comment on other posts. (This works well for a discussion board as well). For some students, it might be easier to participate via a blog rather than through class discussions.

- Introduce students to research management software. Programs like RefWorks Endnote help students manage the research process; students can collect and organize sources, import citations into their papers, and create bibliographies in a variety of formats. This is a great activity for a session with your research librarian. As WRT 105 is the first time many students are conducting university-level research, we have a wonderful opportunity to introduce them to the tools that facilitate advanced research.

Managing Technology in the Classroom

Managing technology in the classroom is extremely important, as it is easy for students to get distracted by email, Facebook, chatting, texting, etc. Rather than avoid technology altogether, however, actively manage student use of computers, laptops, and phones to create a relevant and dynamic classroom. Also keep in mind that some students, because of certain conditions or simple preferences, might choose to use laptops for note taking.

Here are some tips about technology management:

- Discuss technology usage, presence, and participation. This can be a great opportunity to talk more generally about meaningful communication, listening skills, and active participation.

- Discuss course policies about computers, laptops, and phones. Many instructors have found it helpful to include policies about technology, especially phones and laptops, in their syllabi. Such a policy might welcome laptops, but reserve the right to discontinue that privilege if distracting behavior becomes a problem. Or, you might request that phones be turned off during class; in the event that an emergency requires the phone be kept on, students should speak with you beforehand.

- Limit laptop use. Some instructors welcome laptops only during specific times, such as in-class writing activities or peer feedback. During other kinds of class work, such as discussions, laptops are closed.

- Be aware of compatibility issues. If you have specific requirements about what file formats students should use, consider adding this to your syllabus or specific paper prompts.

♦ ♦ ♦

Brian O'Sullivan
Former Associate Director
College Writing Program

Often, writing instructors are first tempted by the opportunities a computer classroom offers for more "hands-on" teaching. Once they're actually teaching in such a classroom, however, the same teachers often become even more excited by their students' "hands-on" writing experience. Programs like PowerPoint can bring a compelling visual element to lectures, but they can also enhance student presentations. Internet access can allow instructors to direct their students to multimedia examples of whatever the class is discussing, but the web can also allow students to do research on the spot. Having students draft and revise in class makes it possible to address students' questions and concerns as they write, but it also allows students to spend more class time working independently on their own projects. Printing in-class writings or sending them to a discussion group allows teachers to give instant feedback, but, more importantly, it also helps students share

their work and exchange critiques with one another. Computer classrooms can be pleasantly noisy places.

At first, all of this can be strange for students for whom writing has normally meant a solitary confrontation with the blinking cursor on a blank screen. It's these students, however, for whom the computer classroom may ultimately do the most good; once they've participated in the excitement of writers working together, they may find it easier to see writing as a social process. At the same time, instructors may need to remind students that principles of textual ownership and intellectual honesty still apply; it may, for example, be tempting for a peer response partner to take a partner's keyboard and "show 'em how its' done."

There are other potential pitfalls in the computer classroom. Some students find the computer classroom distracting; the computers may block their lines of vision, and they may find e-mail and internet access tempting. It's important to direct students away from the computers when they're not in use; this is most easily done when the computers line the walls of the room and a seminar table occupies the center, as in the IT PC lab (G108A). Importantly, the IT labs also offer enough elbow room for students to open their texts and even to push the keyboard aside and do some writing by hand; there are, after all, students for whom writing with pen and paper is still the easiest, most "natural" way to write, especially early in the writing process. With flexibility and forethought on the part of the instructor, computer labs can accommodate many styles of working and learning.

♦ ♦ ♦

Pamela Bedore
Former Writing Center Coordinator

The classroom of one of the best teachers I know was recently observed as part of a program evaluation, and this teacher was somewhat miffed to read the observer's notes about a workshop in which students processed materials they had read through discussion and concrete applications. The notes read simply: "not much teaching going on, but the students seemed to somehow be learning". In a lot of ways, I think this sort of comment, no matter the spirit in which it is made, is a tremendous compliment to the teacher who has set the stage for "students somehow learning". It is, after all, much more important that our students learn than that we teach. To me, it is the ways in which students can actively drive their own learning that comprises the greatest advantage of teaching in a computer classroom.

I've now taught five writing courses fully in the PC lab of the IT center, and two business writing modules partly in the Simon School Computer Center. The very fact that I continue to choose computer classrooms for my teaching proves my commitment to this venue as a productive learning space for students.

Learning in a computer classroom allows my students to write in a realistic way during classtime when I can observe their process and work one-on-one with them to develop individual strategies for more effective and efficient writing at any point

along the process. It's easy to work through in-class writing exercises–especially in topics like free-writing, reorganizing and revising–with the computers available, since students can employ useful word-processing tools like cut-and-paste or bulleted lists as they develop more productive writing strategies. The computer classroom is also particularly conducive to students sharing their work, either in peer response sessions or in collaborative writing sessions, since making copies or e-mailing work is easily accomplished.

There are also excellent audio-visual options for instructor and student presentations, with PowerPoint becoming an increasingly popular and effective presentation tool. It's also nice when the class gets stuck on a detail–what *is* the population of Indonesia? –to be able to quickly look up relevant facts or to pull up any part of your class web page in an instant.

There are disadvantages, of course. Sometimes the transition from discussions around the seminar table to in-class writing at the computers is somewhat chaotic; also, it's a significantly less comfortable seminar table than those you'll find in most classrooms. Sometimes students are chatting or checking their e-mail while I'm showing them something on the big screen; while this indicates to me that I'm not being interesting enough, it can also be interpreted as a result of the proximity of a lot of attractive stimuli. And, yes, of course, there are occasionally technical problems, with crashing computers, problematic printing, etc. The IT Center people are really good, though, and getting students in the very good habit of saving their work often averts most disasters.

I must admit that sometimes during writing workshops in the computer classroom I do feel mildly superfluous–only briefly, to be sure–and I find myself checking my e-mail or sneaking a quick game of free cell. But it's at those moments that I look around and see my students doing their best work, their most productive collaboration, their most relevant learning, and the reason I hang back is that I don't want to interrupt their flow.

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8

Working with the Library

The Role of the Library in WRT 105/E; Library Research Sessions; Planning a Successful Library Session; Getting Materials On Reserve; Library Resources in Blackboard; Myths About Library Research; Working With Students Via Email; Library Contacts.

At the University of Rochester, the library plays an unprecedented educational role in providing resources and research support for Writing Program instructors. The library staff assists instructors with the research component of WRT 105/E, providing customized research sessions for specific courses, as well as research assistance for individual students. In addition, the library manages electronic reserves for all WRT 105/E courses.

The librarians who work with WRT 105/E courses have provided the following information regarding the services and support they offer, including the role of library research in writing courses, how to plan successful library sessions for your courses, how to put course materials on reserve, myths about library research, and more.

Library Research Sessions

Shirley Ricker, Coordinator of Library Research for WRT 105/E

Our main goal for every library research session is to let students know we're available to help them with research at any step in the process. Beyond that we want them to discover how rewarding it can be to seek ideas and debate facts and hypotheses, and find comfort and inspiration from this library's rich collection. It is their library and we are here to help them navigate it. As basic as this seems many new researchers don't know whom to ask or where to go for help. Amy Fenstermaker's informal survey of her students led her to discover " ...my students didn't realize they could ask the librarians for help, or that the librarians would be so helpful (even though I told them this repeatedly); they didn't know which databases to use; they didn't know there would be so much information out there, or how to narrow their search once they discovered this; they didn't know where to go once they got a call number, or what to do if our library didn't have a particular

source." There are many more examples of WRT 105/E students who are very baffled about how to go about finding the materials they need for their argument papers.

We've found that the most effective way to make students into more confident and skillful researchers is to give them guidance while they actually do research. To this end we want to work closely with you to design a research component that best fits the needs of your students. This component could be one session or several. It's customized for the theme of your class and your students' paper topics. It may be all hands-on or may involve the demonstration of pertinent resources or a visit to a special library. The most requested element of our sessions is how to find journal articles. We'll need to look at your syllabus and your research assignment. Knowing at what stage your students are in the process of developing their argument is absolutely crucial to a successful session. Do they have topics and if so what are they? If they don't have their own topics what would make a good hands-on exercise in the research session? We've found that students learn the most and enjoy the session the most when they actually have to find published materials on a topic they've chosen and can get immediate help with problems they have. They get the least out of sessions that present general library skills and sessions in which they can catch a little shut-eye while the librarian works through a hypothetical topic.

Planning a Successful Library Session

Kathy McGowan, Education Librarian, and Ellen Cronk, Psychology Librarian

For a successful library session, we need to have an idea of what your class is about and which paper assignments require library research. It is also extremely helpful to know in advance the topics students have chosen, no matter how tentative and preliminary, for the most meaningful use of class time. And, of course, we really appreciate some lead time—a week if possible—to help us find the most appropriate resources to highlight.

We encourage you to raise points and ask questions during the session. For example, it's helpful if you relate something the librarian is talking about to something that's been discussed in class. Just chime in. If you actively participate it encourages the students to do that too.

Getting Materials on Reserve

Renee Morsch, Reserve Coordinator
Amy Lunn, Reserve Assistant
Vera Wasnock, Reserve Assistant

Within Blackboard, Library reserve staff offer faculty electronic reserves through the syllabus, a list, or any combination of the two. You can also request books and films to be placed on reserve as well. When placing materials on reserve, be sure to consult the University of Rochester's copyright and fair use policies, available via the library's website: http://www.library.rochester.edu/copyright/

To Place Materials on Reserve in Rush Rhees Library

To place materials on reserve in Rush Rhees library, submit library books and /or personal copies at the Rush Rhees Circulation desk. Alternatively, you can also fill out the "Place an Item on Course Reserve" form on the library website or the paper form available at the circulation desk. Reserve staff will retrieve books. At the end of the semester, personal copies are returned to the professor's department. You can also find this information on the library website:
http://www.library.rochester.edu/rhees/reserves/faculty

To Place Course Materials in Blackboard

There are many ways to submit materials for inclusion in Blackboard. You can also find this information on the library website:
http://www.library.rochester.edu/rhees/reserves/faculty

- Submit readings as photocopies, in electronic format (pdf, word) or e-journal articles.
- Submit photocopies on 81/2 x 11 paper to the circulation desk. Include full source and copyright citation.
- Submit materials in electronic format to RLReserves@library.rochester.edu. Include full source and copyright citation.
- Requests for E-journal articles need to include complete citation. If available, URL and/or database are helpful.
- To link to e-readings through the course syllabus, submit an electronic version to RRLReserves@library.rochester.edu. Otherwise, readings will be available as a list.

To Request Purchase of Materials for Reserve

You can also request the library to purchase materials for your class. Notify the reserve staff, your Subject Librarian, or complete the online "Recommend a Purchase" form. Be sure to include your course number and semester.

Streamed Media

The Multimedia Center and the Art/Music Library will digitize and convert audio files and videotapes to streamed media files for access through Blackboard. Please specify the date needed and which items are needed first. Repeated use of copyright protected material may require permission from the publisher or distributor.

Requirements for conversion to streamed audio or video:

- Materials must meet the fair use guidelines; feature films cannot be streamed.
- Videos can be submitted to the Multimedia Center in digital (.avi, .mov), VHS, or MiniDV format.
- Sound recordings can be submitted to the Art/Music Library in digital (.mp3, .wav), compact disc, cassette or LP format.

Course Reserves in the Multimedia Center

To request an item from the Multimedia Center be placed on reserve for your course, submit the "Place an Item on Course Reserves" form at this link: http://www.lib.rochester.edu/index.cfm?PAGE=415

Classroom Screenings

For an occasional screening: Contact Lisa Wright lwright@library.rochester.edu to make arrangements.

You can also reserve Gleason Theater. Send your requests to GleasonTheater@library.rochester.edu

Tell us your name, the name of the hall or group if this is a screening for a student group, organization, or a hall program. You will be notified by email if your reservation is accepted. Reservations are limited to film and visual-presentation based programs.

For screenings arranged through the Registrar: Please provide the Multimedia Center with your screening schedule prior to the beginning of the semester to allow for film purchases, scheduling and student staffing considerations.

Library Resources in Blackboard

Stephanie Frontz, Art Librarian

Librarians can provide links to library resources specifically related to your class by creating a Course Resources/Reserves [in your course's Blackboard site]. This page makes it easier for students to find the databases, books, periodicals, and websites after they've been presented in a library session. A student in my library session was happy to see a link to the electronic version of *Age of Innocence*, which she owned in print. She was able to do a word search of the electronic version and analyze the text in greater detail than she was able to do using the print version. She got specific passages that she could compare with the film version. Her comment to me was "I'm so glad you put that link to the electronic version of the *Age of Innocence* there. It really helped me in my research!"

However not only the students but also the writing instructors have found Course Resources pages helpful in working one-on-one with students. We definitely encourage instructors to have materials added to or deleted from the pages by asking their session's librarian. It's very easy for us to modify and add to the resources.

The course page provides another function in addition to being a customizable guide to resources and tips for class assignments. It is also an effective communication tool because the email link to the subject librarian is so prominently placed.

Myths About Library Research

Margaret Becket, American History Librarian, and Ann Marshall, Political Science Librarian

First-year students can be over-confident, or over-apprehensive (or both at the same time) about their research skills. Adding to the confusion and anxiety are favorite library myths, such as:

- *I can skip this library workshop tomorrow—I learned how to use a library in high school.*
- *I can't possibly use a library with 3 million books to do research. I'll stick to what I know—Google.*
- *Everything ever published in a book or magazine also exists in full text somewhere on the Internet.*
- *This Library must own everything that's listed on the MLA (or other citation databases). Otherwise why would they have MLA on their Web pages?*
- *The best way to find out if the Library owns an article is to look for the author's name in Voyager.*
- *No, that's wrong. You have to use that other site—not Voyager. It's the site that lists all the articles ever published.*

The librarian assigned to your class will work with you in advance to help de-bunk some of these myths. Together you can choose the article databases best suited for your research assignment, and decide which points need the most emphasis in teaching databases, Voyager, Internet sources, specialized reference books, or other sources.

Here are some more myths:

- *You have to fumble in the dark to find books in the stacks because the Library is too poor to afford enough lights.*
- *Students looking for books in Rush Rhees stacks are often robbed or attacked by strangers lurking in the shadows.*

- *The Library doesn't keep any old magazines. When you go up to the Periodical Reading Room, there's never anything older than about a year.*

Often the library session will include a "find it on the shelves" exercise to help students feel more confident about negotiating the stacks. For new college students familiar with high school libraries of one or two rooms, fifteen floors of stacks (and complicated Library of Congress call numbers) can seem intimidating. Having something "real" to find can build confidence. It can also clear up confusion about lights, oversize books, new journals, old journals, online full-text articles, "paper-only" articles, journals and newspapers on microfilm, and how to find the article inside the right volume of a bound journal.

Here's another:

- *All primary sources are in the Rare Books Department. All the secondary sources are in the stacks. The "primary" sources are called that because they're the most important ones.*

Don't assume that your students understand the terminology of academic research! Terms that instructors may take for granted (peer feedback process, inter-library loan, primary/secondary sources, annotated bibliography, citation, etc.) often need to be explained to new college students. Librarians are more than willing to demonstrate the meaning and importance of these terms for both the physical and online aspects of the library.

And a few more:

- *In my paper, I want to prove X and so I'm only looking for sources that support that argument.*

- *I want to write a paper on the Civil War. I chose a broad topic so I could be sure the Library would have enough books on it.*

Even after the library session is over, most of your students will still need guidance in putting to work what they've learned, and understanding the purpose and process of researching a topic. Often at the Reference Desk we work with students who are struggling with topics that are too broad, or ignoring perspectives that might help them build a cogent argument. Good communication between you the instructor, and the librarian who worked with you, can help enormously here. Sometimes we'll refer a student back to you for more shaping of the topic or the argument. At the same time, you should feel free to encourage your students to meet with "their" librarian for help with searching techniques and finding appropriate sources. As we tell them in the classroom, we're happy to meet with students at our Reference Desk, or make individual appointments with them, or respond to their questions at our email addresses. When the instructor reinforces that message, students often act on it.

Working With the Students Via Email

Pat Sulouff, Physics, Optics, Astronomy Librarian

We know that undergraduates are often hesitant to approach the reference desk to ask questions. Email allows a certain degree of anonymity and also affords a more satisfactory interaction between the students and the librarian. Students are comfortable emailing back and forth until they feel they are on the right track, and this also gives them a written record of the suggestions offered and their own responses to them.

Many students in Drew Abrams' class emailed me this fall for help. One afternoon as I sat in my office, the messages came in one by one. It was obvious that the instructor had suggested, within the hour, that his students email me for assistance. I found this interaction very satisfying because communication continued, sometimes via 5 or 6 messages, until the student was satisfied that success was possible. This would have been difficult to achieve in a reference desk transaction or even in the training room when we are offering hands-on help.

WRT 105/E LIBRARIANS:

WRT 105/E Library Contacts

A research librarian is assigned to each WRT 105/E course. For queries and comments about working with the library for your WRT 105/E class, please contact:

SHIRLEY RICKER

Coordinator, Library Research Sessions for WRT 105/E
Religion and Classics, Philosophy, and Linguistics Librarian
sricker@library.rochester.edu
275-9303

Margaret Becket
American History Librarian
mbecket@library.rochester.edu
275-9300

Suzanne Bell
Economics Librarian
sbell@library.rochester.edu
275-9317

Judi Briden
Brain and Cognitive Sciences Librarian
jbriden@library.rochester.edu
275-9299

Vicki Burns
Anthropology and Sociology Librarian
vburns@library.rochester.edu
275-9354

Ellen Cronk
French and Psychology Librarian
ecronk@library.rochester.edu
275-9296

Eileen Daly
Philosophy Librarian
edaly@library.rochester.edu
273-5360

Nora Dimmock
Multimedia Librarian
ndimmock@library.rochester.edu
273-5010

Stephanie Frontz
Art Librarian
sfrontz@library.rochester.edu
275-4476

Kathy McGowan
Education Librarian
kmcgowan@library.rochester.edu
275-9302

Alan Unsworth
World History Librarian
aunsworth@library.rochester.edu
275-9298

Kathy Wu
Government Information Librarian
kathyw@library.rochester.edu
273-5322

APPENDIX A:

WRITING PLACEMENT FORMS

Petition to Satisfy the Primary Writing Requirement with a Course Other Than WRT 105

Most students satisfy the Primary Writing Requirement by taking WRT 105, Reasoning and Writing in the College. If you believe you are already a proficient college-level writer and *you have not already attempted to take WRT 105*, you may petition to satisfy the writing requirement with a University of Rochester course other than WRT 105.

To apply, please complete and return this form to:

College Writing Program, Rush Rhees Library G-121, University of Rochester, College Writing Program, PO Box 270058, Rochester, NY 14627.

Along with this form, please submit:

a cover letter that assesses the strengths and weaknesses of your writing with reference to the criteria at http://writing.rochester.edu/courses/alternativecriteria.html,

copies of at least two research-based argumentative essays, with instructor comments in place if possible (please feel free to submit additional writing that you believe meets our criteria), and

the question or assignment sheet to which you responded (if possible).

You may submit writing samples from high school courses or previous college courses. To fulfill the Primary Writing Requirement in a timely manner, we strongly encourage you to petition **by the end of your first year of matriculation.** Students who petition later jeopardize their ability to complete academic program requirements on schedule.

Name_____**E-mail**_____

Home Address:_____

CPU Box: _____

Student ID #: _____ **U of R Class:** _____

Grade in Senior Year English Course _____

Scores: SAT Verbal _____ AP English Language _____

AP English Literature _____

Year of most recent course that required significant writing _____

Statement of Academic Honesty:

I certify that the paper(s) submitted with this application are entirely my own, and that all uses of others' work are clearly cited. I understand that if the readers of these papers suspect that I have submitted the work of other writers as my own, the Writing Program will refer my submission tothe Board on Academic Honesty.

Signed: _____ Date: _____

If you have any questions, please contact the College Writing Program at (585) 273-3584 or cwp@mail.rochester.edu.

5/21/2008

Petition to Satisfy the Primary Writing Requirement with Coursework from Another University

For Transfer Students Only

If you would like to petition to use coursework from another institution to satisfy the Primary Writing Requirement, please complete this form and send it to:

University of Rochester, College Writing Program, Rush Rhees G-121, PO Box 270058, Rochester, NY 14627.

You may petition *only once*, and we expect you to do so *by the end of your first semester*. Please note that receiving transfer *credits* for a writing course, without completing this petition, does *not* satisfy the Primary Writing Requirement. Your petition will be accepted or denied based on whether the course meets the criteria for equivalency to WRT 105. If the course does not meet the criteria for equivalency, we may request additional writing samples that demonstrate your competency in the requisite writing skills, as described at http://writing.rochester.edu

Note that you must have received a B or higher in a course that satisfies the writing requirement at your previous institution.

Course Information

College or university where course was taken_____

Course title and number _____

Semester/year course taken _____ Grade received _____

Please submit the following:

a cover letter that assesses the strengths and weaknesses of your writing with reference to the criteria at http://writing.rochester.edu

a course description and syllabus.

Name_____ Student ID #_____

Local Address _____

Local Phone _____E-mail _____

Semester and year matriculated at University of Rochester_____

U. of R. Class _____ Intended college major(s)? _____

Statement of Academic Honesty:

I certify that the paper(s) submitted with this application are entirely my own, and that all uses of others' work are clearly cited. I understand that if the readers of these papers suspect that I have submitted the work of other writers as my own, the Writing Program will refer my submission to the Board on Academic Honesty.

Signed: _____ Date : _____

If you have any questions, please contact the College Writing Program at (585) 273-3584 or

cwp@mail.rochester.edu.

8/27/09

APPENDIX B:

CWP FORMS AND HANDOUTS

Writing Program Class Observation Form

Name of Instructor:
Name of Evaluator:
Class Visited:
Date of Visit: Time of Class:

Learning goals for class (to be filled out by instructor):

Organization and clarity

1. Are instructor and students well prepared?
2. Does the instructor provide an overview at the beginning and/or end of the class (e.g., states class goals, agenda, etc.)?
3. Does the instructor distinguish between writing principles and writing strategies?
4. Are transitions from one topic to the next clear and logical?
5. Does instructor distinguish minor and major points and summarize main points?

Instructor-student, student-student interactions

1. In what ways are dialogue and questions encouraged?
2. How long does the instructor wait for students to respond to questions?
3. How does instructor respond to student suggestions or viewpoints contrary to his/her own?
4. How do students interact with one another (is there an ongoing dialogue among students)?

Presentation and enthusiasm

1. Does the instructor convey interest/enthusiasm for subject and teaching?
2. What kinds of teaching strategies does instructor use (e.g., informal writing, lecture, class discussions, visual aids, small group work)?

Student behavior

1. Attendance
2. Are students actively engaged in learning?
3. Do students demonstrate awareness of writing choices?

Writing and Argument

1. How is writing used in this session?
2. Describe the interaction between writing and reading:
3. What is the function of argument in this class?

Other Comments:

Contents of evaluation discussed with instructor [date]:

Instructor's Signature

Mentor's signature

Mid-Semester Course Evaluation

Mid-Semester Course Evaluation

1. How interested were you in taking this course at the beginning of the semester?

NOT AT ALL 1 2 3 4 5 VERY

2. Now that you are midway through the course, how would you rate your level of engagement?

LOW 1 2 3 4 5 HIGH

Please Explain:

3. Have you felt adequately challenged by this course? Why or why not?

4. How clear are instructions for:

Formal Papers

NOT AT ALL 1 2 3 4 5 VERY

Out-of-class Preparatory Assignments (i.e., response papers, self-assessments, etc.)

NOT AT ALL 1 2 3 4 5 VERY

In-Class Activities

NOT AT ALL 1 2 3 4 5 VERY

5. How well have you been provided with the information and support needed to develop the following writing skills?

	NOT AT ALL				VERY WELL
Reading/Viewing critically	1	2	3	4	5
Writing to explore ideas	1	2	3	4	5
Finding a topic	1	2	3	4	5
Formulating a thesis	1	2	3	4	5
Developing an interesting and debatable question	1	2	3	4	5
Using evidence and logical reasoning to support a thesis	1	2	3	4	5
Engaging counterarguments	1	2	3	4	5
Organizing ideas	1	2	3	4	5
Writing to Audience	1	2	3	4	5
Drafting	1	2	3	4	5
Revising	1	2	3	4	5
Conducting library research	1	2	3	4	5
Using sources effectively	1	2	3	4	5
Documenting sources effectively	1	2	3	4	5
Editing for correctness and style	1	2	3	4	5

6. How useful are the following in developing your writing?

	NOT AT ALL				VERY WELL
Peer Response	1	2	3	4	5
Assessing your own writing	1	2	3	4	5
Class discussions	1	2	3	4	5

7. Comment on the usefulness of the instructor's oral and written feedback on your writing.

8. List your favorite readings/viewings in the course. (e.g. short stories, novels, critical essays, movies, songs, video clips, artworks, photographs, etc.)

9. List your least favorite readings/viewings in the course. Explain.

10. Please rate your instructor from 1-5 on the following:

	NOT AT ALL				VERY WELL
approachable	1	2	3	4	5
clear	1	2	3	4	5
enthusiastic	1	2	3	4	5
invested in your learning	1	2	3	4	5
organized	1	2	3	4	5
prepared	1	2	3	4	5
respectful	1	2	3	4	5
knowledgeable about writing	1	2	3	4	5

10. What are the overall strengths of the course and/or instructor?

11. What are the overall weaknesses of the course and/or instructor?

12. What changes would you suggest for this course, including suggestions for the remainder of the semester?

End-of-Semester Course Evaluation

End-of-Semester Course Evaluation

COURSE EVALUATION COLLEGE WRITING PROGRAM

Name of Instructor _____ CRN _____ Semester: ___Fall ___Spring Year:_____

1. How interested were you in taking this course at the beginning of the semester?

NOT AT ALL 1 2 3 4 5 VERY

2. Now that you are at the end of the course, how would you rate your level of engagement?

LOW 1 2 3 4 5 HIGH
Please Explain:

3. Have you felt adequately challenged by this course? Why or why not?

4. How clear are instructions for:

Formal Papers

NOT AT ALL 1 2 3 4 5 VERY

Out-of-class Preparatory Assignments (i.e., response papers, self-assessments, etc.)

NOT AT ALL 1 2 3 4 5 VERY

In-Class Activities

NOT AT ALL 1 2 3 4 5 VERY

5. How well have you been provided with the information and support needed to develop the following writing skills?

	NOT AT ALL				VERY WELL
Reading/Viewing critically	1	2	3	4	5
Writing to explore ideas	1	2	3	4	5
Finding a topic	1	2	3	4	5
Developing an interesting and debatable question	1	2	3	4	5
Formulating a thesis	1	2	3	4	5
Using evidence and logical reasoning to support thesis	1	2	3	4	5
Engaging counterarguments	1	2	3	4	5
Organizing ideas	1	2	3	4	5
Writing to audience	1	2	3	4	5
Drafting	1	2	3	4	5
Revising	1	2	3	4	5
Conducting library research	1	2	3	4	5
Using sources effectively	1	2	3	4	5
Documenting sources effectively	1	2	3	4	5
Editing for correctness and style	1	2	3	4	5

6. How useful were the following in developing your writing?

	NOT AT ALL				VERY
Peer response	1	2	3	4	5
Assessing your own writing	1	2	3	4	5
Class discussions	1	2	3	4	5

7. Comment on the usefulness of the instructor's oral and written feedback on your writing.

8. List your favorite readings/viewings in the course (e.g. short stories, novels, critical essays, movies, songs, video clips, artworks, photographs, etc.)

9. List your least favorite readings/viewings in the course. Explain.

10. Please rate your instructor from 1-5 on the following:

	NOT AT ALL				VERY
approachable	1	2	3	4	5
clear	1	2	3	4	5
enthusiastic	1	2	3	4	5
invested in your learning	1	2	3	4	5
organized	1	2	3	4	5
prepared	1	2	3	4	5
respectful	1	2	3	4	5
knowledgeable about writing	1	2	3	4	5

11. What were the overall strengths of the course and/or instructor?

12. What were the overall weaknesses of the course and/or instructor?

13. What changes would you suggest for this course?

14. What overall rating would you give the course?
POOR 1 2 3 4 5 EXCELLENT

15. What overall rating would you give the instructor?
POOR 1 2 3 4 5 EXCELLENT

Selecting Readings for your WRT 105 Class

When selecting readings for your class, please keep in mind that the main teaching and learning goal of WRT 105 is to introduce students to writing across the disciplines at the college level rather than in-depth instruction in a particular topic or an historical period. Choose readings that help you meet these goals. Here are some suggestions that might help you do that.

1. Keep in mind 105 learning goals.

- The writing content/concepts should drive reading selections. Readings should provide models, and create opportunities for students to think about the writing concept under discussion. Think about the order in which you want to introduce various writing concepts and skills, and how your readings will help you teach these concepts. To help you think about writing topics that WRT 105 classes typically address, we invite you to look at our placement criteria and course evaluations.
- The writing assignments, which grow out of 105 learning goals, should drive reading selections (think about the skills your students will need to complete each assignment and what readings you need to help students learn and practice these skills).

2. Keep in mind yours and your students' interests.

Student and instructor interest should drive reading selection. Keep in mind that the majority of our students love and plan to major in the sciences and social sciences.

3. Keep in mind UR policies when deciding how much reading to assign

According to UR policies, every hour of class time requires 2 – 3 hours of homework. Homework includes reading, writing, viewing, and any other activities that instructors might require to be completed outside class (like peer feedback). Plan your reading assignments accordingly.

While these numbers are not set in stone, typically instructors find that a normal reading load includes about 20 – 30 pages of scholarly writing, or 50 – 80 pages of fiction reading per week. Aim for depth, not breadth (any audio-visual texts should also be counted as part of the reading load).

Remember that the majority of that homework time should be directed toward learning about writing. Also remember that students take longer to read a scholarly article than we do.

4. Keep in mind students' skill levels.

Most of your students are freshmen who have never read a scholarly article; don't dumb it down, but be sure readings are accessible (they use relatively simple and straightforward language, avoid too much discipline-specific jargon, etc.) and leave space for students to enter the scholarly dialogue with their own ideas and responses.

5. Strive for balance between content and writing.

The articles must weave content together in a way that provides enough information for students to develop thoughtful arguments (it's hard to think deeply with insufficient

knowledge), yet not get entangled in a topic that requires too much background to be understood by students. Think about selecting readings on the subjects that will make students excited about the topic and allow them to sample scholarship on the topic, but do not think that you are responsible for covering every aspect of it (if students do get interested in exploring the subject of your class further, they might take one of the courses offered in your department).

Select readings that help you illustrate the idea and principles you are trying to teach (often such readings may include articles that argue with each other in their interpretation of evidence, articles that offer an unconventional approach to the topic, provide a controversial idea about the topic, or simply are well-written examples of academic writing, etc.)

6. Consider using other media

Consider supplementing your reading assignment with other media (images, films, music) when appropriate. Students react very well to this change in class dynamics and homework assignments. Do remember, however, to introduce students to media-specific ways of reading since they may be even less used to critically engaging non-textual materials than they are textual materials.

Some common pitfalls

Problem: Readings lack variety and essentially prompt students to come up with the same type of thematic interpretation/thesis for each paper.

Often instructors model the structure of their WRT105 classes on their experience of undergraduate or graduate content-based classes, which often seek to explore a single question, issue, or phenomenon in depth. Many incoming freshmen, however, do not have the level of intellectual maturity to sustain their interest in the subject of investigation for a whole semester. Often they lose interest in the topic or question under investigation – and in writing about it - and complain that both class discussions and assignments are too "repetitive".

Solution: Think about organizing course readings in units that are linked by a single theme but focus on a variety of issues, questions, and viewpoints.

Problem: Readings require extensive background knowledge.

This problem usually results when the instructor is very invested in the topic under investigation (as a topic of her/his special interest, a dissertation topic, for example) and/or places too much emphasis on teaching content. In this case, the instructor might feel that she/he needs to teach students everything that is important about the topic and that it is necessary to introduce students to the most significant readings on the topic. One side-effect of such an approach – besides students not working on writing - is the fact that instructors often have to supplement class discussions with extensive lectures on the subject to compensate for students' limited background knowledge. Another potential side-effect: the instructor might end up providing all the "right" interpretations of studied texts.

Solution: First of all, keep your focus on the learning and teaching goals of the course. Second, consider selecting a topic for your course in which you are interested but with which you are not very familiar. Exploring it together with your students might be a very rewarding exercise in creating a true academic community with every member of that community participating in creating knowledge about the material being studied.

Problem: Reading pace is too fast; you are assigning several long novels back to back, and do not give enough time to students to work their way through investigated texts.

Solution: Alternate long and short texts; introduce scholarly articles in between.

Problem: Reading pace is too fast; you are assigning several shorter but very dense theoretical articles.

Solution: Think about the level of difficulty of the text before you assign it. Heavily theoretical articles, for examples, will require more work at home and in class and might not give you much time to work with anything else. Spend more time in class ensuring that every student understands the text, and consider creating group assignments that allow students to work out the text's meaning together.

Problem: Reading pace is too slow; you are spending too much time on one single story, novel or film.

Solution: Often we do need to spend generous time on a novel or a film, and there is no way around it. To keep students interested in it and to keep the focus on writing, think about changing activities that students complete in class (mini debates, evidence gathering in small groups, etc.)

♦ ♦ ♦

BIBLIOGRAPHY

Bishop, Wendy. *Teaching Lives.* Logan: Utah State UP, 1997.

Gottschalk, Katherine K. "Planning Your Syllabus." *One Pagers: Pedagogical Guidance for Instructors of First-Year Writing Seminars.* Ithaca, NY: John S. Knight Writing Program packet, 2000.

Gottschalk, Katherine K. and Sandra Jamieson. "Designing Writing Assignments." *One Pagers: Pedagogical Guidance for Instructors of First-Year Writing Seminars.* Ithaca, NY: John S. Knight Writing Program packet, 2000.

IMPORTANT PHONE NUMBERS

CWP Main Office/Deb Rossen-Knill: 3-3584

Tanya Bakhmetyeva: 5-2166 (RR 316); tatyana.bakhmetyeva@rochester.edu

Rachel Lee: 3-3581 (RR 308); rachel.lee@rochester.edu

Stefanie Sydelnik: 3-3584 (RR G120); stefanie.sydelnik@rochester.edu (any questions about CWP tutoring services, including scheduling class visits and booking standing appointments); stefanie.sydelnik@rochester.edu

Academic Support: 5-2354 (Latt 312)

Benefits Office: 5-3779

Bookstore: 5-9268

Bursar's Office: 5-3931

Classroom Technology: 5-1438 or 5-9014 (to set up projectors, set up microphones, etc.)

Computer Help Desk: 5-2000 (e-mail issues)

Computer Store: 5-8353

Classroom Reservations, Computer Rooms (anywhere on campus), etc.: call Lori Reimherr (5-5132) or Mike Lamb in Registrar's (5-9828)

Dean of Students: Ann Marie Algier (for liability issues, etc., as in getting a van to transport students on field trips, etc.) 5-9390

Employee Health Services (UHS): 5-2662

English Department: 5-4092

E-Reserve: 5-9282 (Reneé Morsch)

ESL: 5-9255

Environmental Health & Safety: 5-3241 (Mice, bugs, etc. = Joe)

Environmental Services: Larry Boykins 6-3503

Facilities: 3-4567 (for any maintenance Problems: lights, temperature too hot/cold, etc.)

Fax Machine for Public Use: Wilson Commons, Rm 201, $1/page, pay first at Common Market – **5-9390**

FIRE: 13

Friel Lounge Reservations (Sue B. Hall): 5-8764

History Department: 5-2052

Housekeeping: 3-5219

HRMS Help: 5-8747

Human Resources: 5-7756

ID Office: 5-3975

International Services Office: 5-2866

Information Technology: 5-2000

Learning Assistance Center (LAS): 5-9049 (Latt 107)

Library (River Campus): 5-4461

Library (Inter-Library Loan): 5-4471

Library (Reference Desk): 5-4478

Library Support: E-reserves (to get assigned reading online for students) Renee Morsch (5-9282) or RRLreserves@library.rochester.edu

Mail & Courier Services: 5-4480 (1510 Mt. Hope Avenue)

Meliora Dining Room: 5-0852 or 5-7687 (for reservations)

Mental Health Services: 5-3113

Mice/Environmental Health and Safety: 5-3241

Multimedia Center: 3-5009

Parking Office (Fauver Stadium): 5-3983

Part-Time Studies: 5-2344

Payroll Office: 5-2040

Philosophy Department: 5-4105

Registrar's Office: 5-8131

Residential Life: 5-3166

Security (River Campus):
Emergency: 13
Non-Emergency: 5-3333 or 3-5200 or 3-5023

Special Programs: 5-2345

Study Abroad: 5-2637

Susan B. Anthony Hall: 5-8764

Take 5 Program: 5-2345

University Counseling Center (UCC): 5-3113

Visual & Cultural Studies: 5-7451

Women's Studies: 5-6948