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# Getting Started

This course guide was written to get you acquainted with the structure of the course, namely the syllabus, BlackBoard, and the weekly pacing for classroom/online instruction. This guide is **not** meant to prescribe a certain manner or specific activities that you must teach through; rather, it is intended to help you as an instructor achieve the goals set out for this course.

## The Syllabus

* The syllabus has not changed drastically – the course content, textbooks, and assignments are still the same. The only major difference is the addition of weekly objectives.
* The syllabus has been redesigned to frontload a lot of the work so that students are doing a lot of reading and preparing for homework. Face-to-face or online discussions and activities are meant to help them explore and work on what they’ve prepared. We have an [Activities Bank](#_Activities_Bank_(Ongoing) for that.
* Text highlighted in green is meant for you to customize.
* In the course policies section, most of the policies are set by the university and the department and should not be changed. Please note the areas in green. This is where you’ll add policies for your particular course.
If you are teaching remotely/online, you should also include:
	+ a modified attendance policy, which should stipulate how attendance might be counted in lieu of classroom attendance
	+ a modified emergency procedures/inclement weather policy, which should address expectations on course obligations with regard to such occurrences
	+ a communication policy, which can outline office hours and expectations for email etiquette and response times; and
	+ a feedback policy, which can detail an expected timeline for shorter and longer assignments.

You can find examples of such statements in [Appendix A: Syllabus Statements](#_Appendix_A:_Syllabus).

* In the course schedule, you’ll find that each week contains learning objectives, activities, and assessments. You should not change the learning objectives. You can make some slight modifications to the activities. You are able to modify the weekly assessments as you wish so long as the task you create sufficiently assesses whether or not students have met those learning objectives. These are explained more in depth in the section entitled [Weekly Instruction](#_Weekly_Instruction).

## BlackBoard

* Weekly Lessons: Like the syllabus, the course is divided by week, with each week’s lesson objectives loaded on to the shell. It is up to you how you might want to include the homework and activities and what assessments to post if you don’t want to use the assessment ideas in the syllabus.
* Grading & Rubrics: Please note that we are now following a labor-based grading contract, so we will no longer be using rubrics. However, please continue to provide feedback and comments on BlackBoard.
* Remote/Online Teaching: You will notice that the first set of links on the black column in the left-hand side of BlackBoard are called Course Information. Even if you are not teaching remotely/online, you can still use these links. Each link on BlackBoard has more information on what information you should include.

## Weekly Instruction

### *Objectives*

You will find weekly learning objectives in the syllabus and in the Weekly Lessons on BlackBoard. **These objectives should not be altered.** They are designed to let your students know what they can expect to learn during the week. These objectives are also directly connected to the course goals as outlined in p.1 of the syllabus and are tied to the weekly assessments (writing activities, quizzes, etc.).

If you wish, you may opt to write your own objectives, but they must be approved by the Rhetoric & Composition Office first. If you choose this option, you do not have to rewrite all of the objectives. However, you must not alter the rigor or the assignment pacing of the course.

The weekly objectives are currently tied to chapters in the Bedford Book of Genres and The Well-Crafted Sentence. If you want to move around the order of the chapters in your syllabus, you can do so. Just move the objectives along with it.

### *Homework/Activities*

The weekly activities and homework have been a core part of the syllabus for the past few semesters. It advises you on what to cover and to ensure an even pace. However, if you feel that your class needs some more time to cover the material, you are welcome to slow the pace down a bit by replacing certain activities with others from the [Activity Bank](#_Activities_Bank_(Ongoing). You are also welcome, where highlighted in green, to find alternative methods of covering the material. For example, if it says “Video Lecture: Demo of Rhetorical Analysis” but you would rather do a PowerPoint presentation, that’s fine as well, so long as the week’s learning objectives are met and assessed in weekly writing assessments.

### *In-Class Assessments*

There are assessments provided, but you do not have to use them. If you feel that another type of weekly writing assignment would be a better assessment of the week’s learning objectives, you should feel free to try that out.

Note that you need to create only **one** written assessment of this sort each week. You can use it to assess their understand of the homework readings, skills they are learning this week, etc. As such, you can assign it any time you meet for class. To keep things simple though, you should have the due date within that same week.

# Teaching Tips & Teachable Moments

## Writing Your Own Learning Objectives

Writing weekly learning objectives is an excellent way to communicate your weekly plans as an instructor while also making it clear to students what you expect them to be able to do. In a remote or online learning environment, where students might not be able to benefit from the face-to-face interaction, this is also a great way to help pinpoint areas where students might be struggling.

### Learning Outcomes/Course Goals vs Learning Objectives

**Learning outcomes/course goals** refer to broader parameters of knowledge of skills that the students will achieve, usually by the end of the course.

**Learning objectives** take those goals and outcomes and break them down into smaller, more observable and measurable steps.

Take for example, the course goals from Comp II, and a sample learning objective from Week 2.

|  |  |
| --- | --- |
| Course Goals for Comp II | Comp II Learning Objectives (Week 2) |
| By the end of this course, you will learn to:1. Define what a genre is;
2. Explain how genres, audience, purpose affect each other in composition;
3. Produce a composition that follows and/or bends the conventions of a genre you choose;
4. Justify why certain genres work well given the rhetorical situation;
5. Create a multi-genre campaign to advocate for a researched issue of your choice;
6. Develop a sense of critical and charitable feedback through peer review;
7. Revise your work so that your sentences and paragraphs follow logical punctuation and style; and
8. Use a consistent citation style to format the layout of your papers, document in-text citations, and organize references as guided by genre conventions.
 | By the end of the week, you will be able to:* Give examples of genre as a “social response to a rhetorical situation.”
* Identify the conventions used to categorize a genre.
* Explain how rhetorical situations and genres work together.
* Analyze responses to rhetorical situations.
 |

Each of the learning objectives in Week 2 correspond to one of the course goals. In this case, they relate specifically to the first two course goals – they are more concrete visions of what students should be able to do by the end of that week in order to meet the goals of the course.

So how do you go about writing learning objectives? Fortunately, if you don’t feel like it, you can jump to [A Comprehensive List of Learning Objectives](#_A_Comprehensive_List) on p. 19 and copy/paste what already exists. These goals are organized by chapter. But if you’re up for a challenge, read on!

### Writing Your Own Learning Objectives

So you’ve decided to write your own weekly learning objectives, or modify what’s already been created? Great! It’s definitely not an exercise in futility, as a lot of programs do want their instructors to know how to write learning objectives.

Here are a couple of tips:

1. The objectives should be measurable by some sort of formal/informal assessment.

Example: a. Students will be able to understand what genre is.

 b. Students will be able to know what genre conventions are.

c. Students will be able to explain the relationship between genre and rhetorical situations.

* In the first statement, the verb *understand* is used, but how do we accurately measure understanding? It’s much too broad!
* In the second statement, the verb *know* is really subjective! How can we as instructors actually be sure our students know something? To what degree do they know it? It’s like that saying, *do you ever really* KNOW *someone?*
* In the third statement, the verb *explain* is used, and we know what they will explain. So, you can design an assessment, like an in-class writing task, that will assess how well they can explain that relationship.
1. They should be specific as to what you will cover, but not so specific as to only prescribe one activity or method of learning.

Example: a. Students will be able to finish their 18th century fairy tale that they started in class using the Jigsaw learning method.

b. Students will be able to compose a fairy tale that exemplifies the genre’s purpose.

c. Students will be able to compose a fairy tale that follows or bends the genre conventions in order to effectively reach their audiences.

* In the first statement, the method of teaching is already prescribed. This can be problematic because it doesn’t assess the student’s learning, but the teacher’s effectiveness of teaching. Also, the Jigsaw method might not work for the class dynamic. Again, you want to make sure that you’re targeting the concepts learned in your objectives.
* In the second and third statements, the objectives target what students will be able to do with regard to the genre of fairy tales. They specify actions that can be measured through formal/informal assessments.
1. They should make use of active verbs that draw from Bloom’s Taxonomy.

Bloom’s taxonomy is a framework of learning that separates cognitive abilities into different levels, going from lower order learning (such as identifying or listing things) to the more demanding, higher order learning (assessing, evaluating, or creating).

They’re useful in helping us write objectives because we can scaffold the type of learning we want our students to do. On pp. 7-8, you’ll find a list of verbs related to the different types of learning we can expect our students to do. Note that they are all rather action-oriented and measurable. You can also visit this UArk TIPS post for their [guide to using Bloom’s Taxonomy of Learning to write objectives](https://tips.uark.edu/using-blooms-taxonomy/).

1. They should focus on what students, not instructors, will be able to do.

Example: a. You will be able to use the Jigsaw method to ensure that students can explain the genre conventions of advertisements to each other.

b. You will be able to explain to your peers the genre conventions that advertisements tend to follow.

* In the first statement, it’s clear that the objective is for the teacher to employ a specific learning activity.
* In the second statement, it’s clear that students are meant to do the explaining, and there’s no prescribed method or activity.
1. Each objective should only focus on one action at a time.

Example: a. Students will be able to compare the genres of newspaper articles and op-eds and analyze how they each reach their audiences.

 b. Students will be able to compare the genres of newspaper articles and op-eds to highlight their similarities and differences.

 c. Students will be able to analyze the genres of newspaper articles and op-eds to see how they each reach their audiences.

* In the first statement, there are two things that you are asking the student to do. If they do well in one, but not so well in another, students might come back to you and say, “hey it wasn’t clear which one you wanted me to prioritize.” To get around that, split it into objectives!

It can be daunting to know where to start. One thing you can do is to work backwards from the major assignments and break down what you want students to learn each week. Another is to look through the textbook to identify the key points of each chapter and to ground your objectives in activities that will strengthen students’ understanding of that knowledge.

### Bloom’s Taxonomy of Learning: Verbs and More!



Figure Bloom's Taxonomy of Verbs - the last 3 columns represent verbs that target critical thinking. Source: Utica College



Figure Verbs to avoid when writing objectives because they are not measurable. Source: Utica College

## Managing the Grading Load

It can be tough grading all these assignments while keeping up with lesson planning, classroom management, and not to mention your own coursework! Here are some tips for managing the grading load so that your students receive timely feedback and that will hopefully help you feel less burdened!

1. Prioritize the skills by focusing on the learning objectives and course goals.

Time and time again, studies have shown that students often do not read our feedback as thoroughly as we’d like them to. Often, the feedback that we give is so comprehensive, but if students are already overwhelmed and see writing as a one-and-done process, it might not be the most effective use of our time!

Instead, consider isolating a couple of skills that the assignment and the unit ask the student to focus on. For example, if students are working on a summary paper, you may want to comment on things only related to the relevant skills. Don’t forget to praise what they’ve done well, too!

The downside is that sometimes, minor things get missed, but that’s fine. What research has found is that feedback points tend to stick with students more if:

1. the feedback is grounded in something that has already been covered in class,
2. there is a pattern to the errors in the writing, and
3. students can engage with concrete suggestions that refer to prior coursework.

Prioritizing a couple of skills at a time does indeed have its limits, but it’ll also make your feedback purposeful and more effective.

(By the way, if you really want the research, just let me know! I’m happy to forward it along.)

1. Use a “quick-check” list for drafts.

You can establish with your students a set of criteria based on the course goals and assignment purposes that you will check for when reading their drafts. This list doesn’t have to be comprehensive, but again should focus on a specific set of skills that you have been working on in class.

For example, if you are working on a rhetorical analysis, your “quick-check” list can include a likert scale on how well students have discussed the rhetorical appeals or connected the context and the text. And to lessen your workload, you might consider having students come up with those criteria for homework to post in a discussion board or to discuss in class.

1. Five-at-a-Time
Like the title suggests, grade 5 papers at a time. This technique can still work even if you’re a batch grader! Your batch, instead of being 18 papers, is just smaller.

More tips like this will be made available on our wiki (aer.uark.edu). Feel free to contribute your own if you’d like. And if you need any help, please reach out to us at the Rhet Comp Office!

# Activities Bank (A Dynamic, Running List)

The activities listed here are suggestions for increasing student engagement. They are divided by purpose and identify whether they’re for in-class or distance learning.

The activities are only a sample of what we can come up with. For a more dynamic list, consult our wiki (aer.uark.edu), which is linked through the ENGL 2003 BlackBoard. You can also feel free to contribute your own ideas – let’s make this a running list!

Note: Online can refer to both asynchronous and synchronous learning.

## Lecture Activities

### *Short Video Clip (Online & Face-to-Face Learning)*

Use a short video clip that you’ve found online to introduce a new idea or topic. Generally speaking, students find video clips with animation to be more engaging and stimulating. Of course, clips on YouTube are fine, but here are two general sources for clips. (Please feel free to grow this list!)

* [NBC Learn: Higher Ed](https://www.nbclearn.com/portal/site/HigherEd) for clips on current events
* [American Rhetoric](https://www.americanrhetoric.com/) for audio and video clips taken from American speeches

### *Skeleton Notes (Online & Face-to-Face Learning)*

(Adapted from Belinda Richardson & Debi Griffin, Bellarmine University)

Upload/distribute a handout of the key points in a recorded or live lecture. Instruct students to fill in the blanks with details from the lecture.

Can be helpful for students who struggle to take notes. Can be combined with *“One Minute Paper” or “Support a Statement”* activities.

### *One Minute Paper (Online & Face-to-Face Learning)*

(Adapted from Belinda Richardson & Debi Griffin, Bellarmine University)

At the end of the lecture, have students write for one minute on 1-2 main points of the lecture. They can summarize the points, analyze them, ask questions about them, refute them, etc.

Can be submitted as part of the Weekly Assessment or as part of the week’s discussion board, journal, blog, etc. Can be done individually or in pairs/groups.

### *Support a Statement (Online & Face-to-Face Learning)*

(Adapted from Belinda Richardson & Debi Griffin, Bellarmine University)

After the lecture, provide a statement or a scenario that students must either support or refute using notes from the lecture or their readings.

Can be submitted as part of the Weekly Assessment or as part of the week’s discussion board, journal, blog, etc. Can be done individually or in pairs/groups.

### *Guided Analysis (Online & Face-to-Face Learning)*

(Adapted from the University of Waterloo)

Select a document to upload/distribute/share with students for analysis in class. Perform the analysis of your document with the class, specifying your procedures, and showing students how you reach your conclusions. Allow students time to conduct their own analysis following your example.

Can be helpful for analysis, synthesis, and reflection exercises. Can be submitted as part of the Weekly Assessment or as part of the week’s discussion board, journal, blog, etc. Can be done individually or in pairs/groups.

## Discussion (Large Group/Whole Class) Activities

### *VoiceThread on BlackBoard (Online & Face-to-Face Learnng)*

This online tool is integrated into BlackBoard and allows students to type or record an audio or video response to a topic that you choose. Students can create their own thread or respond to another peer’s comment in that thread.

Can be helpful as an alternative to the discussion board, as a way for students to generate questions on homework readings, or simply as a way for remote/online students to engage with each other. Threads can be reviewed in remote/online settings via a future recorded lecture or in an upcoming face-to-face class.

Visit this [University of Arkansas TIPS post on VoiceThread](https://tips.uark.edu/using-voicethread/) to see how you can set up VoiceThread for your course. Includes a video for how students would engage with it.

### *Backchannel Discussions (Synchronous Online & Face-to-Face Learning)*

(From “[The Big List of Class Discussion Strategies](https://www.cultofpedagogy.com/speaking-listening-techniques/)” from [The Cult of Pedagogy](https://www.cultofpedagogy.com/))

This is a digital discussion that students can engage in while another activity is happening. During a lecture or some other activity, allow students in groups to comment on what is happening in a collaborative document or chatroom. Students can respond by highlighting key points, connecting them to previous lectures, raising questions, asking their peers what they think, etc.

Can be a bit confusing at first but a quick demo should solve this. Can be beneficial for students who are reluctant participants in the traditional class discussion. Conversations can be collected for informal assessment.

### *TQE (Online & Face-to-Face Learning)*

(From “[The Big List of Class Discussion Strategies](https://www.cultofpedagogy.com/speaking-listening-techniques/)” from [The Cult of Pedagogy](https://www.cultofpedagogy.com/))

Thoughts, Questions, and Epiphanies is an activity that you can use to bolster flipped learning. Invite students to post their thoughts, questions, and epiphanies on an assigned reading on a discussion board/VoiceThread. If meeting in-person, invite students to share their thoughts at the start of the class. Allow students the opportunity to address each other. For more information, check out “[Deeper Class Discussions with the TQE Method](https://www.cultofpedagogy.com/tqe-method/)”.

## Small Group Activities

### *Breakout Groups on BlackBoard (Synchronous Online Learning)*

Collaborate Ultra is BlackBoard’s tool for synchronous conferencing. Using Breakout Groups, you can break your class into smaller groups for deeper discussion, engagement, etc.

Many of the suggestions can be adapted to online learning with the use of the Breakout Groups function.

Visit this BlackBoard Tutorial on [BreakOut Groups in Collaborate Ultra](https://help.blackboard.com/Collaborate/Ultra/Moderator/Moderate_Sessions/Breakout_groups) to see how you can manage your synchronous sessions.

*Fish Bowl (Sychronous Online & Face-to-Face Learning)*(Adapted from The New York City Writing Project)

Select a small group of 2-4 students and have them sit facing each other or in a circle. The rest of the class sit in a circle around them. The small group of students will engage in a discussion on a topic, e.g., structured peer review, etc. while the larger group of students on the outside observes what is happening and takes notes. Regroup and ask the larger group of students what went on.

This technique is great for demonstrating what you want your students to during a class activity. It is best to select the students who will be doing the demo beforehand and practice with them (or give them some sort of emailed/face-to-face guidance).

### *Jigsaw (Sychronous Online & Face-to-Face Learning)*

Create and label one grouping of students that will discuss a section of an assigned reading. Give students an allotted time for this discussion. You can provide them with a set of guided questions to discuss, or they can freely discuss what happened, generate questions to ask about what they didn’t understand, react to what did happen, etc. This group is going to become the expert on this section.

When the allotted time is up, mix up the groups so that each new group contains one member from each original team. Students will have to share their expertise with their new group. Come back together as a whole class for students to share what they have learned.

3 A diagram of a sample jigsaw group. A class of 16 students is divided into 4 teams. These teams discuss and become experts on their topic. Then, these teams are mixed into new groups, so that each new mixed group has 1 person from each team.

Note from Katherine: This task requires a ton of preparation but is very effective as a method of flipped learning if done well. Students need to have done the reading beforehand in order to discuss it with their first group, but before that, instructors need to assess that students have indeed a decent grasp of their assigned reading. You may want to give a brief quiz or so to see if students have actually understood the reading.

Video Description of the Jigsaw Learning Technique

* <https://www.youtube.com/watch?v=Dvi0ZvOhZs0>

Step-by-Step Preparation (and Video) of the Jigsaw Learning Technique

* <https://www.theteachertoolkit.com/index.php/tool/jigsaw>

## Peer Review

### *Response-Centered Reviews (Synchronous Online & Face-to-Face Learning)*

(From John C. Bean’s *Engaging Ideas*, 2nd edition)

Divide the class into groups of four. The writer reads the draft aloud or provides digital or hard copies for group members to read silently. Group members are given several minutes to take notes on their responses – they can note areas that worked well, any negative reactions (disagreements, etc.), as well as any questions that occurred while listening or reading (areas needing clarification, better evidence).

Each group member then explains what the writer they found effective/ineffective about the writing, what was clear/confusing, etc. No advice is given, only responses. During this time, the writer is not allowed to respond or make any clarifications – they are only allowed to take notes.

Repeat until everyone in the group goes. It may be best to allot a certain amount of time for each writer.

This activity is best paired with the Fishbowl activity. When the Fishbowl demo is done first, students will have an idea of what is expected of them.

### *The Supportive Friend (Online & Face-to-Face Learning)*

Divide the class into pairs and have each pair exchange drafts with another pair. For classes with an odd number of students, one will be a group of three.

Prepare in advance a set of guidelines and/or criteria you want your writers to have focused on in their drafts. These criteria can come from the rubric, lessons, the textbook, etc. The writer will identify areas in which they think they did well as well as areas in which they struggled or need help.

The reader will ask the writer what they think they did well. The reader will also ask the writer to share with them a couple of places where they struggled or are stuck. Reverse roles. Having taken notes on what their writers are proud of/concerned with, the readers will read the writers’ papers, affirming what the writer did well (if they did, in fact do it well) and offering advice/encouragement with regard to the writer’s struggles.

## Tech Resources: A Short List

Please feel free to help grow this list!

* VoiceThread
*See first activity under* [*Discussion Activities*](#_VoiceThread_on_BlackBoard)
* [Kaltura for BlackBoard](https://tips.uark.edu/about-kaltura/)
*U of A TIPS tutorial for creating video lectures, etc.*
* [Moderating Syncrhonous Sessions in BlackBoard’s Collaborate Ultra](https://help.blackboard.com/Collaborate/Ultra/Moderator/Moderate_Sessions)
*BlackBoard tutorial for moderating synchronous sessions.*
* [ScreenCastify](https://www.screencastify.com/) for Chrome browsers
* [ScreenCast-o-Matic](https://screencast-o-matic.com/)

# Sample Syllabus Statements

Feel free to copy and paste these sample policies into your syllabus.

### *Sample Attendance Policy for Online Instruction*

From Katie Powell, doctoral candidate

“Student absences resulting from illness, family crisis, University-sponsored activities involving scholarship or leadership/participation responsibilities, jury duty or subpoena for court appearance, military duty, and religious observances are excusable according to university rules. The instructor has the right to require that the student provide appropriate documentation for any absence for which the student wishes to be excused. Moreover, during the first week of the semester, students must give to the instructor a list of the religious observances that will affect their attendance.”

—Academic Regulations University of Arkansas Catalog of Studies

Participation is a critical element of this course. Since I cannot take "attendance," our discussion board will serve in place of attendance. For this reason, no more than three (3) "absences" are allowed in this course before you will lose a letter grade, with a consequent letter grade lost for every 3 absences following. Our definition of absence here, of course, means your lack of participation in our weekly discussion posts. There will be one discussion post a week, and you will all be in charge of coming up with discussion questions. Full participation means one response of at least 150 words by THURSDAY of each week, and a response to at least 2 of your peers by the typical Sunday deadline. Depending on the circumstances of your absence, 2 of these 3 "absences" may be “made up” by scheduling a 1:1 appointment with your instructor.

### *Sample Feedback Policy for Online Instruction*

From Nicole Rikard, doctoral student

I will typically try to grade all assignments within 2 weeks of the submission dates. Students have a week after each grade is posted to discuss any issues or concerns with me. After the week has passed, no grading changes will be made.

### *Sample Communications Policy for Online Instruction*

Because we do not have built-in time in which we can see each other in person, I am committed to responding to you as quickly as possible. If you email me during the week, please expect a response within 24 hours. If you don't hear from me by then, feel free to "nudge" me to remind me to respond. Though I do check my email on the weekends, I will not respond after 8 pm, and please expect about 48 hours before you will hear back. With that and your Sunday deadline in mind, it might be important to consider questions you have about assignments before the weekend begins.

### *Inclement Weather & Emergency Procedure Policies for Online Instruction*

If you are affected by inclement weather or a natural disaster, please inform me as soon as you can. Your safety is the priority, and I’d like to know that you and your welfare are secure. If there’s anything that you need, please let me know as well. We can also communicate further on any missing assignments or work.

Addendum, from Nicole Rikard, doctoral student

For our remote setting: If inclement weather causes widespread internet/connectivity issues or if it becomes unsafe for students to access internetproviding locations due to weather, class will be moved to an asynchronous meeting—likely a discussion board or another outside assignment.

###

### *Peer Review Policy for Courses of All Formats*

Writing is rarely the straightforward process we wish it to be, and quality writing often involves drafts and peer reviews. Therefore, with every major assignment, you are required to turn in a draft for peer review on BlackBoard and to complete a review of another classmate’s draft through [Microsoft Office online or Google Docs]. Your instructor will provide a peer review sheet with instructions and assign you your partner a week prior, and you will have one week to complete the peer review.

After your peer has evaluated your paper, you can download a version that shows the comments and turn it into me with a brief paragraph highlighting if you found the peer feedback helpful. If you rate the feedback as unhelpful, I will then review the feedback you received to determine if points need to be taken off from your peer’s assignment.

### *Sample Late Assignment Submission Policy for Courses of All Formats*

You should aim to submit your assignment at least 30 minutes before the deadline to avoid the inevitable doom that is BlackBoard being slow when everyone submits their assignment at the same time. Note that I do not accept papers via email.

There is a 3-day grace period after the due date where you can *still* submit your assignment without it being counted late. After the third day, your assignment will not be accepted, and you will get a zero (0). If you have an incomplete assignment, you should still turn that in to get partial credit.

This timeline does not apply to drafts or peer review.

Sample Submission Timeline

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Thurs | Fri | Sat | Sun | Mon | Tues | Wed | Thurs |
| You can turn in the assignment early. | You can turn in the assignment early. | You can turn in the assignment early. | ASSIGNMENTDUE DATE | Grace Period Day 1 | Grace Period Day 2 | Grace Period Day 3 | Assignment is late and not accepted. |

*Sample Learning Environment for Courses of All Formats*(Possible Alternative / Add-Ons to the Classroom Disruption Policy)From Katie Powell, doctoral candidate

Participation is a critical element of this course because your growth as a learner and a writer requires you being open and willing to embrace the work of Composition I. The writing process can be messy and often unpleasant, but students are encouraged to approach all writing assignments, course discussions, major assignments and peer feedback with respect and compassion. Part of this vulnerability includes being fully present. Even though we will not physically meet as a class, our classroom space should be a space of learning, vulnerability, and growth. Students are to create not only a safe, but a brave space to connect and grow as learners, writers, and students.

As a faculty member, I am committed to using your preferred name and pronouns. We will take time in our first discussion board to do introductions, at which point you can share with all members of our learning community what name and pronouns you use, as you are comfortable. Additionally, if these change at any point during the semester, please let me know and we can develop a plan to share this information with others in a way that is safe for you.

# Learning Objectives for The Bedford Book of Genres

The following is a list of learning objectives that you can copy/paste into your syllabus. They are broken down by chapter/genre. In the event that your chapter is not on this list, you can use the guide to write your own learning objectives.

Note that the objectives for Ch. 1-3, 5, and 14-15 are already in the syllabus template.

## Ch. 1: Rhetorical Situations & Choices

Already in syllabus template

## Ch. 2: Genres

Already in syllabus template

## Ch. 3: Guided Readings: Rhetorical Situations & Genres Together

Already in syllabus template

## Ch. 4: Composing: Drawing on Experience & Evidence

By the end of the week, you will be able to:

* Develop a method for choosing your own topic to write about
* Use a guided process for choosing a genre to compose in

## Ch. 5: Composing in College & Beyond

Already in syllabus template

## Ch. 6: Artist Statements

By the end of the week, you will be able to:

* Define what an artist statement is
* Explain the type of rhetorical situation in which an artist statement might be most effective
* Identify genre conventions that an artist statement follows

*And if your students are composing in this genre:*

* Compose your own artist statement following (or bending) the genre conventions
* Justify why your composition should fall into this genre categorization

## Ch. 7: Academic Genres

### Researched Arguments

By the end of the week, you will be able to:

* Explain the type of rhetorical situation that might call for a researched argument
* Identify genre conventions that a researched argument follows
* Analyze a sample researched argument to see if it adheres to or bends genre conventions

*And if your students are composing in this genre:*

* Compose your own artist statement following (or bending) the genre conventions
* Justify why your composition should fall into this genre categorization

### Critical Analysis

By the end of the week, you will be able to:

* Explain the type of rhetorical situation that might call for a critical analysis
* Identify genre conventions that a critical analysis follows
* Analyze a sample critical analysis to see if it adheres to or bends genre conventions

*And if your students are composing in this genre:*

* Compose your own critical analysis following (or bending) the genre conventions
* Justify why your composition should fall into this genre categorization

### Digital Stories

By the end of the week, you will be able to:

* Explain the type of rhetorical situation that might call for a digital story
* Identify genre conventions that a digital story follows
* Analyze a sample researched argument to see if it adheres to or bends genre conventions

*And if your students are composing in this genre:*

* Compose your own artist statement following (or bending) the genre conventions
* Justify why your composition should fall into this genre categorization

## Ch. 8: Workplace Genres

### Cover Letter and Resume

By the end of the week, you will be able to:

* Identify genre conventions that a cover letters and resumes follow
* Explain the rhetorical moves a writer should make to compose a clear cover letter and resume
* Evaluate sample cover letters and resumes to see if they adhere to or bend genre conventions
* Analyze why it might be more difficult to bend the conventions of these genres

*And if your students are composing in this genre:*

* Compose your own resume and cover letter that follow (or bend) genre conventions

### Business Memos

By the end of the week, you will be able to:

* Identify genre conventions that a business memo follows
* Analyze business memos to see if they adhere to or bend genre conventions
* Explain if or why it might be more difficult to bend the conventions of this genre

*And if your students are composing in this genre:*

* Compose your own business memo that follows (or bends) genre conventions

### Infographics

By the end of the week, you will be able to:

* Explain the type of rhetorical situation where an infographic might be most effective
* Identify genre conventions that an infographic follows
* Evaluate infographics to see if they adhere to or bend genre conventions
* Explain if or why it might be more difficult to bend the conventions of this genre

*And if your students are composing in this genre:*

* Compose your own infographic that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Proposals

By the end of the week, you will be able to:

* Explain the type of rhetorical situation where a proposal might be most effective
* Identify genre conventions that a proposal follows
* Evaluate sample proposals to see if they adhere to or bend genre conventions
* Explain if or why it might be more difficult to bend the conventions of this genre

*And if your students are composing in this genre:*

* Compose your own proposal that follows (or bends) genre conventions

## Ch. 9: Public Genres

### Presentations

By the end of the week, you will be able to:

* Explain the type of rhetorical situation where a presentation might be most effective
* Identify genre conventions that a presentation follows
* Evaluate a sample presentation to see if it adheres to or bends genre conventions
* Establish criteria for justifying if a sample presentation is successful as a public genre

*And if your students are composing in this genre:*

* Compose your own infographic that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### News Articles

By the end of the week, you will be able to:

* Identify the different rhetorical situations in which you might find news articles
* Identify genre conventions that news articles follow
* Evaluate sample news articles to see if they adhere to or bend genre conventions
* Establish criteria for justifying if a news article is successful (ethical – could be a good discussion on sources and reliability?) as a public genre

*And if your students are composing in this genre:*

* Compose your own news article that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Editorials & Opinions

By the end of the week, you will be able to:

* Explain the difference in rhetorical situations between news articles and editorials
* Identify genre conventions that editorial and opinions follow
* Evaluate a sample op-ed piece to see if it adheres to or bends genre conventions
* Establish criteria for justifying if an op-ed piece is successful as a public genre

*And if your students are composing in this genre:*

* Compose your own infographic that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Advertisements

By the end of the week, you will be able to:

* Identify how the rhetorical situation affects the creation of an advertisement
* Identify genre conventions that advertisements follow
* Evaluate sample advertisements to see if they adhere to or bend genre conventions
* Establish criteria for justifying if an advertisement is successful as a public genre

*And if your students are composing in this genre:*

* Compose your own advertisement that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Wikipedia Entries

By the end of the week, you will be able to:

* Explain how the nature of knowledge generation and the rhetorical situation affect the creation of a Wikipedia entry
* Identify genre conventions that Wikipedia entries follow
* Evaluate Wikipedia entries to see if they adhere to or bends genre conventions
* Establish criteria for justifying if an advertisement is successful as a public genre

 *And if your students are composing in this genre:*

* Compose your own advertisement that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Photo Essay

By the end of the week, you will be able to:

* Identify how the photographic medium and the rhetorical situation affect the creation of a photo essay
* Identify genre conventions that photo essays follow
* Evaluate a sample photo essay to see if it adheres to or bends genre conventions
* Establish criteria for justifying if a photo essay is successful as a public genre

*And if your students are composing in this genre:*

* Compose your own photo essay that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Graphic Memoir

By the end of the week, you will be able to:

* Identify how the graphic novel medium and the rhetorical situation affect the creation of a graphic memoir
* Identify genre conventions that graphic memoirs follow
* Evaluate a sample graphic memoir to see if it adheres to or bends genre conventions
* Establish criteria for justifying if a graphic memoir is successful as a public genre

*And if your students are composing in this genre:*

* Compose your own graphic memoir that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

### Fairy Tales

By the end of the week, you will be able to:

* Identify how the rhetorical situation of the fairy tale affects its creation, popularity, and spread
* Identify genre conventions that fairy tales follow
* Evaluate a few fairy tales to see if they adhere to or bend genre conventions
* Establish criteria for justifying if a fairy tale is successful as a public genre

*And if your students are composing in this genre:*

* Compose your own graphic memoir that follows (or bends) genre conventions
* Justify why your composition should fall into this genre categorization

## Ch. 10: Revising and Remixing

By the end of the week, you will be able to:

* Explain why revising is important to the composition process
* Develop a preferred method or strategy for revision
* Differentiate between revision and editing/proofreading

## Ch. 11: Exploring Topics & Creating a Research Proposal

By the end of the week, you will be able to:

* Explain how your rhetorical situation will affect the scope of your research topic
* Use preliminary research to identify common arguments, conflicts, and irrational ideas surrounding your topic of interest
* Form a research question based on a narrowed down subsection of your topic
* Generate a research proposal based on your research question
* Organize and format your sources through References in Microsoft Word

## Ch. 12: Evaluating & Choosing Sources

By the end of the week, you will be able to:

* Explain where to find reliable sources and how they can strengthen your composition
* Differentiate between a general and an academic source
* Assess the source’s rhetorical situation for reliability, accuracy, and relevance
* Develop a process for previewing and evaluating your own researched sources
* Organize and format your sources through References in Microsoft Word

## Ch. 13: Integrating & Documenting Sources

By the end of the week, you will be able to:

* Differentiate between the use of quotations, paraphrases, and summaries in writing.
* Integrate quotations, paraphrases, and summaries of sources in your compositions.
* Format your papers and in-text citations based on a citation style of your choosing.

## Ch. 14: Composing: Drawing on In-Depth Research: A Student Case Study

Already in syllabus template

## Ch. 15: Assembling a Multigenre Project

Already in syllabus template

# Learning Objectives for The Well-Crafted Sentence

The following is a list of learning objectives that you can copy/paste into your syllabus. They are broken down by chapter/genre. In the event that your chapter is not on this list, you can use the guide to write your own learning objectives.

Note that, with the exception of Chapter 1, you should refrain from focusing on the structures presented in The Well-Crafted Sentence until the last half of the semester, right before students start the Portfolio unit. this is because the curriculum and the labor-based grading contract prioritize researching, planning, drafting, and revising of genre work. Learning Edited American English for editing and proofreading is a secondary goal.

## Ch. 1: Approaches to Style

By the end of the week, you will be able to:

* Identify different ways we use style for to express our identity
* Explain how style changes depending on the rhetorical context

## Ch. 2: The Sentence’s Working Parts

By the end of the week, you will be able to:

* Identify what a clause is and its basic structure
* Use different methods to modifying and extend clauses

## Ch. 3: Well-Focused Sentences: The Subject-Verb Pair

By the end of the week, you will be able to:

* Distinguish between active and passive voices
* Explain why varying sentence focus is helpful for writing
* Use different methods to sharpen the focus of our sentences

## Ch. 4: Well-Balanced Sentences: Coordination & Parallel Structure

By the end of the week, you will be able to:

* Explain why coordination and parallel structure help readers understand information
* Write with coordination using correlative conjunctions
* Use the echo effect to help readers remember multiple units of information

## Ch. 5: Well-Developed Sentences: Modification

By the end of the week, you will be able to:

* Identify different types of modifiers
* Explain how modifiers at the start and end of sentences can create a stylistic effect
* Use periodic and cumulative sentences to emphasize information

## Ch. 6: Adding Color with Adjectivals

By the end of the week, you will be able to:

* Identify the structure of adjectivals (adjective clause and adjective phrases)
* Identify when sentence structures will allow you to reduce adjective clauses
* Use adjectivals to efficiently add extra information to main clauses

## Ch. 7: Adding Action with Verbal Phrases

By the end of the week, you will be able to:

* Explain how a verbal phrase functions in a sentence
* Manage emphasis in a sentence using verbal phrases
* Reduce clauses to create verbal phrases

## Ch. 8: Appositives & Absolutes

By the end of the week, you will be able to:

* Explain what types of information appositions can convey
* Create appositions by using noun phrases
* Use appositions and absolutes to efficiently introduce description and detail in sentences

## Ch. 9: Special Effects: Expectations and Exceptions

By the end of the week, you will be able to:

* Manipulate clause structures from Ch. 3 to emphasize meaning in sentences.
* Vary sentences to create a melodic and rhythmic reading experience