



Department of English Composition Faculty Handbook



**Department of English
Olin Hall 301
(330) 972-7470**

<http://www.uakron.edu/colleges/artsci/depts/english/resourcesfaculty.php>

Table of Contents

INTRODUCTION	1
PROGRAMMATIC GOALS – COMPOSITION 111.....	2
PROGRAMMATIC GOALS -- COMPOSITION 112	7
GOALS.....	7
UNIVERSITY POLICIES	12
ACADEMIC DISHONESTY AND DISCIPLINARY PROCEDURES	12
ACADEMIC INTEGRITY	12
PROTOCOLS: ATTIRE AND CELL PHONES.....	12
FACULTY CONDUCTING RESEARCH STUDIES USING HUMAN SUBJECTS	12
STUDENTS CONDUCTING SURVEYS USING HUMAN SUBJECTS	13
DISABILITIES	13
SEXUAL HARASSMENT	14
PROGRAMMATIC POLICIES.....	14
COMPLAINTS.....	14
<i>Students against Faculty</i>	<i>14</i>
<i>Anonymous Complaints about Instructor Performance.....</i>	<i>14</i>
<i>Dealing with Parents.....</i>	<i>15</i>
<i>Instructors against Students.....</i>	<i>15</i>
DECORUM AND DRESS	15
POST-SECONDARY STUDENTS.....	16
GRADING ISSUES AND RULES.....	16
PORTFOLIO REQUIREMENTS	16
ASSESSMENT OF PORTFOLIO.....	17
<i>Portfolio Rubric</i>	<i>19</i>
<i>English Composition 111</i>	<i>19</i>
<i>Portfolio Rubric</i>	<i>20</i>
<i>English Composition 112</i>	<i>20</i>
<i>Scoring Guide.....</i>	<i>21</i>
PORTFOLIO NORMING & ASSESSMENT	22
PORTFOLIO DISPOSAL	23
COMPUTER LAB RULES/ REGULATIONS	23
<i>General Comments.....</i>	<i>23</i>
<i>Student Conduct:</i>	<i>23</i>
<i>Physical Conduct</i>	<i>24</i>
<i>Computer Use.....</i>	<i>24</i>
<i>Lab Usage</i>	<i>24</i>
PART-TIME EMAIL MAILING LISTS.....	24
SECURITY PROCEDURES FOR FRONT DOOR.....	25
PHONE, PRINTER, COPIES, COPY MACHINE	25
PLAGIARISM.....	26
HONORS COURSES	27
PROGRAMMATIC STANDARDS.....	28
CONFERENCES.....	28

ATTENDANCE	28
WRITING CENTER.....	29
ESL.....	29
OFFICE HOURS	29
STUDENT CONDUCT	30
TEXTBOOKS.....	30
ZIP SPACE/ ON-LINE RESOURCES.....	30
UNIVERSITY LIBRARIES' SERVICES	31
AUDIO VISUAL.....	31
RESERVE TEXTBOOKS.....	31
RESERVE CLASS MATERIALS	31
FINDING NEEDED MATERIALS	31
UA LIBRARIES CATALOG.....	32
OHIOLINK CENTRAL CATALOG.....	32
ARTICLE INDEXES AND DATABASES.....	32
USING THE SKILLED LIBRARIANS	32
SPRINGBOARD	33
BASIC INFORMATION	33
EXTRA CREDIT QUIZ	33
FACULTY EMPLOYMENT	34
INTRODUCTION	34
APPOINTMENTS AND DEFINITIONS.....	34
CALENDAR.....	36
ACADEMIC FREEDOM	36
GRIEVANCE PROCEDURES	36
PRIVILEGES AND BENEFITS	36
FACULTY: LINKS TO HUMAN RESOURCES.....	37
PART TIME HEALTH BENEFIT PROGRAM	37
STATE TEACHERS RETIREMENT SYSTEM (STRS)	38
HANDBOOK MODIFICATION REQUEST	39

Introduction

This is the University of Akron's English Department Composition Handbook. This document was produced with the hopes of providing information to all Composition instructors that is not available elsewhere, or has been available only through word of mouth previously. Please view this as a work in progress and feel free to provide any input regarding what you would like to see in future versions by filling out the "Revision" form on the final page of this document.

Recognizing the validity of many differing approaches to the teaching of writing, the Department of English at the University of Akron is committed to giving instructors of English as much latitude as possible in devising syllabi, assignments, and exercises for their sections of English Composition 111. The composition program does believe, though, that some basic tenets of what is known as the process movement or the "new rhetoric" provide us with a stable foundation upon which we should build our individual pedagogies. The program also wants to ensure consistency in our focus so that the competencies introduced to students in 111 do not vary too greatly from section to section and certainly do not produce contradictions that students will stumble over in English Composition 112 and other courses in which writing is a component. Therefore, the following guidelines have been assembled to assist instructors in understanding our beliefs and goals while constructing their syllabi.

Programmatic Goals – Composition 111

- The discovery and use of effective prewriting, drafting, revising, and editing techniques
- The ability to revise both globally and locally
- The ability to make decisions regarding feedback to drafts
- The development of critical reflection and analysis toward a logical thesis or main point
- An awareness of audience needs regarding detail and background and an anticipation of the possible reactions of readers to any given piece of writing
- An understanding of the necessity of coherence, clarity, and organization
- The understanding of the many uses of writing—personal, civic, and academic
- An understanding of language usage and its connection to our perception of the world

Course Procedures (methods to achieve goals)

- *Papers.* Students should be writing extensively in 111, and essays or papers are the most common assignments in this course. Instructors should assign between four to six papers over the course of a semester, depending on the number of other writing activities, and each paper assignment should include opportunities for prewriting, drafting and revision. Through written comments, conferences, or peer workshops, students should be presented with choices to make regarding the best ways to further explore their subjects and improve their drafts. Instructors should try to make the competencies learned in every assignment build upon each other so as to reinforce them, put them in a new context, and construct a bridge toward new competencies. All assignments should have clear objectives and urge students to analyze and generalize toward logical theses of their choice.
- *Personal Writing.* Paper assignments can include topics that push the students toward insights regarding their experiences or personal lives. However, to show students the differing uses of writing, it is good to assign journals or ungraded writing assignments that have as an objective the students' personal explorations. Such assignments should be graded on length and perceptions of seriousness, not on the quality or correctness of the prose, nor on the content of what the students express. Respect student privacy by giving the students the opportunity to designate particular journal entries or personal writing assignments as ones not to be read by the instructor.
- *Reading.* Having students respond to professional essays or articles is an excellent basis for assignments. Avoid, however, making every assignment state and defend the students' agreement or disagreement. Rather, have students look for parallels with their experiences, utilize methods of analysis found in the reading, wrangle with other aspects of the topic under consideration, apply ideas from the reading to their observations, and extend or alter an author's idea by applying it to other situations. Limit the number of quizzes or tests you give to ensure that the students have read. Attaching a mini-writing assignment to the reading, such as a summary collected before class discussion or a one-page

student response to a critical issue, will help students develop as writers, not reduce reading to remembering and regurgitating, and still test their knowledge of the text.

- *Having Students Collect Information.* Although 112 is the course where we officially teach research skills, assignments in 111 can have components that require students to critique and theorize on data gathered from outside sources. Students can do mini-ethnographies on a place or culture of their choice. They can write letters to the editor based on local or national issues about which the students care. They can bring in cultural artifacts or advertisements to write about the significance or purpose of such items within our world. Students can see movies or plays, listen to songs, or attend public events and use them as a corpus upon which to gain an insight. Students can also use the library to obtain facts needed to supplement their observations. While interviews can also be the basis for a strong assignment, the students will need to be trained in how to interview, which can be tricky. In any case, there is no reason to limit student assignments to just reading or recalling significant events in the students' lives.
- *Group Work.* Most professional writing is the result of collaboration, whether it is between co-authors, editors and authors, or authors and reviewers. Emphasizing the individuality of each student writer, thus, conflicts with the dominant societal model. While group projects often result in one or two strong students doing the bulk of the work or in off-topic chatter, we recommend that some such project be a part of the course requirements. Finding out who did what and rewarding points appropriately is not difficult if each project has a component of self-assessment attached to it, where the students individually discuss their contribution. In all cases, though, group work must have consequences. Peer workshops or editing pairs will produce perfunctory efforts if students perceive the activity as busy work. Grades for production and quality must be a part of group assignments, just as promotion, public acclaim, or increased attention to a societal ill (as well as their opposites: termination, public scorn, or dismissal of and apathy toward a public ill) would be the result of a collaboration at work or at a civic function.
- *In-Class Writing.* While many of us realize that timed writings do not reveal much about the abilities of individual students, they serve two functions: practice of a dominant academic form for student communication of knowledge and proof that the student is doing his or her own work. Many classes in other disciplines require in-class essay answers, so we can give students smart advice about handling such assignments through one or two timed writings. We also have to be ever vigilant about the rampant plagiarism problem among college students, and in-class writing gives us enough rhetorical clues to be able to sniff out potential problems on out-of-class assignments.
- *Synthesis of Class Discussions.* Lively class sessions leave many of us enthusiastic, feeling we had a great class. However, students can intentionally derail a lesson by "talking up" an issue or responding to a reading. Students also frequently fail to take notes from discussion sessions, especially if ideas are generated from other students. Therefore, every class discussion should have some sort of synthesis assignment to it. A synthesis can take many shapes. For

instance, the class can have a rotating secretary who must compile accurate class notes for the previous session and read or pass them out to fellow students at the beginning of each class session. Or, homework assignments can be based on a summary of the issues discussed during a lively student exchange. Journaling about class events at the end of the session is another way for students to synthesize the class lesson. Simply taking time out to write important concepts on the board and suggesting students take notes will help. If students are trying to avoid writing by talking, these synthesis activities will bring up the lack of substance in the comments while also ensuring that writing does take place. But the synthesis assignments also reinforce issues of substance that do emerge during such discussions. Make sure that you leave room on your syllabus for grades based on the quality of these syntheses or students will not take them seriously.

- *Grammar Instruction.* The teaching of syntax, punctuation, grammar, and mechanics should be incorporated into the proper part of the writing process. Students should realize that prewriting and drafting do not involve sentence-level correctness. Students should also be taught that revision and editing are two different activities. While we certainly want students to start paying attention to correctness as they are preparing their documents for submission, we do not want them to confuse editing with other important areas of revision, such as critical thinking, development, and organization. Thus, it is best to separate the two activities of editing and revision from each other so students can understand that they do not want to polish something that is not yet worthy of that polish.
- *In-Class Exercises and Activities.* Class time does not need to be spent constantly grinding out papers through class sessions revolving around the stages of prewriting, drafting, and revision. Rhetorical concepts such as audience awareness, relevant and irrelevant detail, connotations versus denotation, and critical thinking can be the basis for creative and fun group, whole class, or individual exercises. Have students listen to silence for five to seven minutes while writing down what they hear; they can then share those observations with the class and write a brief, in-class story based on the emotional response they had to the silence. Study some advertisements to show the use of connotation in print and visual ads and have them look for similar language usage in their own papers. Construct for the students a scenario involving a moral dilemma they must think their way out of; then have them compare what they perceive to be the best solutions with each other. These activities reinforce important ideas, often in an indirect way that makes the learning more substantial.

Common Mistakes to Avoid in 111

- *Using the five-paragraph essay structure.* Some instructors like to structure assignments using the five-paragraph technique because they believe it gives students the order they need in which to succeed. However, students end up learning very little about organization and invention when they use this formulaic device, as there are no decisions for them to make and no avenues for experimentation. The five-paragraph model also does not replicate the type of

- real world or academic writing we wish students to learn. While some professional essays do have only five paragraphs and others do indeed support theses with three points, no writer uses the many formulaic elements within the five-paragraph technique, such as limiting paragraphs to five sentences or using points made in the introduction as topic sentences for the body paragraphs. Furthermore, the five-paragraph essay is repetitive and gives students a misunderstanding of such matters as writing conclusions, building to a thesis statement, and developing supporting points. It simply does not produce good writing processes nor good writing.
- *Teaching the modes of discourse.* Many textbooks lead students through rhetorical techniques such as comparison, classification, reflection, definition, and cause/effect. Certainly it is good for students to know that these techniques can be used to help create or discover knowledge about their subjects. But when the technique becomes the subject, such as when an instructor assigns a descriptive paper or an analytic paper, the students learn reductive lessons about invention, structure, and audience awareness. They try to fit every assignment into these simplistic models instead of letting the content dictate the structure. As with the five-paragraph essay, these modes of discourse do not replicate real world or academic writing, as the mode replaces the purpose for writing. No writer has ever begun the writing process by first determining what mode he or she was going to use. Most writers also do not limit their investigation into a topic nor their delivery of the knowledge they have generated to one simple mode. Students need to make decisions about how to approach a subject. Dictating the mode takes away this crucial area of discovery. It is more effective to structure assignments around a topic while suggesting the many ways it can be approached or even to devise an assignment that demands the use of several different rhetorical techniques to help students find a thesis from a topic.
 - *Concentrating on lessons in de-contextualized grammar, punctuation, mechanics, and syntax.* While it is appropriate to uncover patterns of error within student writing and to deal with corrections individually, instructors should not devise whole class plans around skills-and-drills formulas. Research indicates that students are unable to apply such lessons to their own writing and that concentrating too much on correctness interferes with their development in much more important areas. Confine the teaching of sentence-level correctness, then, to conferences, peer editing sessions, occasional discussions of common mistakes, and brief reviews of rules.
 - *Emphasizing style over substance.* For students, finding an appealing narrative voice comes with the maturation process. As instructors, we certainly want to talk about sentence combining, improving vocabulary, using active constructions, and other aspects of style. Yet, an emphasis on teaching stylistic components often does not take into consideration the students' age and how much the writing process reflects the maturation process. We end up trying to improve a product so that it reflects a typical academic sound rather than trying to integrate into the students' repertoire the techniques that will help make their writing lively without losing their voice. We also give the students the incorrect perception that effective writing is about decoration rather than substance. Allowing students to

understand audience needs, effective communication, and critical thinking will help develop in them a gradual recognition and creation of a mature narrative voice.

- *Assigning projects more appropriate for other courses.* The department offers courses in writing that will help students learn about putting together a résumé, writing a business letter, or constructing a manual. Those efforts should not be duplicated in 111, even if a textbook has a chapter in those types of writing. The writing of fiction or poetry is also better suited for other writing courses and should be avoided. Furthermore, instructors should not be assigning literary analyses nor teaching literary interpretation in 111.

Programmatic Goals -- Composition 112

As with English Composition 111, the Department of English at the University of Akron is committed to giving instructors of English as much latitude as possible in devising syllabi, assignments, and exercises for their sections of English Composition 112. We recognize that many valid approaches to the teaching of writing will conflict with each other at important junctures, and we do not necessarily value one theory or pedagogy over another. Rather, our goal is to ensure that basic tenets of what is known as the process movement or the “new rhetoric” provide us with a stable foundation upon which we should build our individual pedagogies. The program also desires consistency in our focus so that the competencies reinforced or introduced to students in 112 do not vary too greatly from section to section. The methods toward achieving those competencies can differ, but the competencies should be more or less the same. The following guidelines have been assembled to assist instructors in understanding our beliefs and goals while constructing their syllabi.

Goals

- The ability to analyze evidence and to uncover the assumptions or biases inherent in the students’ own beliefs, as well as those of others
- An understanding of the differences among and uses of evidence, logic, and emotion
- The recognition and avoidance of logical fallacies, abuses of emotional appeals, and over-reliance on authority
- Critical reflection on opposing points of view and accurate representation of them
- Capabilities in using both inductive and deductive methods of logic
- The ability to establish credibility and to recognize it in other sources
- The knowledge of how and where to research a topic
- The appropriate use of quotations, paraphrases, and summaries of sources
- Familiarity with MLA as one system of documentation
- Audience awareness
- Continued development of writing processes and other competencies introduced in 111

Course Procedures (methods to achieve goals)

- *Papers.* Students should be writing extensively in 112, and essays and papers are the most common assignments. Instructors should assign three or four papers that will go through the drafting and revising process. All of these assignments should include components of what is known as argumentation and at least two should incorporate outside research. Instructors should try to make the competencies learned in every assignment build upon each other so as to reinforce them, put them in a new context, and construct a bridge toward new competencies. All

assignments should have clear objectives and urge students to analyze and generalize toward logical theses of their choice.

- *Research.* Papers that include research should have mini-assignments attached to them to encourage students to use as many different resources as possible. While the Internet can be a valuable tool, instructors should design exercises and homework to help students learn how to extract facts and theories from books, journals, and reputable magazines. Holding occasional courses in the library is a good idea, as is working with the library staff to arrange sessions to gain the most recent information about our research technology. Students should be made aware that being able to verify information through multiple sources establishes credibility for an argument and for the person asserting the argument.
- *Reading.* Instructors should assign readings from an approved departmental text (supplemented, if necessary, by articles in journals, magazines, or newspapers about current issues) that students must refer to in their papers. While we want students to write on topics about which they care, we need to design assignments that make plagiarism more difficult. General paper topics such as capital punishment, abortion, and euthanasia enable students to plagiarize easily. The best way to discourage plagiarism, then, is to control some of the materials used in any given assignment, having students refer to facts or ideas offered in them. Readings from the departmental texts can also be used to show students how to quote, paraphrase, and summarize.
- *Personal Writing.* A bridge must be constructed from 111 to 112. If we ignore the importance of exercises or tasks with a component of personal writing to them, we remove an important connection that we can successfully utilize. We encourage, then, both ungraded writing that takes place inside or outside of the classroom and graded writing that might use student narratives as a basis for teaching important rhetorical concepts. Do not hesitate to include personal components within a research paper.
- *Having Students Collect Information.* Assignments in 111 can have components that require students to critique and theorize on data gathered from outside sources. If you desire, 112 can build on these abilities to show students how to gather evidence on their own and control variables that might taint the data. Students can construct questionnaires, collect qualitative data through observation, do mini-ethnographies, or conduct interviews (the students will need to be trained in interviews, as they can be tricky). The students should be responsible for turning in any data collected and cannot do anything with other students that might inflict upon any individual student or student group physical, social, or emotional harm. Still, we can show students how theories are generated from such data gathering and can be verified over time through studies using random sampling, greater numbers than the average student could manage, and isolation of key factors. Having students critique each others' data can yield many positive results in terms of understanding validity and reliability.
- *Exercises on Key Components of Argument.* Writing papers will help students implement elements of argument, but instructors must first introduce concepts such as supporting a point with evidence, avoiding logical fallacies, and appealing to readers' self-interest. These concepts then need to be reinforced through

- creative exercises that help the students recognize differences between, for instance, emotional appeals and facts, or *ad hominem* arguments and legitimate questions concerning the credibility of a source. Some have found, for example, that having the students read short mysteries and analyzing the investigative techniques give them a pretty firm grasp on deductive versus inductive logic. Some instructors have students read through editorials to spot fallacies as well as the strong uses of emotion, logic, and evidence.
- *Group Work.* Most professional writing is the result of collaboration, whether it is between co-authors, editors and authors, or authors and reviewers. Emphasizing the individuality of each student writer, thus, conflicts with the dominant societal model. While group projects often result in one or two strong students doing the bulk of the work or in off-topic chatter, we recommend that some such project be a part of the course requirements. Finding out who did what and rewarding points appropriately is not difficult if each project has a component of self-assessment attached to it, where the students individually discuss their contribution. In all cases, though, group work must have consequences. Peer workshops or editing pairs will produce perfunctory efforts if students perceive the activity as busy work. Grades for production and quality must be a part of group assignments, just as promotion, public acclaim, or increased attention to a societal ill (as well as their opposites: termination, public scorn, or dismissal of and apathy toward a public ill) would be the result of a collaboration at work or at a civic function. Having students collaborate during research to establish a pool of common facts, studies, and theories is a wonderful way to use groups in 112. Students write their papers separately in such a project and cannot use any sources outside of what has been collected by the class, which limits plagiarism and allows for student-generated papers to act as samples of how best to utilize sources.
 - *Exercises on Documentation Systems.* We do not want to spend too much of class time getting students to memorize and use MLA or any other documentation system. At the same time, we should expose the students to the basics and require that they adhere to the important concepts of constructing a Works Cited page, utilizing in-text citations, and avoiding plagiarism. To this end, we should construct exercises that help them recognize plagiarism, incorporate quotations and paraphrases into their texts, and build an appropriate Works Cited page.
 - *In-Class Writing.* While many of us realize that timed writings do not reveal much about the abilities of individual students, they serve two functions: practice of a dominant academic form for student communication of knowledge and proof that the student is doing his or her own work. Many classes in other disciplines require in-class essay answers, so we can give students smart advice about handling such assignments through one or two timed writings. We also have to be ever vigilant about the rampant plagiarism problem among college students, and in-class writing gives us enough rhetorical clues to be able to sniff out potential problems on out-of-class assignments.
 - *Exercises on Perspective.* Students often have difficulty getting past their own allegiances, whether recognized immediately or not, to dominant ideology and discourse. Instructors should try to construct creative activities where students

see other perspectives and learn how to name and discuss these perspectives in ethical ways. Analogies can work as can creating scenarios involving social dilemmas. Exercises in this area help students both accurately represent opposing ideas in a paper and anticipate audience needs.

- *Synthesis of Class Discussions.* Lively class sessions leave many of us enthusiastic, feeling we had a great class. However, students can intentionally derail a lesson by “talking up” an issue or responding to a reading. Students also frequently fail to take notes from discussion sessions, especially if ideas are generated from other students. Therefore, every class discussion should have some sort of synthesis assignment to it. A synthesis can take many shapes. For instance, the class can have a rotating secretary who must compile accurate class notes for the previous session and read or pass them out to fellow students at the beginning of each class session. Or, homework assignments can be based on a summary of the issues discussed during a lively student exchange. Journaling about class events at the end of the session is another way for students to synthesize the class lesson. Simply taking time out to write important concepts on the board and suggesting students take notes will help. If students are trying to avoid writing by talking, these synthesis activities will bring up the lack of substance in the comments while also ensuring that writing does take place. But, the synthesis assignments also reinforce issues of substance that do emerge during such discussions. Make sure that you leave room on your syllabus for grades based on the quality of these syntheses or students will not take them seriously. An assignment based on group discussion is included in the sample course outline to give an example of how to incorporate synthesis into a meaningful project.

Common Mistakes to Avoid in 112

- *Teaching Grammar.* If students turn in work that is marred by too many surface-level mistakes, give them the appropriate grade and tell them you will not accept any papers that are not edited more meticulously. Do not spend class time reviewing grammar. Alert needy students individually to the patterns of difficulty and send them to the writing center for help.
- *Adhering to and testing on the Toulmin System, Rogerian Logic, or Classical Argument.* As discussed on the 111 Guidelines, we do not want to favor structure over content. Rather, we want students to learn concepts to integrate into structures they develop through analyses of their audience, their goals, and the topic. Thus, instructors should extrapolate from the formulas of Toulmin and others the valuable concepts students need to know and proceed accordingly. For instance, instructors should not insist that students grasp the difference between a claim and a warrant and to structure arguments in the manner recommended. Instructors should instead find the concepts that lurk beneath this method and help students become aware of them should the need arise through the investigation of a subject.
- *Assigning projects more appropriate for other courses.* The department offers courses in writing that will help students learn about putting together a résumé,

writing a business letter, or constructing a manual. Those efforts should not be duplicated in 112, even if a textbook has a chapter in those types of writing. The writing of fiction or poetry is also better suited for other writing courses and should be avoided. Furthermore, instructors should not be assigning literary analyses nor teaching literary interpretation in 112.

University Policies

The Department of Student Life is housed under the Vice-President for Student Affairs. It takes following multiple links to get to the Office of Judicial Student Affairs <<http://www.uakron.edu/studentlife/sja/index.php>> where an extensive menu appears concerning campus rules and regulations for students. The two most important for us are:

Academic Dishonesty and Disciplinary Procedures

The Student Code of Conduct <<http://www.uakron.edu/studentlife/sja/docs/code.pdf>> is codified in the Faculty Manual. After establishing the University's oversight, the first item covered in this section is "Plagiarism, cheating or other forms of academic dishonesty." Student behavior, faculty responsibility, disciplinary action, and student appeal's process are also covered in this area.

The specific department guidelines for plagiarism and its consequences are available under the handbook section titled "Programmatic Policies."

Academic Integrity

Definitions are provided in a much easier to read format than the Faculty Manual passages. "Again, acknowledging your sources" is the first noted concern. The consequences for infractions are also noted here: <<http://www.uakron.edu/studentlife/sja/SJAaca.php>>.

Protocols: Attire and Cell Phones

Additional concerns in this area like protocol issues of attire and cell phones are not specifically addressed by the University in either the Faculty Manual or any University Policy Statements. The closest we can come to answering questions in this area comes under: The University of Akron: A Civil Climate for Learning: Civility Statement. Professional codes of conduct within the classroom space are dictated by the faculty member, but reinforced in this policy for both faculty and students. <<http://www.uakron.edu/studentlife/sja/docs/civili.pdf>>.

Faculty Conducting Research Studies using Human Subjects

The University of Akron Office of Research Services & Sponsored Programs is housed under the Vice President for Research and Dean of the Graduate School <<http://www3.uakron.edu/orssp/>>. Any and all information you need to review before you begin a study can be found here.

Students Conducting Surveys using Human Subjects

Often students wish to conduct inter-class surveys to get feedback from other students within the class (especially 112) on a particular issue. The Institutional Review Board (IRB) provides guidelines for when a request must be reviewed before the student proceeds. Generally there is no need to take such a large step, but to be safe, before a student begins her project, check out the guidelines here:

<http://www3.uakron.edu/orssp/public_html/i_human.htm>, then select Application for Certification for Classroom Based Protocols _ Submitted by course instructor. As long as the material requested remains anonymous, stays within the classroom and is not meant for publication, students should be able to request in-class surveys. See also “Programmatic Goals” for further information.

Disabilities

Students with disabilities are offered support through the Office of Accessibility <<http://www3.uakron.edu/access/>>. Overseen by the Vice President for Student Affairs, the staff also provides Faculty support. Selecting “Faculty” from the menu provided takes you to <<http://www3.uakron.edu/access/Faculty/faculty.htm>> where you will find the location, phone number and the following:

Faculty

This section contains information for faculty members. The goal of this section is to provide information on academic accommodations and services provided by the Office of Accessibility and information related to working with students with disabilities.

- Teaching Students with Disabilities
- What Constitutes a Disability?
- Academic Accommodations
- Syllabus Statement
- Faculty Rights and Responsibilities to assure educational access for students with disabilities
- Faculty Rights
- Faculty Responsibilities
- General Strategies for Teaching Students with Disabilities
- Working with the office to provide alternative media (books, videos, tapes, and cds)

You will be usually notified in advance if you have a student with special needs in your class. Students who are independently mobile, but have different learning abilities, may not present a letter until the beginning of classes explaining their needs. All students are required to meet your course standards; some just may have to take different routes to attain them. You will find the answers to your questions at the web site, and a friendly support staff if you need to talk to someone at: (330) 972-7928.

Sexual Harassment

The English Department complies with all The University of Akron policies regarding sexual harassment. Faculty should be familiar with these policies which can be found online at: <http://www.uakron.edu/ogc/docs/11-13.pdf>.

Programmatic Policies

Complaints

Students against Faculty

Grade-based or Personal Difficulties

Students do have an authorized grievance procedure, but these are the first steps they need to take.

When students have been unable to resolve grade disputes or classroom / personality conflicts with their instructors, the students can direct their complaints to the Director of Composition. Students will be asked to supply some evidence of their complaint and, depending upon the nature of the complaint, to write a formal letter to the Director. Formalized complaints regarding race, creed, gender, or sexuality require consulting with EEO, University Counsel, or the Dean's Office.

The process of handling a complaint varies depending on the Director's sense of the most effective way to ascertain the facts. Methods include consulting with the instructor, observing the classroom, examining student papers, and looking for witnesses. If no wrongdoing is found, the Director will attempt to mediate a resolution between the instructor and the student or simply tell the student that the complaint cannot be pursued. In the case of errors or inappropriate behavior on the part of the instructor, the Director will consult with the instructor and determine the appropriate course of action.

If the student is still not satisfied, he or she will be directed to the Associate Dean of Arts and Sciences for further review of the problem.

Anonymous Complaints about Instructor Performance

Out of fear of reprisal, students often do not wish to have their identities known when they lodge a complaint about an ongoing problem with an instructor's performance, such as frequent tardiness or absences, crude or otherwise offensive classroom conduct, capriciousness in policies, failure to follow programmatic guidelines, or ineffective instruction. In cases like these, the Director will honor the student's request and investigate the situation as effectively as possible. As

with grade-based or personal complaints, the Director will ultimately consult with the instructor and determine the appropriate course of action.

Dealing with Parents

Instructors should not speak with the parents of students regarding any part of their classroom performance. Without student permission, such discussions would be a violation of the Federal Education and Rights Privacy Act (FERPA). In turn, instructors are not obligated to speak with parents, even when students give their permission or when parents call. While instructors should be courteous and polite under such circumstances, any insistence on the part of the parents to meet regarding a complaint should be forwarded to the Director of Composition or the Associate Dean of Arts and Sciences. Instructors will be kept abreast of any situations that affect their classrooms or dealings with the student.

Instructors against Students

Classroom Conduct, Threats, Harassment, or Overtures

If an individual student or group of students engages in behavior that disrupts the classroom, shows contempt for the instructor's authority, or makes the instructor abnormally uncomfortable due to threats, harassment, or inappropriate overtures, the instructor can lodge a complaint against the student with the Director of Composition. Complaints based on race, creed, gender, or sexuality require a consultation with EEO, University Counsel, or the Dean's Office.

The instructor should compose a letter addressed to the Director that is copied to the student. The instructor should give the student a copy and explain that he or she will be required to meet with the Director as soon as possible. The instructor may or may not attend this meeting. If the student refuses to meet or is uncooperative during or after the meeting, the instructor and/or Director should forward the complaint to the Office of Student Discipline for disciplinary measures under the Student Code of Conduct.

Decorum and Dress

The Department expects all faculty to behave in a professional manner in the classroom. The goal should be to make a mature impression. Instructors should avoid unnecessary vulgarity, inappropriate and/or persistent references to their personal life, any flirtatious behavior, ongoing jokes/abuse aimed at particular students or at the students in general, racial, gender, religious, or sexual bias, and verbal or physical displays inconsistent with polite, caring, generous discourse.

Instructors should also dress appropriately. While "dressing down" might be a way to try to get students to relate to the instructor, instructors should generally avoid slovenly

attire, any provocative clothing, or potentially offensive slogans on shirts, blouses, or jackets.

Post-Secondary Students

There should be no grading variations or accommodations made to post-secondary students. Please note, though, that these students will not appear on mid-term grading rosters. Under FERPA, instructors do not need to consult with parents about behavior or performance problems nor do materials have to be tailored or censored for non-adult audiences. Any problems unique to this student population can be directed to the Dean in charge of post-secondary education in the Dean's Office in University College.

Grading Issues and Rules

Instructors have the responsibility to grade each of their students fairly and accurately. While the portfolio must constitute approximately 15% of the student's final grade, instructors can factor in any appropriate project of their choosing and devise individual grading schemes, as long as they accurately convey student performance. Grading standards and procedures must be stated clearly in the instructor's syllabus and be reviewed orally for the students.

Instructors teaching freshmen will be asked to post an on-line, mid-term grade for any student doing less than "C" work. Instructors must submit final grades by the Tuesday after exam week.

Portfolio Requirements

Each instructor should assign a portfolio to be collected in the final week of instruction. This portfolio should contain two essay assignments, including the drafts, an in-class essay, and a reflective letter. This portfolio should account for no less than 15% of each student's final grade and be handed in by students in a folder. Instructors need to schedule time during exam week to hand back the portfolios to the students and give them final advice and encouragement in a short conference. Instructors can meet students during the assigned exam period in their classrooms or offices. Instructors can also put aside a block of office hours during exam week, as long as they ensure that all students have an opportunity to collect their portfolios and do not have scheduling conflicts.

- **Essay Assignments**—The students should choose these essays from among the four or five they have completed during the course of the semester. Instructors have the option of 1) Giving students an opportunity during the last two weeks to revise these two essays once more; or 2) Allowing students multiple times to revise during the semester so that the essays in the portfolio have been revised at

least twice. Students should be instructed to choose two essays that will represent the outcomes discussed below.

- In-Class Essay—The students should include a sustained piece of timed writing completed in the presence of the instructor that the students did not have an opportunity to revise. This in-class essay **cannot be** the reflective letter. The letter and the in-class essay must be two separate pieces in the portfolio.
- Reflective Letter—During the end of Week 14 and/or the beginning of Week 15, the instructor should assign a reflective letter that asks the students to define and discuss three rhetorical concepts they have learned during the semester, show how those concepts have been applied to the revisions of the essay assignments through a discussion of their revision process, and analyze the quality of their writing, perhaps by ranking their two essays and explaining why one is better than the other. While the instructor may participate in in-class workshops to give advice to students, instructors **should not** collect drafts of these letters and respond to them or tell students which rhetorical concepts to write about or what essays to choose. The reflective letter should be independent student work. To facilitate the assessment, instructors should ask students to highlight or otherwise note in their revisions the parts of their essays being referred to in the reflective letter. Please note that instructors may and are encouraged to have students reflect on their writing after every essay assignment. These reflections can be incorporated into the students' final letters. However, the reflective letter **should not be** merely a collection of these reflections or two or three separate documents. The reflective letter should introduce the portfolio contents to the instructor.

Assessment of Portfolio

We use a 50-point rubric for assessment. Instructors should not be merely re-grading essays or basing their assessment on the quality of the writing. These evaluations have already been done by the instructor in grading during the semester. Instead, instructors should assess on the basis of these four outcomes: articulation of rhetorical concepts, integration of concepts into revision, demonstration of versatility, and understanding of the quality of their writing.

- Articulation of Concepts—The students should be able to discuss accurately three rhetorical concepts they have learned during the semester. The rubric below contains several examples of common concepts that this program stresses. While student writing might show ability to use any of these concepts, instructors should only be assessing the discussion in the reflective letter for this outcome.
- Integration of Concepts into Revision—The students should give specific examples of the concepts they have discussed, referring directly to the contents of their essays. Through the highlighting or other forms of notation, the instructor should see how well the students have been able to apply what they have learned into their writing.
- Demonstration of Versatility—The portfolio should show evidence of students producing revisions that vary in content, analysis, development, and form. The

- in-class essay also should show the students' ability to write an unassisted essay as well as the revised essays.
- Understanding of the Quality of Their Writing—The students should be able to discuss how well they understand what good writing encompasses. They can demonstrate this by discussing their own strengths and weaknesses, as evidenced in their writing, by being able to discuss the effectiveness of their writing process, or by being able to give the reasons why one of their essays is better than the other.

Here are the rubrics and the scoring guide (next three pages). We welcome suggestions.

Portfolio Rubric
English Composition 111

In the spaces below, instructors will score a “4,” “3,” “2,” or “1,” using the scoring guide to determine the correct score. Students should indicate under all four outcomes which three choices they wish to have assessed by circling those choices. Instructors should only rate those choices circled and should only assess the first three choices if students circle more than the allowed three.

Concepts:

In the reflective letter, the student should articulate a strong understanding of three of the following:

- | | |
|--|---|
| <input type="checkbox"/> Effective development and use of examples | <input type="checkbox"/> Language choices |
| <input type="checkbox"/> Integrated thesis (springs logically from examples) | <input type="checkbox"/> One point of grammar |
| <input type="checkbox"/> Organizational strategy | <input type="checkbox"/> Appropriate voice |
| <input type="checkbox"/> Audience awareness | <input type="checkbox"/> Transitions/flow |
| <input type="checkbox"/> Cliché avoidance | <input type="checkbox"/> Effective introductions |
| <input type="checkbox"/> Analysis and critical thought | <input type="checkbox"/> Non-repetitive conclusions |
| | <input type="checkbox"/> Other _____ |

Revision and Integration of Concepts:

In the final versions of both out-of-class essays in the portfolio, the student should demonstrate three of the following:

- | | |
|--|--|
| <input type="checkbox"/> Effective application of one concept (_____) | <input type="checkbox"/> Doing more than just following the instructor’s suggestions |
| <input type="checkbox"/> Effective application of a second concept (_____) | |
| <input type="checkbox"/> Effective application of a third concept (_____) | <input type="checkbox"/> Going beyond surface correctness |

Versatility:

In the portfolio, the student should demonstrate three of the following:

- | | |
|---|---|
| <input type="checkbox"/> Ability to handle in-class writing competently | <input type="checkbox"/> Ability to analyze in more than one way |
| <input type="checkbox"/> Ability to write on more than just one subject | <input type="checkbox"/> Ability to consider differing perspectives |
| <input type="checkbox"/> Ability to use different organizational strategies | <input type="checkbox"/> Ability to use different forms of support (experience, text, etc.) |

Understanding of Overall Quality:

The portfolio should show the student’s understanding of his or her strengths and weaknesses in three of the following ways:

- | | |
|---|---|
| <input type="checkbox"/> Accuracy in discussing strengths | <input type="checkbox"/> Development of a writing process |
| <input type="checkbox"/> Awareness of problems | <input type="checkbox"/> Overall quality of reflective letter |

- _____ Subtotal of Points
- _____ Clear highlighting, underlining, or other guides to specific places in the text (plus 2)
- _____ Incomplete portfolio (minus up to 10)
- _____ Lack of specific references in letter (minus up to 5)
- _____ Total

50-45 =A

44-40=B

39-35=C

34-28=D

27-below=F

Portfolio Rubric
English Composition 112

In the spaces below, instructors will score a “4,” “3,” “2,” or “1,” using the scoring guide to determine the correct score. Students should indicate under all four outcomes which three choices they wish to have assessed by circling those choices. Instructors should only rate those choices circled and should only assess the first three choices if students circle more than the allowed three.

Concepts:

In the reflective letter, the student should articulate a strong understanding of three of the following:

- | | |
|---|---|
| <input type="checkbox"/> Valid versus invalid sources | <input type="checkbox"/> Non-formulaic argumentative strategies |
| <input type="checkbox"/> Argumentative fallacies | <input type="checkbox"/> Effective integration of quotations |
| <input type="checkbox"/> Appropriate documentation | <input type="checkbox"/> Establishing credibility |
| <input type="checkbox"/> Using logic | <input type="checkbox"/> The purpose of emotion |
| <input type="checkbox"/> What counts as evidence | <input type="checkbox"/> Audience awareness |
| | <input type="checkbox"/> Other _____ |

Revision and Integration of Concepts:

In the final versions of both out-of-class essays in the portfolio, the student should demonstrate three of the following:

- | | |
|--|--|
| <input type="checkbox"/> Effective application of one concept (_____) | <input type="checkbox"/> Doing more than just following the instructor’s suggestions |
| <input type="checkbox"/> Effective application of a second concept (_____) | |
| <input type="checkbox"/> Effective application of a third concept (_____) | <input type="checkbox"/> Going beyond surface correctness |

Versatility:

In the portfolio, the student should demonstrate three of the following:

- | | |
|---|---|
| <input type="checkbox"/> Ability to handle in-class writing competently | <input type="checkbox"/> Ability to analyze in more than one way |
| <input type="checkbox"/> Ability to write on more than just one subject | <input type="checkbox"/> Ability to consider differing perspectives |
| <input type="checkbox"/> Ability to use different organizational strategies | <input type="checkbox"/> Ability to use different forms of support (experience, text, etc.) |

Understanding of Overall Quality:

The portfolio should show the student’s understanding of his or her strengths and weaknesses in three of the following ways:

- | | |
|---|---|
| <input type="checkbox"/> Accuracy in discussing strengths | <input type="checkbox"/> Development of a writing process |
| <input type="checkbox"/> Awareness of problems | <input type="checkbox"/> Overall quality of reflective letter |

- _____ Subtotal of Points
- _____ Clear highlighting, underlining, or other guides to specific places in the text (plus 2)
- _____ Incomplete portfolio (minus up to 10)
- _____ Lack of specific references in letter (minus up to 5)
- _____ Total

50-45 =A

44-40=B

39-35=C

34-28=D

27-below=F

In order to decide between a 1-4, instructors should consult the following scoring guide:

Scoring Guide

Concepts:

- 4—Student defines the concept accurately, using precise language
- 3—Student alludes to an accurate definition, but the language might not be precise
- 2—Student conveys a general but incomplete, hazy understanding
- 1—Student states an inaccurate or vague understanding

Revision and Integration of Concepts:

- 4—Student refers to an example that accurately and substantially reflects his or her claim
- 3—Student refers to a minor example in the text that supports his or her claim
- 2—Student refers to an example that does not convey full understanding of his or her claim
- 1—Student refers to an example that contradicts or otherwise does not support his or her claim

Versatility:

- 4—Student exceeds average expectations
- 3—Student meets average expectations
- 2—Student meets average expectations to some degree
- 1—Student fails to meet expectations

Understanding of Overall Quality:

- 4—Student demonstrates thoroughness in understanding or execution
- 3—Student shows sufficient competency in understanding or execution
- 2—Student exhibits unevenness in understanding or execution
- 1—Student reveals severe deficiencies in understanding or execution

In order for the rating of the rubric to proceed well, students should be given a copy of the rubric when they are given the reflective letter/portfolio assignment. Instructors should also feel free to share with students earlier in the semester the outcomes listed on the rubric sheet. When the student hands in the portfolio, he or she should also give the instructor a copy of the rubric sheet that has circled the examples under each outcome that he or she wishes to have assessed.

Portfolio Norming & Assessment

At the end of the fall semester, instructors meet in norming groups to help establish consistency among raters. Instructors should cancel their classes on Thursday and Friday of Week 15 (the last week of instruction) and prepare to meet with other instructors by selecting three portfolios to share, ideally portfolios from students who have shown a range of ability during the semester. A sign-up sheet will be available prior to Week 15.

Norming groups will consist of three instructors. Each instructor should read the three portfolios brought by the other two group members, as well as their own. To speed up the process, instructors can read their own students' portfolios in advance and even exchange portfolios with other instructors in the group beforehand, if all group members are in agreement. However, all groups should meet in person and engage in discussion about the most accurate assessment of the portfolios, using the rubric and scoring guide. One group member should be responsible for giving to the Director of Composition copies of the rubrics that contain the agreed upon scores under each category for each portfolio. Please include the students' names. Instructors should abide by these scores for their own students and use the norming session as a guide for assessing the rest of their students' portfolios.

In spring, instructors engage in a double-blind assessment of portfolios. Instructors should cancel their classes on Thursday and Friday of Week 15 (the last week of instruction). The Director of Composition will select three names from each instructor, and the instructor should bring those students' portfolios to the double-blind reading. A sign-up sheet for assessment sessions will be available prior to Week 15.

Assessment groups will consist of up to 8 instructors. Each group will have a leader. Group members will read a sample portfolio and discuss the proper scoring. Instructors will then read six portfolios distributed by the leader, who ensures that no instructor reads his or her own students' portfolios. Ideally, each instructor will have one stack of three to which she or he gives a first rating and one stack to which she or he gives a second rating. The instructors will rate the portfolios privately, using the rubric and scoring guide, and she or he cannot refer to any other instructor or look at previous scores. The leader will be responsible for tallying the results and determining a process for handling "splits" (two scores on the same portfolio that deviate too drastically). Once splits have been determined, instructors can retrieve their portfolios. The leaders will give the results of the session to the Director of Composition. The results will be shared with the Dean.

Portfolio Disposal

While our goal is to return portfolios to students during exam week, some students inevitably fail to show up or for other reasons do not collect their portfolios. For these leftover portfolios, follow this procedure:

- Secure the portfolios in a place that ensures student privacy, such as in a file cabinet.
- Keep the portfolios for one semester for students who want to pick them up.
- Dispose of the portfolios after that one semester.

Do not put leftover portfolios in a place where other students could have easy access to them. This could constitute a violation of student privacy. Students who are late in picking up portfolios should inquire at the front desk about the portfolio, and one of our staff members will look for that portfolio in your office. Feel free to make arrangements regarding specific students who contact you, but do not put all of your remaining portfolios in your mailbox or elsewhere.

Portfolios should be distributed to students in mini-conferences during exam week. Instructors should make every effort to return portfolios at this time. However, leftover portfolios are inevitable. These portfolios should be kept behind locked doors for one semester. If the students still have not picked them up, instructors should dispose of the portfolios.

Computer Lab Rules/ Regulations

General Comments

The English Communication Center (ECC) consists of two private labs provided and funded by course fees and grants written by the English department specifically and exclusively for use by English department students and faculty and students registered for English Composition I-C and English Composition II-C classes who have paid their course fees. Anyone who does not fit these categories for the current semester may **not** use the labs for any reason, including printing papers.

Student Conduct:

Use of the ECC labs is a privilege conferred by the English department on students who may benefit from its use, not a right gained by payment of lab fees. Use of the computers, network connection and software available in the labs can greatly augment a student's compositional skills. The software provided by the English department on these machines is specifically designed to provide optimal tools to this end and is expected to be used as it is intended. By entering the ECC

lab, a student implicitly agrees to the following code of conduct and is expected to be familiar with said code:

Physical Conduct

Instructors should ensure that students adhere to the following rules:

- Do not bring food, chewing gum, or drink into the lab.
- Do not place bags or clothing on the tables.
- Do not leave trash anywhere in the lab.
- Do not interfere with the work of other students.
- Conduct yourself as a courteous and civil human being.

Computer Use

Instructors should ensure that students adhere to the following rules:

- Do not attempt to download or install any software on your workstation.
- Do not alter the screen interface or attempt to access system files on your workstation.
- Do not allow your friends or acquaintances not registered for specified classes to use the ECC.
- Do not save files to the computer hard drive or desktop.
- Do not attempt to change the desktop wallpaper.
- Do not attempt to bypass or alter any security or safety software or settings.
- Do save your work on your zip drive and make a back-up copy.
- Do remove your CD R/W, floppy disk, or memory stick and log off before you leave class.

Lab Usage

When a class is in session in the ECC labs, the labs are closed to anyone not in the class that is in session. Students should not interrupt a class that is taking place in the labs in order to type or print a paper. This includes the fifteen-minute breaks between classes.

Part-Time Email Mailing Lists

All instructors are welcomed and encouraged to join the English Part-Time Faculty Listserv. Announcements and opportunities will be made on this listserv although formal programmatic concerns will be distributed in hard copy form.

The listserv is open to dialogue and queries concerning the composition program, teaching in general, or issues of employment. Everyone can contribute to the dialogue. The only restriction is that sex, religion, and politics cannot be discussed. We should also maintain academic decorum and not post abusive comments to or about any person. Furthermore, instructors should be careful about mentioning students by name.

According to University Counsel, the listserv does not carry the presumption of privacy. All posts remain in the public domain. Therefore, be careful—as with all electronic communication—that you do not post anything that would compromise student privacy or that you would be uncomfortable having forwarded to certain parties.

The Director of Composition will add any instructor to the listserv at his or her request. While it is best to maintain a presence on the listserv and simply delete unwanted posts, instructors can remove themselves or ask to be removed upon their discretion.

Security Procedures for Front Door

Instructors should be alert regarding security issues, especially those teaching in the early morning, evening, or weekend hours. The back door should be locked at all times. If the front door is open when you arrive, keep it open. If it is closed and/or locked, keep it that way.

During the evening hours, instructors should keep the front door locked. Conferences can best be held in classrooms, but if instructors desire to hold a series of conferences in their offices, they should inform students that they will be met at the front door at their appointed time. A bench in the hallway allows students to wait comfortably.

As in all situations, instructors should call 911 immediately if they notice suspicious behavior, such as a person or persons attempting to enter the department after hours without proper authorization.

Phone, Printer, Copies, Copy Machine

Students should be advised to email you if possible when they need to contact you outside of class hours regarding situations such as extended illnesses or a misunderstanding of the assignment. For emergencies only, they can call at (330) 972-2741. The students will reach a central voice mail system in Olin 358. Student assistants will retrieve messages hourly and put them in your mailbox. Therefore, make sure your students know that they must state your name clearly in the message (as well as their own) in order for you to receive it.

Instructors can print from the laptops in their offices and retrieve materials in Olin 358. Please report any malfunctions of the printer immediately to the front office staff.

All instructors can request photocopying service from our front office staff. Forms are available behind the main desk. Please try to limit your requests to essential materials and allow 24 hours notice for copying, excluding weekends and holidays. Make sure to indicate COMPOSITION when filling out the Xerox request form. Please note that instructors should be particularly careful about photocopying large portions from textbooks or other sources. Also, it is better to spread out photocopying jobs throughout

the semester than to request that all of your materials for your course be photocopied in the first or second weeks.

Instructors conducting evening classes will not have access to the front office printer for last minute photocopying jobs. These instructors should see Thelma Bell, the office manager, about receiving a code for the copy machine in Olin 358.

Plagiarism

The Composition Program in the Department of English at the University of Akron will enforce a strict policy regarding students submitting written work that constitutes Academic Dishonesty. Academic Dishonesty is defined as any of the following acts:

- 1) Turning in a paper written in whole or in part by another person;
- 2) Copying, inserting, downloading, or otherwise including paragraphs or sections from a professional source into a paper without properly referencing it, as determined by the MLA system;
- 3) Cheating, including allowing a classmate to use or copy from your work and altering or interfering with grading;
- 4) Submitting work presented previously in another course, if contrary to the rules of either course;
- 5) Turning in a paper whose contents include the exact words or paraphrases from sources not properly documented through referenced quotations, parenthetical citations, and a Works Cited page, as determined by the MLA system;
- 6) Knowingly misrepresenting or fabricating in a paper the ideas of another, the student's experiences, or facts surrounding an event, observation, or sequence;
- 7) Failing to document through parenthetical citations and a Works Cited page statistics, ideas, or facts not commonly known in a paper.

The enforcement will be as follows:

- 1) In cases involving the submission of work wherein 20% or more of the content contains the work of non-referenced others and where the intent to deceive has been established, the student will receive an "F" for the course and be referred to the Office of Student Conduct for further disciplinary action.
- 2) In cases involving the submission of a paper written in whole or in part by another person, the student will receive an "F" for the course and be referred to the Office of Student Conduct for further disciplinary action.
- 3) In cases involving cheating or submission of a paper presented previously to another course, the student will receive an "F" for the paper and be referred to the Office of Student Conduct for further disciplinary action.

- 4) In cases involving the submission of work wherein less than 20% of the content contains the work of non-referenced others and where the intent to deceive has been established, the student will receive an “F” for the assignment.
- 5) In cases involving misrepresentation or fabrication of ideas, experiences, or facts, the student will receive an “F” for the assignment.
- 6) In cases involving inadequate or missing documentation for individual sentences or paragraphs, the student will be allowed to revise but can receive no higher than a “C” on the final revision.

Please consult the Director of Composition should you have any questions. We need consistency to curb the plagiarism problem on campus and to deal with students fairly.

Honors Courses

Those instructors wishing to teach honors courses in the English Composition program will be asked to submit a proposal for their course one semester prior to the semester in which it is to be taught. The English Composition Program Committee will review the proposal and either approve the course, ask for the proposal to be revised and resubmitted, or not approve it. The committee will make its decision based on the following criteria:

- the proposed course provides an appropriate workload and curricular challenges;
- the proposed course uses primary materials;
- the proposed course unites the course through a theme relevant to honors students;
- the proposed course meets the goals for 111 or 112, as explained in the Course Guidelines for 111 and 112.

Every instructor will be eligible to teach honors courses, and the honors courses will be staffed on a rotating basis, in accordance with our needs and the availability of the instructor. Once a course has been approved, the instructor needs only to resubmit it once every two years. If an emergency situation arises wherein an honors instructor resigns or otherwise cannot teach the proposed course after it has been scheduled, the replacement instructor should teach approved curriculum. Files will be kept in the Composition Director’s office.

To submit an honors proposal, an instructor should fill out the accompanying form and supply a list of proposed readings, a description of the proposed organization and assignments for the course, and a rationale that explains how the course meets the criteria listed above.

The Composition Program Committee will set a deadline each semester for proposals and make its decision before schedules are due.

Programmatic Standards

Conferences

Instructors are encouraged to hold conferences with students. According to University policies, class may not be cancelled to meet with individual students. Instead, individual meetings may occur while the remainder of the class is engaged in another exercise.

Attendance

Instructors must state their attendance policy clearly on their syllabus. We recommend that students be allowed one week's worth of unexcused absences before their grades are adversely affected. The distinction between excused and unexcused absences is largely left to the discretion of the instructor, but the University policy lists illness of the student (or serious illness of a member of the student's immediate family), the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for University classes, trips for participation in intercollegiate athletic events, major religious holidays, and any other circumstances that the instructor finds reasonable. For absences that are foreseeable (such as a holiday or participation in a football game), the student must notify the instructor prior to the date. However, we must show additional consideration for those of our students serving in the military or reserves, as their situation can change at a moment's notice. Documentation after the fact should be requested under these circumstances.

Whether absences are excused or unexcused, students are held accountable for every class meeting. If an absence is unexcused, assignments not turned in on time may receive F grades and missed in-class work cannot be made up. If excused, assignments can be turned in late without penalty up to 10 days after the due date and in-class work will be allowed to be made up through alternate assignments or other ways agreeable to the instructor. Again, with students in the military, give them ample time to complete missing work and to catch up with course lessons, due to the unique nature of their situation. Whether excused or unexcused, missed announcements, instructions, assignments, etc. due to the absence(s) will not constitute acceptable reasons for students failing to meet subsequent deadlines nor for failing to learn the content of the missed classes. Students must take responsibility for initiating arrangements with the instructor for making up work within one week of the absence(s).

Whether excused or unexcused, absences that total a third of the class or more should result in the student automatically failing the course. While we sympathize with students who are beset with major illnesses, we cannot reasonably expect them to obtain an adequate amount of conceptual understanding nor enough practice in writing for us to say they fulfilled the course requirements if they miss five weeks. Exceptions can be made for students who work with the instructor to stay current with the class while bedridden.

WebCT can enable such students, in essence, to continue taking the class while recovering from a broken leg or other such injuries.

Writing Center

Please remind your students of the expert tutorial assistance available in the Writing Center, located in the basement of Bierce Library. Instructors should encourage students to use the writing center services, but they should be careful of obligating every student to attend tutorials, as this can set up an atmosphere that the tutors in the writing center find unproductive. The phone number for the writing center is 972-6548 and the Writing Center Coordinator is Laura Monroe. Ms. Monroe will contact instructors early in the term via campus mail regarding the tutorial services.

Please keep in mind that we currently have two writing centers, one for all students and one specifically for students enrolled in Summit College. Make sure your students know the difference and go to the one in Bierce (unless they are enrolled in sections designated for the Summit Generals). Direct any questions or comments regarding Basic Writing to Dr. Marjorie Keil.

ESL

Instructors should consider doing a diagnostic essay during the first day of class to determine whether some students would be better served in the university's basic writing courses or our ESL program. If you suspect that a student might have second-language issues that will impact his or her learning, please recommend that he or she see Deborah Deane in the English Language Institute for a consultation. Ms. Deane's office is located in Olin 302, and she can be reached at 972-6311.

Office Hours

All teaching faculty are required to set, post, and keep office hours.

The secretarial support staff will type up a form to be posted on your office door that shows your course schedule and your office hours. Office hours should also appear on your syllabus. Instructors should be accessible for students to see outside of class to answer questions and receive one-on-one attention. Instructors do not have to meet students in their office per se, but please choose appropriate campus locations to arrange for meetings, as sensitive issues should not be public knowledge, nor should a student perceive that the instructor is trying to isolate him or her in unprofessional ways.

Student Conduct

Instructors should expect students to show up on time to class, not leave early, and to behave in a respectful, attentive way. Instructors can make classroom policies to encourage students to honor these expectations and have transgressions factor into the students' grades. Instructors should consult the Student Code of Conduct for specific expectations regarding behavior, attire, etc.

Textbooks

The program keeps an updated copy of the approved textbooks for English Composition 111 and 112 in the office of the composition secretary, Carol Szabat. Please ask Carol if you would like to review a sample copy of any of these textbooks. Instructors should not order textbooks not on this list.

The program requires that every instructor use Quick Access as its handbook.

Zip Space/ On-line Resources

All instructors have access to the H drive and ZipSpace for storage of important on-line classroom materials. For those wanting to use ZipSpace, follow this link: <http://www.uakron.edu/its/learning/training/OnlineStorage.php>. This is part of Information Technology Services and has a list of six tutorials at this page for how to use ZipSpace. All questions should be directed to Holly Mothes at (330) 972-7690 or hml@uakron.edu.

University Libraries' Services

<http://www3.uakron.edu/ul/info/services.html>

Most of the services for composition teachers can be found in the above web site. While the use of most of these services is not required by the composition program, training and support for using multiple AV tools is available through the Library. For example, they offer seminars for using the synergy classrooms with all the whistles and bells we have available like laptops, DVD, VHS, the new "clicker," and the standard course management program used by instructors across the curriculum, WebCt.

Audio Visual

You may choose from a selection of a videos or other material to be put on reserve for your students. You may also bring in your own videos to be held by in the audio visual area of Bierce Library (7811) where students may use the televisions to view the materials. You may choose to have the equipment brought to your classroom for viewing videos or DVD material. If you have a synergy classroom, you may have the audio visual machines read a video at AV while it is seen in your classroom. VCR / DVD machines are also located locally in Synergy classrooms.

Reserve Textbooks

You may buy a textbook and have it held for your students in the Reserve area (in the lower floor). An example of when this might be needed is when the assigned textbooks are out of stock in our book stores. Due to copyright restrictions, this reserve textbook should be temporary until the students are able to buy their books. The person to work with to get acceptance of the material is Jim Benson (8246) jbenson@uakron.edu, in the Circulation department at Bierce Library.

Reserve Class Materials

The library will keep in the reserve area the material that you want your students to use. For instance one could ask the students to write mid-term essays about a particular subject. One teacher made available fifteen sources that could be used for information and for sources used in their essays. The person to work with to reserve class material is Jim Benson (8246) jbenson@uakron.edu, in the Circulation department at Bierce Library.

Finding needed materials

On the home page of the University Libraries, at the top, are three links that will allow you to navigate all the many materials available to the libraries:

UA Libraries Catalog

Use our online catalog to find books, government documents, audio-visual material, journal titles, reserve materials, and more.

OhioLINK Central Catalog

Use OhioLINK's catalog to search for and request items from over 80 Ohio university libraries.

Article Indexes and Databases

Use these to find articles published in magazines, journals and newspapers.

Article Indexes and Databases may be used to find many online sources for the information needed for writing in both English Composition I and II.

Using the skilled librarians

Use opportunities to teach your students through the many available librarians. Diana Chlebek, who is officially in charge of bibliography for the College of Arts and Science as part of the library's collection management, arranges tours of the library or a sessions of how to use the online sources available to the library. You may want to reach her at ext. 6007 or chlebek@uakron.edu .

Springboard

Basic Information

Springboard is the course management system provided for free by the University of Akron. The site for your section should be generated automatically. If you have any problems or questions, please contact Software Training Services at pstrain@uakron.edu or 330-972-6391.

The use of Springboard will allow you to keep your syllabi and assignments online so that students can no longer say they lost their handouts. You can set up your grading system online, set a calendar, provide both a synchronous Chat groups and non-synchronous Discussion groups, and create links to many sources appropriate for your class.

Extra Credit Quiz

Another benefit of Springboard is that if your class is using it, the library will also add a tutorial and quiz that can be used and graded as you choose. The tutorial is a good lesson in how to use the library and use documentation. The person in charge is Michael Tosko (2648) tosko@uakron.edu .

Faculty Employment

Introduction

The Faculty Manual is accessible through the Office of General Council's home page under University Rules available through either Word Document files or PDF files at <<http://www.uakron.edu/ogc/rules/index.php>>.

Appointments and definitions for Regular Faculty, Instructors, Lecturers, and Auxiliary Faculty, including Part-Time Faculty are defined in 3359-20-03.7. (The PDF section is located at: <http://www.uakron.edu/ogc/docs/20_03f.pdf>).

Appointments and Definitions

Lecturers:

Full information on Lecturers is as follows:

A. 1. Lecturers.

The lecturer rank is composed of full-time non-tenure track faculty. Unless otherwise defined in individual letters of assignment or certificates of appointment, lecturers generally are responsible for teaching only, although keeping abreast of research in the field is encouraged.

Lecturers are subject to annual review using the process, timelines and procedures for regular faculty as detailed in rule chapter 3359-20-03.7 of the Administrative Code.

An appointment at the rank of lecturer does not lead to nor count toward promotion or tenure. While many lecturers may be reappointed for successive academic terms, the appointments and any reappointment confer no expectancy whatsoever of continued employment. Continued

Calendar

The Academic Calendar is set a year in advance, but only the current year appears under UA Calendars in various formats. To prepare your syllabus, you'll want to know the beginning and ending dates, holidays, and mid-term exam dates.

From the Home Page, you can select About UA on the top left side of the menu and then select UA Calendars (or you can go straight to the calendar page by entering <http://calendar.uakron.edu/> where you will see multiple selections.. Under the column headed Academic, select Registrar, School Calendars and Holidays, All Academic Dates. Then click on View Selected Calendars at the bottom of the page. The next page will appear with only the current month's information. So you'll need to click on Year to get the full calendar.

If you want a one-page print-out to work from, you can go to the Registrar's site <http://www.uakron.edu/registrar/> and select Dates from the left column menu. Select the Academic Calendar. All the dates you need to prepare your syllabus will be here.

Academic Freedom

Rules governing academic freedom for all faculty are covered under 3359-20-03.7. In Composition, topics of discussion vary widely. Freedom in the classroom is an entitlement with the precaution that the subject matter is related to the subject.

Grievance Procedures

All members of the University, faculty, staff and students, have established grievance procedures set forth in the Faculty Manual. For example, Part-time faculty grievance procedures appear in rule 3359-23-02. A Key Word search at : <http://www.uakron.edu/ogc/rules/index.php> will lead to the appropriate sections for Faculty and Graduate Students

Privileges and Benefits

Some small items are covered in section 3359-20-04.3 (Faculty privileges and benefits) like extended library loans, identification cards, possible bookstore discounts, and annuity options. Paging through the list will give you some details on these items and more. Fee reductions are the most thoroughly developed because they only appear in this section.

To encourage further education, all Faculty are eligible for course fee reductions, but at various levels. All Faculty are also eligible to transfer their fee reductions to a spouse or a dependent child. Graduate Students do not qualify for this benefit. Part-Time Faculty potential for fee reduction is much lower than Regular Faculty. No matter how many credit hours taught during a semester, only one course is covered for reduction whether the Part-Time Faculty member uses it or transfers it to a spouse or dependant. No fee reductions are accumulative. To read this section in detail go to <http://www.uakron.edu/ogc/rules/index.php> and select Rules by Number.

Faculty: Links to Human Resources

On the University Home Page under Administration, the last listing is Human Resources at: <http://www.uakron.edu/hr/>.

Perhaps the most important link for Composition Staff is the Benefits Administration: <http://www.uakron.edu/hr/BenftsAdmin.php>. Here, you will find two specific links for Part-Time Faculty concerning Health Benefits and Sick Leave.

Part Time Health Benefit Program

In order to be eligible for coverage under the University's part-time health benefit program, a part-time employee must meet a two-fold eligibility requirement: must be working at least one-half of a specified full-time equivalent during the period for which coverage is provided, and must also have been employed by the University during at least one of the three immediately preceding semesters or summer sessions. The prior employment relationship requirement does not need to be at a level of at least one-half of full-time equivalency. Please review the following requirements carefully before completing and submitting this form.

Cost coverage calculations are listed and applications for coverage are provided online. Please note, if you put off your application once you are deemed eligible to apply for coverage, you will only be allowed to subsequently enroll in the program if you have a qualified change in family status.

Questions should be directed to Debbie Ann Mason in Benefits Administration at (330) 972-7072.

All Faculty and Staff are eligible for sick leave. Under the following header, you will find the answers to how sick leave is calculated with examples of when you may needs to apply and what coverage you will receive:

Sick Leave Usage & Payoff for Part-time Faculty & Part-time Contract Professional Staff

This documentation provides a Process Overview, Formulas, Flow Chart and Sample situations for PT Faculty & PT Contract Professional Usage.

State Teachers Retirement System (STRS)

The section covering Part-Time Hires in Higher Education is located at: <http://www.strsoh.org/new/2c.html>. New hires should read this section. However, the best place to get answers about your individual account is also through Debbie Mason X7072 in the Human Resources Department.

Dissociating from STRS occurs at the time of hiring and alternatives are offered then. Review the new hire procedures and contact Debbie Mason.

Handbook Modification Request

Submitter: _____

Date: _____

Priority: _____

Requested Change:

Is this a modification or an addition to the existing document?

If an addition, what would be the heading?