

A GUIDE TO COLLEGE WRITING I & II

WRITING PROGRAM
Department of English

2010-2011

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Introduction

Welcome to your college writing courses at Kent State. We hope that your experience in College Writing I & II will prepare you for the many different kinds of writing you will encounter in your academic life and in your chosen professional career. The courses in which you are currently enrolled are the product of a substantive revision undertaken by Kent State University, the Department of English, and the Writing Program.

This revision was in response to a challenge from the Provost to make the Writing Program more effective and efficient. The revision took over three years and involved many individuals from the Writing Program, the English Department, and others from various academic departments and administrative offices. There are many changes from the way courses have been taught, and the goals, objectives, and requirements for each course can be found on pages 15-18.

Instead of thinking of writing courses as something that students take in their first year, we have moved to a vertical curriculum in which students take a writing courses over the duration of their first two years of college; English 11001 Intro to College Writing S, English 11002 College Writing I S, and English 11011 College Writing I are Tier I courses, and English 21011, College Writing II, is a Tier II Course. The Writing Program and the English Department will be working with the rest of the university over the next few years to complete the vertical curriculum and design courses and requirements that give students writing experience and instruction in all four years of college. For now, students completing Tier I and II writing courses will complete any writing intensive courses designated in their major and minor fields of study.

One thing you will notice when talking to other students taking English 11011 or another of the classes is that they might not have the same books you do or be completing any of the same assignments. Our instructors have been encouraged and prepared to design writing courses that reflect their own expertise and interests as teachers and scholars. Though each instructor may have different routes for you to take as a writer, all English 11011 students will be expected to complete the same type and number of assignments as well as documents that have satisfied the same common set of goals and objectives for each of the courses. You might want to think about jumping ahead to the goals and objectives of the course for which you are enrolled. I'm sure you'll see much of the same language from the goals and objectives used throughout this guide as in the individual syllabi from teachers for the same course.

Another important component of all the Tier I and II courses is that all sections include instruction and experience with appropriate composing technologies. It is a truism that college graduates in the twenty-first century must be able to use computer and other digital technologies to produce acceptable documents relevant to their academic majors and professional careers. This technological skill involves such basic academic work as research and bibliographic inquiry. The Kent State University library contains a wealth of electronic resources that can be accessed over the web by computer (see page 69 for a list of electronic search engines and Web access to databases and other resources for research). Your class sessions for each course will be conducted in a computer classroom.

Certainly, there are many other subjects of interest that you might need to be aware of, but that's why we wrote the Guide to begin with. In requiring the guide for each and every student, we hope to provide all Tier I and II writing students with the necessary information and resources about the writing courses and learning to write to make each of you successful in your writing classes and beyond. Writing and the ability to create and draft appropriate documents is an absolute necessity for anyone expecting to satisfy the requirements for a college degree and to be competitive afterwards, whether a student goes on to graduate or professional school or enters the workplace.

No matter what you choose to do with your education, you cannot participate as a full member of any profession unless you can produce documents that are considered acceptable in that field, whether you study fashion design or liquid crystal technology. To work in any field requires that you can write yourself into the field. The activities, readings, assignments, and writing you do in your college writing course now should prepare you to be able to learn to write in a variety of contexts for various audiences. If you feel as if the Writing Program Office can assist you in any way, please don't hesitate to let us know.

Margaret Shaw
Writing Program Coordinator
Associate Professor of English

Signature page for Tier I Course

After you have read the material in the *Guide to College Writing I & II*, your instructor will ask you to sign the bottom of this page. Your signature indicates that you have **read, understood,** and **agree to** the information presented in the *Guide*.

Course number: _____ Section number: _____

Instructor's name: _____

Date: _____

Print your name: _____

Sign your name: _____

Signature page for Tier II Course

After you have read the material in the *Guide to College Writing I & II*, your instructor will ask you to sign the bottom of this page. Your signature indicates that you have **read, understood,** and **agree to** the information presented in the *Guide*.

Course number: _____ Section number: _____

Instructor's name: _____

Date: _____

Print your name: _____

Sign your name: _____

The Writing Program at Kent State University

Writing Program Office

206 Satterfield Hall

Phone: (330) 672-2124

E-mail: writingp@kent.edu

<http://www.kent.edu/english/WritingPrograms/>

The purpose of the Writing Program is to improve the learning and teaching of writing at Kent State University. The courses are designed with the goal of teaching writers to communicate effectively to specific audiences. To that end, writing courses integrate reading, writing, and visual media to develop successful written communication in academic and professional settings. The Writing Program Office is where students should go with any questions about their Department of English writing courses.

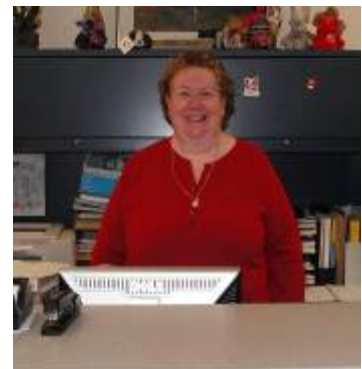
Writers who are interested in learning more about writing courses offered at Kent State or have questions about the courses may visit the Web site or contact the Writing Program staff directly. The Web site also includes a full listing of Writing Program Faculty, procedures, and policies.



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English Course Placement Guide: Kent Campus Fall 2010

	ACT-Eng		26+
	SAT-Verbal		600+
High School GPA	2.49 and below	11001 (Note 1)	
	2.50 and above	11011 (Note 1)	
			No ENG freshman yr. (21011)

Notes:

1. Students with native languages other than English who are placed into ENG 11001 should enroll in ENG 10205 *Advanced ESL Writing II* (ENG 11001 equivalency designed for non-native speakers of English who are likely to need additional help in polishing their English writing skills). Those placed in ENG 11011 should take ENG 10101 *College English I for Foreign Students*.
2. **There are no reassessments in WRITING by the Academic Success Center.** During early August, before school starts, students enrolled in ENG 11001 or 11011 will be provided an opportunity to challenge their course placement, if they choose to do so. Students who make successful challenges will be assisted by the Department of English in making appropriate schedule changes.
3. Students will be required to enroll in ENG 11002, at the same time and with the same instructor as ENG 11001, upon completion of ENG 11001 with a final grade of **C** or better. Students will be required to enroll in ENG 10101 upon completion of ENG 10205 with a final grade of C or better.
4. Students who place into or elect to enroll in ENG 11001 should be informed that they must successfully “pass” the portfolio assessment and earn a C or better to enroll in ENG 11002.
5. Students will be required to enroll in ENG 21011 upon completion of ENG 11002 or 11011 with a final grade of **C-** or better. Students are encouraged to take 21011 during or after their third semester of course work. Students will be required to enroll in ENG 21011 upon completion of ENG 10101 with a final grade of D or better. *Students whose first language is other than English should be registered for the ESL section of ENG 21011 upon successful completion of ENG 10101 and 24 hours of course work.*

Permits for ENG 11002 are required. These permits should only be placed by the Department of English. Questions/problems should be directed to Gerry Winter, Associate Writing Program Coordinator, at gwinter@kent.edu or 330-672-2124.

Permits for ESL writing courses are required. PASS staff and advisors with SIS access should be able to enter permits for eligible students. Questions/problems should be directed to Evie Papacosma, ESL Coordinator, at epapacos@kent.edu or 330-672-7997.

Core Courses

Kent State established the Kent Core in spring 2010. The Kent Core is a revision of the former Liberal Education Requirement (LER). The new Core requires all included courses to develop specified learning outcomes this year, and it allows students to use specified courses to satisfy both university requirements and their individual courses of study.

Core courses are designed to broaden intellectual perspectives, foster ethical and humanitarian values, and prepare students for responsible citizenship and productive careers. Through this learning experience students develop the intellectual flexibility they need to adapt to an ever-changing world.

These courses are intended to provide a common nucleus and appropriate breadth of inquiry, understanding, and perspective to the Kent State undergraduate experience. These classes are expected to be completed in the student's first 66 credit hours. All of these classes must be taken for a grade.



Kent State University Composition Courses

ENG 11001 Introduction to College Writing S

3 credit hours

Introduces the instruction and experience necessary for students to acquire college-level literacy, with an emphasis on reading and writing college-level texts. Prerequisite: Test scores.

ENG 11002 College Writing I S

3 credit hours

Continues the instruction and practice necessary to write for college, with emphasis on the reading, thinking, writing, research, and technological skills necessary for writing college-level texts. Pre-requisite: Completion of Intro to College Writing S with a C or better. Permit from Department of English required. Completion of this course is the same as ENG 11011. ***This course may be used to satisfy the LER.***

ENG 11011 College Writing I

3 credit hours

The study and practice of academic writing, including an introduction to rhetorical principles, the writing process, critical reading, research, and technology. Test scores. ***This course may be used to satisfy the LER.***

ENG 21011 College Writing II

3 credit hours

Provides a continuation of college-level writing instruction and experiences, with emphasis on research and inquiry, culminating in a lengthy written and/or multi-modal project. Prerequisite: Completion of ENG 11011 or ENG 11002 with a C- or better or test scores. Completion of **24 hours** of course work is strongly recommended. ***This course may be used to satisfy the LER.***

ENG 10205 Advanced ESL Writing II

3 credit hours

Course concentrates on how to interpret, respond to, and incorporate outside sources into the academic essay. Continued instruction in the acquisition of rhetorical modes of development for the ESL writer. Equivalent to ENG 11001 Prerequisite: ENG 10204 or test scores. Permit required.

ENG 10101 College English I for Foreign Students

3 credit hours

Basic expository essay for non-native students. Emphasis on selection and organization of material, rhetorical patterns, clear and effective expression. Grammar and mechanics as needed. Equivalent to ENG 11011 (or ENG 11002). Prerequisite: Completion of ENG 10205 with grade of C or better or test scores and 24 hours of course work. ***This course may be used to satisfy the LER.*** Permit required.

Tier I - College Writing I (11011)

Tier I is the first writing requirement for all undergraduates, and students are expected to complete Tier I during their first year of study. Tier I is designed to be an introduction to college writing. Tier I incorporates the premise that writing is a rhetorical process with the goal of communicating effectively with specific audiences. Tier I also includes an introduction to writing and information technologies that informs the effective use of written communication in academic and professional settings. Tier I writing courses can be delivered in two basic formats: a single three hour course (11011) designed to meet the needs of students whose placement and admissions data indicate they are ready to do college-level work, or two three-hour courses (11001 and 11002) that extend the requirements for Tier I over two semesters.

Introduction to College Writing S (11001) and College Writing I S (11002):

This one-year sequence is an alternative way of taking 11011 for students who are either placed into the two-semester sequence or prefer to take their first college writing course at a slower pace



than the one-semester, 11011, course permits. The goals and objectives are the same for the 11001 and 11002 sequence as they are for the 11011 course, and the same material is covered. Syllabi in 11011 cover four essays and a reflective writing and may require one or more multimodal projects in one semester. 11011 evaluation is frequently completed by portfolio. Syllabi for 11001 and 11002 each cover two essays and a reflective writing, a novel, and one or more multimodal projects each semester, and these courses are generally evaluated by portfolio.

In the two-semester sequence, at least fifty minutes a week are spent on student-directed activities: meeting with peer groups, completing computer projects, doing online research, or conferencing with the instructor. Students must pass 11001 with a “C” or better in order to move to the second half of the sequence, 11002.

Students who pass 11001 are expected to continue with the same instructor at the same time for the second half of the sequence, 11002. Some students, such as athletes with required practices and students with required laboratory hours, will have to change times and possibly instructors. **However, students will not be allowed to change simply because they do not like the instructor or the time the class meets.** Students who are eligible for 11002 and feel they have a legitimate reason to change their instructor/section between 11001 and 11002 should consult their instructor or the Associate Writing Program Coordinator (206B SFH - 330 672-2124). The Department of English will place a permit online for those students who are eligible to take 11002.

Students who pass 11002 or 11011 with a “C-” or better are eligible to take 21011, the second tier writing course.

Goals and Objectives for Tier I

1. To learn how to recognize and strategically use the conventions of academic literacy.
 - a. Control formal features of syntax, grammar, punctuation, and spelling.
 - b. Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics.
 - c. Demonstrate appropriate means of documenting their work.
 - d. Learn common formats for different contexts.
2. To understand and use rhetorical principles to produce public and private documents appropriate for academic and professional audiences and purposes.
 - a. Focus on a purpose.
 - b. Respond to the needs of different audiences.
 - c. Respond appropriately to different kinds of rhetorical situations.
 - d. Use conventions of format and structure appropriate to the rhetorical situation.
 - e. Adopt appropriate voice, tone, and level of formality.
 - f. Use various technological tools to explore texts.
3. To practice good writing, including planning, revision, editing, evaluating sources, and working with others.
 - a. Develop flexible strategies for generating, revising, editing, and proof-reading.
 - b. Use writing as an open process that permits writers to revise their work.
 - c. Learn to critique their own and others' works.
 - d. Learn the advantages and responsibilities of writing as a collaborative act. To practice the processes of good reading.
 - e. Experience and use the many layers of meaning implicit in "texts."
 - f. Interact with a text to question the ideas it presents and the language it uses.
 - g. Read and respond to written and visual texts.
 - h. Learn to proofread and edit documents for academic and professional audiences.
4. To learn Web and digital environments valued by the university, for example, some or all of the following.
 - a. Use the internet as a research tool.
 - b. Use word processing.
 - c. Back up files on CDs or jump drives.
 - d. Send and receive e-mail.
 - e. Enter discussion in chat rooms.
 - f. Access WebCT/ Vista.
5. To learn and practice how writing, at the university, is often based on previous research and inquiry and how to use this research in their writing.
 - a. Use writing and reading for inquiry, rather than merely reporting.

- b. Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources.
- c. Integrate their own ideas with those of others (that is, integrate sources to support their own stance).

Requirements for Tier I

1. To write approximately 20 pages (double spaced 12 pt. font) of graded writing. In addition to these formal graded pieces of writing, students will also produce informal writing that may consist of, but is not limited to, journals, process or research logs, responses to reading assignments, freewrite activities, peer responses, and multiple drafts for each graded, formal writing assignment.
2. To develop a minimum of 4 papers on selected topics and 1 reflective essay in a single-semester course; or in the two-semester extended “stretch” course 6 papers: 2 papers on selected topics and 1 reflective paper per semester.
3. To develop papers that have a point; that is, personal experience, narratives, or other modes should not be assigned for their own sake but to further a continuing argument or thesis. To focus on a variety of textual lengths and difficulties.
4. To document at least one paper with research that uses a recognizable documentation format and style.

Tier II – College Writing II (21011)



Tier II is the second required writing course for all undergraduates. Tier II is designed to continue to expand a writer’s ability to compose for academic and professional writing audiences, especially the conducting and writing of college-level research. Students will be expected to read more difficult and lengthy texts as well as write longer papers supported by secondary sources. Students will learn to use appropriate research and information technologies. While courses may be organized around specific themes with their own reading lists, books, and assignments, each course must provide

students with a learning experience that helps them satisfy the following course objectives and goals.


Goals and Objectives for Tier II

1. Build upon students' rhetorical understanding to compose documents that reflect the authors' recognition of using information to influence readers.
 - a. Define a problem.
 - b. Find appropriate information.
 - c. Evaluate information.
 - d. Use appropriate rhetorical, linguistic, cultural, genre, disciplinary, and academic conventions.
2. Use a variety of organizational strategies to integrate authorities smoothly into documents that explore issues and answer questions appropriate for liberal education.
 - a. Recognize and use strategies, formats, and conventions from different fields of knowledge in writing assignments.
 - b. Recognize choices in the development of writing to create documents that are appropriately organized in their larger structure, developed in paragraphs, and developed in tone.
 - c. Demonstrate the ability to integrate a variety of sources while following the conventions of academic citation.
 - d. Employ a varied style that includes sophisticated syntax and diction chosen for specific audiences, while avoiding errors in grammar, punctuation, and spelling.
3. Recognize and use process strategies for writing.
 - a. Build on previous process objectives geared to specific audiences by proposing, planning, and undertaking more complex research projects that involve a number of information literacy and writing activities.
 - b. Continue to identify and evaluate relevant sources, in this case, of the student's own choosing. In general, the sources are longer, more complex, and more reflective of the student's understanding of discourse communities than in Tier I.
 - c. Recognize the social nature of writing by engaging in both individual and collaborative inquiry projects, group brainstorming, research, composing, and peer review throughout the several stages of the writing process.
 - d. Identify, recognize, and critique the intellectual and social contexts and cultural assumptions in which one frames the inquiry/argument.
 - e. Begin to integrate visual and/or auditory material into print texts.
4. Read and evaluate various sources and modes of information important to research and inquiry in academic and professional settings.
5. To learn Web and digital environments necessary for conducting and writing research, for example:
 - a. Understand the effect that computing is having on the culture.
 - b. Participate in synchronous and asynchronous discussions that extend learning beyond the classroom.
 - c. Engage in interactive multimedia projects to connect the insights gained from practice with theory. Use various software, especially those that shift the

traditional time and space for learning, to practice cooperative and collaborative strategies.

- d. Use university-supported course management software.
 - e. Seek innovative ways to connect scholarly inquiry with the world beyond the academy.
- 6. Acquire and Practice Information Literacy.**
- a. Build on Tier I goals by effectively integrating research into a more formal inquiry project.
 - b. Use more specialized or appropriate databases than Academic Search Premier.
 - c. Become more aware of academic honesty issues and ramifications of records privacy, plagiarism and copyright issues, especially on the Web.
 - d. In the final project, demonstrate mastery of all information literacy skills introduced in Tier I and Tier II.

Requirements for Tier II

- 1.** To write at least 20 pages (double spaced 12 pt. font) of graded writing. In addition to these formal graded pieces of writing, students will also produce informal writing that may consist of, but is not limited to, journals, process or research logs, responses to reading assignments, freewrite activities, peer responses, and multiple drafts for each graded, formal writing assignment.
- 
- 2.** To develop at least 3 formal papers, one of which must be an inquiry-based research paper of 8 to 10 pages (double spaced) long.
 - 3.** To learn to gather, analyze and use information to make a point about a specific claim or thesis in advancing a strong argument within a specific topic or area of study.
 - 4.** To learn how to use library resources.
 - 5.** To become comfortable utilizing appropriate electronic databases for searching and retrieving appropriate research sources.
 - 6.** To learn a recognizable and appropriate documentation style for citing research sources and preparing bibliographies.

College Writing in the Department of Pan-African Studies

117 Oscar Ritchie Hall, on Terrace Drive
(330) 672-2300

Of special interest to African American students may be courses in Pan-African Studies. College Writing classes may be taken in this joint program with the Department of Pan-African Studies (DPAS). These courses are neither required for, nor restricted to, African American students; they are open to anyone.

There is no difference between DPAS sections of College Writing I and College Writing II and those taught in the Department of English, except that in DPAS College Writing I, the readings and writing assignments deal largely with minority issues—particularly issues of relevance to the African American community—and in DPAS College English II, literature and other reading assignments on which students base their writing projects are primarily by African American writers.



The English faculty who teach in DPAS believe that their courses offer to any student a valuable way to learn about Black America and fulfill the College Writing sequence. Interested students can visit the Department of Pan-African Studies or call with questions. The DPAS courses are listed with other College Writing courses; college advisors should know which instructors teach these sections, but students may also call the Writing Program office at (330) 672-2124 to ask.

English as a Second Language Center

201 Satterfield Hall
(330) 672-7997
<http://www.kent.edu/english/ESLCenter>

The ESL Center offers several programs that provide intensive English language instruction to international students who want to enter American universities or learn English for other personal or professional reasons. The ESL Center also welcomes individuals or groups who are interested in special programs of study. The main goal of the ESL Center staff is to help students learn to communicate and study effectively in English and to gain a greater understanding of American culture.

The ESL Center is committed to academic excellence through flexibility in program design. All courses are available at various proficiency levels to insure that students receive the best experience possible for learning English. The program is unique and individualized, offering well-designed courses tailored to the students' linguistic and professional needs.

Academic Writing

What is Good Academic Writing?

Students in writing and other classes can be perplexed about what their teachers expect. College teachers' expectations can also be quite different than what students have experienced in high school. In some ways there are no answers to the above question: "What is Good Academic Writing"? However, there are certain principles that govern written communication that can be helpful when trying to figure out what good writing is or how to produce good writing or even when our writing is good enough. A related question, especially in a school-context is how do we know what our teachers want – what do they expect from their students? We have already seen that writing can be an act of discovery and that the process of writing means more than just writing down what we already know. To write well, we must conceive of writing as a process in which we break down the complicated task of producing good writing into manageable steps, though writing well can never be reduced to the steps we go through. Confused? Well, there are two things you might keep in mind. First of all, writing is one of the most complex activities in which human beings engage. Literacy is one of the things that separates human beings from every other creature. It is also very hard work – some of the toughest. The good news, though, is that no one, not even tough college writing teachers expect anyone to be able sit down and write well at one sitting. Writing well takes time and college teachers regularly give students an extended period of time, often a least a week or two and sometimes, if it's a research paper or the teacher doesn't grade individual papers until they're submitted at the end of the term, several weeks to complete a good piece of writing. Of course, the amount of time an instructor may allot for a piece of writing and how much time a student uses can be quite different. "Pulling an all-nighter" or just waiting until the very last minute to begin writing are very common practices for students in writing classes, and while they might have worked in high school, not allowing yourself enough time is a sure way not to produce good writing. Good writing takes time for thinking and for going through the whole writing process. Many teachers also require students to turn in process work like invention activities, feedback from readers, and multiple drafts.

Many of you have felt that good writing was an elaborate guessing game that you often had trouble getting right. One important principal in understanding how to assess writing is that there is no generic, one-size-fits-all model. If writing is communication, and we can communicate with different people about different things in different ways, there is no way we define one kind of writing as a universal model. We change our language and approach in attempting to communicate the same idea to a different person. In other words, we have to consider the audience or the person we wish to communicate with. For example, suppose you were to try to explain the process of photosynthesis in which plants convert sunlight to energy. Probably the first thing you would need to do is find out more information about photosynthesis. In college, writing often requires additional information from books, articles, or the web. Ok, so once we have a better idea of what we're talking about, we would still need to vary what we said according to the audience.

ON A SEPARATE PIECE OF PAPER

1. Explain photosynthesis to a child of 6-8 in the 1st-3rd grade.
2. Explain photosynthesis to your mother or grandmother.
3. Explain photosynthesis to your teacher.

Each of your examples will be different from the others but appropriate to the specific audience. In some ways one of the biggest challenges in this college writing class is that you have to learn to write for a new audience of college teachers who expect a certain level of familiarity with complex concepts and with conventions for writing like specific citation styles, vocabulary, or certain kinds of usage like formal punctuation and sentence boundaries. Without this variation for audience, you would not be able to communicate effectively with different people. On the other hand, the need to vary our writing for different audiences is one of the reasons it's difficult to pin writing down to one notion of good. To assess how good a piece of writing is we need to ask questions like:

1. How well does the writing communicate?
2. Does the audience understand?
3. Does the piece of writing have the desired influence?

Number three points out an important fact: in the world outside of school, writers create texts to accomplish a particular goal. Someone creating a brochure for a dog-grooming business wants customers. A parent writing a note to a teacher and other school personnel to alert them that her child needs to be ready to leave school early for a dentist's appointment wants school officials to have the child ready to leave. The parent might also need additional information like knowing the regulations that such notes be signed or submitted in advance. In school your writing can also be used to accomplish certain goals, though one of your goals will be earning a good grade in the class. Number three, then, points out that there are many different purposes for which we write, and these purposes also influence what we can say is good writing and we can go about writing effectively. For example, if we're giving directions or instructions, it's very important to sequence the steps in a specific chronological (time-focused) fashion, since doing things in a specified order is an important purpose for writing directions. On the other hand, chronological order for other tasks like, for example, writing about the importance of gun control legislation would not be effective. Instead, we might want to organize our material in terms of the evidence base we have to make an argument about gun control. What do we know about past gun control legislation? When has gun control been effective or ineffective? This kind of purpose for writing might suit an organizational template known as the three-point-five-paragraph essay:

Paragraph Number 1 – Introduction in which we state explicitly what our main idea or thesis is along with the three major points, sometimes expressed in what are called topic sentences.

Paragraph Number 2 – First body paragraph that focuses on the first of the three points presented in the introduction. Could include a topic sentence or its repetition about the importance of this point for the overall thesis of the paper.

Paragraph Number 3 – Second body paragraph that focuses on the second of the three points presented in the introduction. Could include a topic sentence or its repetition about the importance of this point for the overall thesis of the paper.

Paragraph Number 4 – Third body paragraph that focuses on the third of the three points presented in the introduction. Could include a topic sentence or its repetition about the importance of this point for the overall thesis of the paper.

Paragraph Number 5 – Conclusion repeats the main points of the paper, making sure that the reader is left with a clear idea of the paper’s thesis.

This way of organizing your writing helps you to present a unified set of information and ideas that are linked to each other. It helps us see that our writing needs to be organized in systematic ways. On the other hand, it’s not a way to organize all of our writing. Directions, for example, which we already mentioned would not work very well in this organization, or would papers with more or less than three points. Of course it’s also ok to talk about a single idea in two paragraphs or to include two things in one paragraph. It’s also helpful to know that while every paper has to have a point or argument, it is not absolutely necessary that this point or argument be spelled out in a single sentence, though doing this is not necessarily wrong in the same it is not wrong to use a five paragraph format, though it needs to be used in certain ways to be effective.

Many college writing teachers do not like students to write five paragraph essays. This organizational format tends to come across as formulaic and insubstantial or inadequate to talk about important issues in serious ways (what folks do in college). Teachers also fear that students will try and write everything as a five paragraph essay. Perhaps the most important problem with the overuse of the five paragraph essay is that it can prevent a student writer from communicating big and important ideas in a complex and nuanced fashion. The essay below is an example of how the five paragraph organizational structure can prevent someone from communicating effectively. The essay was written by a student in a class like the one you are in now. The student and the class watched the movie “The Renaissance Man” in which Danny DeVito loses his job in business and is employed by the Army to work with a group of soldiers who were not being very successful in learning to be good soldiers.

Renaissance Man

Everyday millions of kids wake up every morning and go to school. My parents taught me that this is what was expected of me: go to school, become educated, and finally get a job and make money. Unfortunately, this is not a reality for all of us. For some kids, school is too difficult and for others school is not interesting enough for them to attend. I think our school programs are missing a way to teach everyone, even those

who do not learn the same way or the same speed, to find something that everyone is interested in. A good example of my theory is in the movie, Renaissance Man, where they take eight soldiers who are supposedly dumb and put them together in a class room. Surprisingly, the end result is eight kids who are dying to learn, about something that interests them. To be educated, you do not only need to know certain basics of life, but have a desire to learn, from within. This will make a person remain uneducated or indifferent.

First of all, my parents put a lot of pressure on me to do certain things in my life. One of the most clear was to go to school. I was taught this at a young age and like most kids, I did not question it after doing it for so many years. Most kids do not question going to school because they are brainwashed to go to school, almost like tradition. It becomes part of your daily life and without it some of us would be lost. But, there are kids who are less fortunate than myself. For instance, Haywood clearly did not get all he could out of school because he was working with his father at a paper mill. In addition, Myers has lived in a countless number of cities and joined the army because her mother abandoned her. Haywood and Myers, did not have the same expectations that other kids have. This does not make them dumb or uneducated, just different in the way they learned. They had to make it in a world where all they have to defend themselves was their own experiences.

Next, my parents expected me to get an education. However, the process in which I have gone about getting an education has educated me more than that actual process of going to school. I personally have not gained an excessive amount from going to class every day. I have learned numerous amounts of things from the experiences I

have gone through, the people I have met, and the things others have taught me in and out of the school. People put too much emphasis in the idea that good grades equal an educated person, this is a false statement. Many people that have poor grades in school are more intelligent than a person who makes good grades in school. It just depends on the method by which a person learns. People become educated because they want to, just as Bill's class wanted to read Hamlet. The key to education is the desire to learn.

Finally, most parents put an emphasis on getting a job after you have become educated. However, finding a job in today's world is easier said than done. For instance, Danny DeVito's character, who has a masters degree and can not find a good paying job so he ends up at the army. I do not think that just because someone has a masters degree that they are qualified to be a teacher. Teaching is an entirely different major and demands different skills. Teachers have to be able to work with people on all different levels and teach them according to their level. Bill came into this situation completely blind and came out a better person to himself and his family. He learned from his class a lot about his own life. For instance, he learned that his daughter's love for astronomy would help her learn because she enjoyed it, just like Bill's class enjoyed learning about Hamlet. Through working with these soldiers on something they enjoyed, he learned a great deal about his own daughter and life. To learn and become successful at what we truly love whether it be Shakespeare or Astronomy.

In conclusion, parents want the best for their kids but are sometimes confused with the norms of society where education is stressed too much. You can not always tell how educated someone is based on standardized test and grades, education is achieved through experiences and the desire or interest to learn.

The writer's main idea seems to be stated at the end of the first paragraph in which she states that the movie is a "good example of my theory." She goes on to note at the end of the paragraph, "To be educated, you do not only need to know certain basics of life, but have a desire to learn, from within." Often a first reading of this paper causes folks to note that it is not very well organized. Right after this main statement of purpose, the next paragraph begins with the sentence "First of all, my parents put a lot of pressure on me to do certain things in life." We learn that this pressure is to go to school, and most of the rest of the paragraph focuses on going to school. The third paragraph begins "Next, my parents expected me to get an education." This sentence and the subsequent paragraph's focus on getting an education which seems a little odd since the last paragraph was about going to school, though there are some insights about the difference between going to school and becoming educated, harkening toward the last few sentences of the first paragraph. The fourth paragraph begins, "Finally, most parents put an emphasis on getting a job after you have become educated." There seems to be a clear progression of ideas, causality, or chronology given the use of "first of all," "next" and "finally."

Given our reading so far the essay feels unfocused and disorganized. However, if we look at the second sentence of the essay we see, "My parents taught me that this is what was expected of me: go to school, become educated and finally (there's that chronology clear now) get a job and make money." Rather than be disorganized, this essay is very much organized upon three elements of the second sentence of the essay. The student took the first three points that she wrote and organized the essay around those elements rather than looking more broadly at what she was trying to say and organizing the essay around these more substantive and interesting ideas. The need to organize, to have three points, to state your main ideas clearly seem to have lead this writer astray.

The Writing Process

I write to find out what I'm thinking about. Edward Albee

How do I know what I think until I see what I say? E. M. Forster

Seeing writing as a process through which writers produce texts is a powerful window for those who attempt to teach or learn how to write. The window of writing as a process also helps people to frame the process of writing as a process of discovery. Edward Albee, a famous American playwright, and E. M. Forster, a famous British novelist, explain the concept that the process of writing itself helps writers as they struggle to find the words for their ideas and the ideas to express what they are trying to convey, though the writing itself affects what they say and how they say it.

In other words, writing is not about transcribing what writers have already worked out in their heads. Writers do not know exactly what they will say before they write. It is only through the process of writing that writers can tame their words to say something they thought about and through as they worked out the words to say it. One of the first things teachers often have to convince students is that they do have a writing process and that the success or failure of student writing often depends upon the process that student writers practice.

One important aspect to keep in mind about writing as a process is that it is not a recipe or any other linear set of step by step instructions to accomplish a task. There is no single or best writing process because writing processes differ according to different writers and different writing projects. Courses in the Writing Program at Kent State University are designed to give students an opportunity to write different kinds of papers for various audiences. This range of experience should allow students the opportunity to explore various processes in writing and learning to write.

The writing process has often been dubbed recursive because the various things people do as they write can recur through the process. For example, invention or prewriting activities like freewriting or mapping are usually done in beginning to write. However, after students receive feedback from peers and/or the instructor, they are faced with needing more material about a particular subject or more specific details to back up an assertion or argument. At this point, when writers struggle to find out more to write, they can use invention or prewriting activities even though they are in the middle of writing.

Revision, which is often seen as the last thing a writer does, often involves all of the other processes if a writer is serious about really rewriting; it is a way to go back through the process of writing with the benefit of already having a text and feedback to work from. Inherent in the meaning of the word revision is that it should be about *re-seeing* the work writers produce. This re-seeing can involve gathering new ideas and information through invention or prewriting, and can involve attention to style in terms of the way certain parts of the work are written or in multimodal texts the way fonts, images, and color work harmoniously together to accomplish a purpose and elicit a favored reaction from the audience. Writers can rearrange material, moving



chunks of texts or images or sounds, depending upon the project and their purposes and audiences.

Invention Activities

Invention exercises are activities that help writers overcome the proverbial “writer’s block” and think through the project they are working on. Invention activities can be useful during any point in writing a document, but are most commonly used in seeking a specific idea about which to begin writing. Several methods exist for getting thoughts on the page (or computer screen).

Freewriting

Freewriting is a good way to produce a lot of text in a short period of time. Two hundred or more words in a five-minute time span are pretty typical for people who use this method. What could be better for a writer than to get down a couple of pages of ideas in sentence form when trying to begin a writing assignment? So, how to do it?

Freewriting involves writing without stopping for a set period of time. Writers who do this using a pen and paper probably want to limit it to five minutes or so because hands that do not usually hold pens for an extended period of time will often cramp. Writers who freewrite on a word processor can easily tap away for ten or more minutes, though fifteen minutes is probably the longest they might want to freewrite.

At any rate, once writers begin to write, they cannot stop. If for a period of time writers can’t think of anything to say, they should just repeat the last word until they continue their train of thought. Peter Elbow, who invented or at least popularized this method in his 1973 book *Writing Without Teachers*, encouraged people to write about everything and anything on their minds at the time. Most teachers suggest that writers use freewriting as a way to get ideas for a particular assignment.

How does freewriting work? As most people know, the brain is divided into two parts, the right and left hemispheres - the human brain is often called bicameral because of this division. One side of the brain (the left for right-handed people and the right for left-handed people – for this explanation, assume that everyone is right handed) is responsible for conscious actions like proofreading, editing, and balancing a check book. The right side of the brain controls more intuitive actions like dancing or shooting a basketball. When people dance they don’t consciously think, “Move my arms up in the air and stick out my butt and wiggle it side to side.” Instead they just cock their ears to the music and move to the music with apparently no thought at all.

Freewriting is like dancing on paper. People begin to write and just let the words come without any apparent effort. Once writers stop writing, then it is often difficult to begin again or

sometimes to even remember what they were thinking because they moved from using one side of the brain to using the other side. While the left side of the brain is great for dancing, it would be terrible for people to use the left side to balance their check books. Can you imagine the mess if people “danced” through their bank statements? For something like balancing a check book, people need to use their analytic side of the brain. When they write (one of the most complex activities human beings engage in), people need to use both sides of their brains. Freewriting is a good way to help writers open up their brains and get all that they know and can say saved in a file that they can consciously work on later in the writing process.

Looping

Looping is a technique some writers use with freewriting. After freewriting, writers read their texts looking for issues or concerns that they want to explore more fully. Often times, freewriting will produce a few sentences that seem especially appropriate or provide writers with an insight into a vexing problem they have been working with. Focusing on this insight, writers continue freewriting about only this idea. Freewriting again on just one idea found in a previous freewriting is called looping, as in looping back to expand an idea. Writers can look for a new issue or concern in the second version and write still another loop, and so on. Looping provides a way for writers to explore the more interesting writing and ideas that occur when they write for a set period of time without stopping.

Listing

In some ways lists or the act of listing seems like a simple task that requires little or no explanation. While simple, lists can still be a very powerful form of invention or idea-generation. They are portable and can be added to or deleted very easily – different lists can also be used in pretty portable and various ways. For example, before generating any texts at all, writers can jot a list of subjects or issues that they want to cover in a particular document or paper.

Writers can use a list to keep track of material they want to add or delete to a draft that they are currently working on. Much as they use a shopping list, writers can add things that are brought to their attention by the drafts they are writing. Lists also allow people to keep track of what they have done, as they cross off items. Listing is also good as a basic, quick and dirty way to write down issues and concerns that writers can use later on in a map cluster or even for a freewrite. As writers draft prose, they can make a list of subjects they want to freewrite or explore without invention activities. Because listing is so quick and easy, a list can often serve as one of the first texts writers produce in the writing process.

Map Clustering

Mapping, clustering, or webbing, as it is known, use words but allow for the spatial arrangement of different ideas, categories, stages, etc. Writers who think visually and whose way of understanding embodies the truism “a picture is worth a thousand words” will find this kind of invention activity especially helpful. It resembles a list, but the concepts are arranged in relationship to other concepts – giving the writer a stronger sense of the relationship of key ideas to each other and the role they play in discovering and conveying the writer’s main ideas.

Writing Revision

Donald Murray, a pretty famous writing teacher and a Pulitzer Prize winner for editing once said that rewriting is writing. Many student writers might puzzle over this, since for many students learning to write and taking writing courses writing is getting ideas down on paper. One way to think about what Murray said is to remember the freewriting activity you might have read in the guide or even participated in with your colleagues and teacher in class. Freewriting separates the two different kinds of work you do when you write. By writing for a certain amount of time without stopping to correct and think about what you've written you're using the creative, intuitive side of your brain to gather and discover what you think you want to say. This initial process of getting your ideas down is but one part of the process of writing. Once you have freewritten, then you can use that writing or not in various ways. Murray's comment about rewriting being writing refers to the conscious work a writer does to shape and work on her ideas and expressions to achieve a specific purpose with a particular audience. Most writing students think of rewriting and revision as mostly the time when a writer checks her grammar, spelling and stuff like that. This polishing is different from rewriting or revision because proofreading and editing polishes what we have written. It does not involve changing ideas, finding new information, providing more support for our claims or moving or deleting chunks of texts, things we normally associate with writing in the first place. Remember, revision really means re-seeing and rewriting means to write again, so it's fair to define rewriting and revision as a process in which you go through all of the same things you do when you write.

Of course what I'm proposing here requires more work than just writing down a couple pages of text (or whatever your teacher requires) and then trying to clean it up. One question you might have as a student writer is why is this revision stuff so important, since clearly it involves more work? There is a pretty substantial body of research that documents that student writers don't revise their writing. There is also a bulk of research that demonstrates that writers who do revise write better than those writers who do not. The need for revision, then, represents a double-whammy. Students don't revise or think that proofreading and editing is revision and the ability to revise really does make a difference in a person's ability to write well or and we're back to Murray again "rewriting is writing." An important thing to remember is that rewriting or revising is not rocket science. If you have written you can rewrite – it's just an extra step a writer needs to need to take and logically a step a writer needs to know she needs to take. One thing writing teachers have done over the years is to show students all of the work published writing entails. For example, it is not uncommon for a single 15-20 page article to involve several drafts and several responses to those drafts with suggestions for revision (not unlike the feedback a student writer might receive from her teachers and peers in a writing classroom). Students are often surprised at all of the writing, rewriting, responses, and work that go into even a relatively short piece of writing. On the other hand, it is crucial for student writers to understand the prominence and importance of revision to the process of producing a good piece of writing. The excerpt below quotes a second-grade writer about his changed understanding of writing once he became an author.

Before I ever wrote a book, I used to think there was a big machine, and
And they typed a title, then the machine went until the book was done. Now
I look at a book and I know a guy wrote it and it's been his project for a long

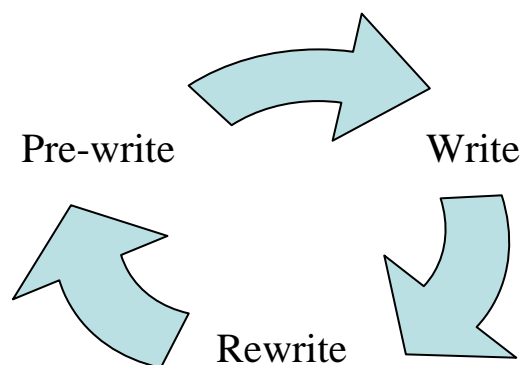
time. After the guy writes it, he probably thinks of questions people will ask him and revises it like I do, and Xeroxes it to read to about six editors. Then he fixes it up like how they say (Calkins 157).

This second grader was writing books that he and his teacher bound with dental floss for a classroom library. Even this limited version of publishing taught the young writer an important truth about writing. The polished, coherent, fluent appearance of a piece of writing does not reflect the process that produced it. Or, to go back to our friend Donald Murray who once said it is as difficult to comprehend the process that produced a piece of writing as it is to deduce that a sausage was produced from a pig.

Ok, so what's our point? The point is that writing is a process in which we get ready to write (freewriting, brainstorming, listing, thinking about it, etc.) write something (once called a draft) and then lastly rewrite what we got down on paper or an electronic file. One way to present the writing process is a straight pre-write, write, rewrite progression like the figure below.

Pre-write ----- Write ----- Rewrite

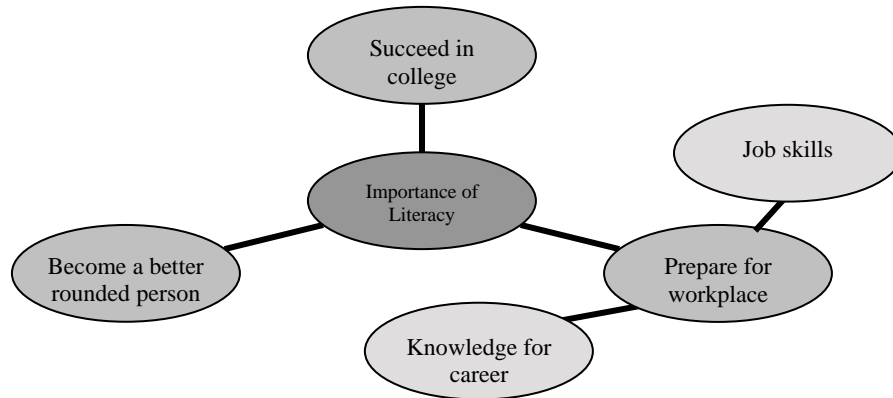
Originally, teachers and researchers believed that's the way writers wrote and taught writing as a straight progression from pre-writing like making an outline to a draft, discovery draft or sloppy copy to rewriting. Eventually, teachers and researchers looked at the way writers wrote and realized that it was a lot more complicated. Writers wrote anything at all or didn't write much at all and then full drafts of writing that went through radical changes in which a writer could be pre-writing with brainstorming lists or outlines, presuming being at the beginning of the process, while at the same time she was really at the last part of the process. This understanding of the writing process in which writers can be prewriting while rewriting and writing while prewriting is called recursive. Below is a very simplified version. More sophisticated visual representations of the writing process are usually expressed in a fairly lengthy flow chart that indicates all the different things a write might do while writing.



While this version of the writing process asks the student writer to do more, to understand that in many ways a piece of writing is never finished, it also more accurately represents how it is that a person produces good writing. Remember the research that indicates that people who revise (substantively change what they have originally written) produce better writing than less experienced writers who stop their processes of writing once they have written something down and proofread it (changed grammar, spelling and the like). As you develop more experience and confidence as a writer, the rewriting part of writing can actually make the process of writing a little easier (though, make no mistake writing is hard work – some of the most complex work human beings can do). Rewriting can make the writing process easier because it takes a lot of the pressure off as we originally produce written language. We have simplified the initial task, knowing that all we have to do is get something down; that we can worry later and with full concentration about what goes where or that section we can't write right now that needs to go into the middle. In a sense learning to rewrite can change the way we think about writing and ourselves as writers. Most of all, learning to revise fully gives us a better chance to produce better writing and become better writers.

Works Cited

Calkins, Lucy McCormick. *Lessons from A Child: On the Teaching and Learning of Writing*. Portsmouth, New Hampshire: Heinemann Books, 1983.



Key Terms in the Writing Process

Focusing is the stage in the process where students write the ideas they have discovered in the invention part of the process. This early draft should be done in sentences but without concern for correctness issues, such as spelling, punctuation, and verb tense. This early draft should be considered a “working draft.”

Thesis is the main idea, argument, or point people write about. Some teachers use the term “thesis statement,” which refers to a single sentence that acts as the controlling idea for a paper. Regardless of whether teachers ask for a thesis statement or not, good academic essays have a known, clear, overall purpose that is usually an argument for one position or set of ideas over another about a specific issue, problem, question, or case.

Rough draft is the stage at which writers begin to polish their focused or working draft. At this point, writers should be concerned with developing their ideas more completely and with using proper spelling, punctuation, and grammar. However, this draft is still not a document that receives a grade, but it is a document that should be shared with peers who are willing to act as a “test audience,” questioning the writer about areas that are unclear and suggesting information readers still needed to know to make the writer’s point more clear.

Peer review is the process in which students read each others’ writing and provide feedback that other writers can use to revise their writing. Different instructors will structure peer review in various ways – some will provide questions, criteria, or other guidance. Some teachers require students to complete review sheets for every student writer. Regardless of the structure this activity takes in writing courses, writers should take this activity seriously and refrain from just saying good things like “I like it.” Peer review, if done seriously, can provide student writers with important feedback, and it also helps the student responders learn more about writing.

Revision is a matter of “re-seeing” the ideas presented in the paper. Revising takes place throughout the writing process and, for most instructors, refers to the process of rewriting some or all of a document to add needed information, take out unnecessary information, move portions of the text for clearer organization, develop an introduction or conclusion, and more.

Proofreading (a.k.a. editing), on the other hand, can also be done throughout the process, but most instructors use this term to refer strictly to correcting “surface” errors, those errors that appear on the finished surface of the paper: spelling, punctuation, verb tense, pronoun shift, wrong word choice, and more. Proofreading should be done vigorously just before a draft is submitted to peer editors or the instructor, but it should not be of much concern to writers in the early stages of the writing process. This is because much of a writer’s early draft will change, so perfecting sentences too early in the process is wasting time on correcting sections of the document that may never appear in its final form.

Recursive is a word meaning that the writing process stages can “recur” at any point. So after the “focusing” or “rough draft” stages, writers may need to return to listing, looping, or clustering to gather more ideas. After “peer editing,” students may need to complete an entire new “rough draft,” and so forth.

Final draft is a bit of a misnomer since writing is seldom “final.” A paper can be finished and submitted to the instructor, but it will probably come back with more suggestions for revising and editing. These suggestions may mean that a writer has to return to the “getting started stage,” but more often it only requires revising portions of the document, not starting over.

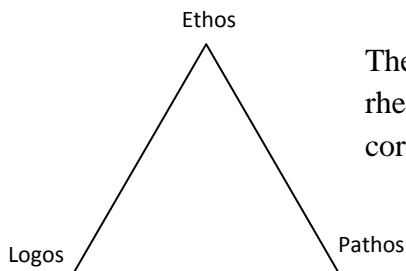
Portfolio is a term used to refer to a compilation of compositions, usually submitted at the end of a semester, that represents the best efforts of the writer, based on using all of the stages listed above, and serves as the basis for a significant portion of a student’s grade in a course—often 50 to 75 percent of the final grade. Students who are graded by the portfolio assessment system report that their grades are higher than they expected and higher than they have had in previous courses that were not graded by the portfolio method. Instructors also report that students in portfolio classes receive higher grades than those in traditionally graded composition classes. This is because, in the portfolio system, students have the entire semester to revise their work, making the writing the best it can be.



Using Rhetorical Appeals for Writing and Analyzing Texts

Rhetoric is the study of how people communicate and attempt to persuade others. Three types of appeals are central to rhetoric: ethos, logos, and pathos.

	For the writer	For the reader
Ethos: appeal to credibility	When you make decisions about the persona you want to portray in a text, you are developing your ethos. For example, you may choose a certain tone, voice, style, type of evidence or other marker to convey a certain sense of yourself as the author.	Readers make assumptions about the person who produced a text. These assumptions may be based on voice, style, tone, types of evidence, or other traits in the text.
Logos: appeal to logic	When you use logic and reason within a text to attempt to convince your audience, you are using logos. To build logos, consider whether you have logically presented your claims and whether you have provided ample evidence to support those claims. You should also consider whether you have responded to opposing claims.	As a reader, you can identify where logic and reason are used within a text. To assess logos, look at the claims the writer makes as well as the data used to support those claims.
Pathos: appeal to emotion	Pathos includes attempts to move your reader's emotions. For instance, you might want to move your reader from apathy to anger, or from fear to comfort through your text. To build pathos, you should analyze the audience you are writing to by asking yourself what this audience believes and how to best convince them.	To assess pathos, consider how you as an audience member experience shifting emotions in response to a text. For example, when you begin reading a text, you may not care about the issue being discussed. If, based on the text, you then move to wanting to act, you have experienced pathos.



These three appeals, which come from Aristotle, are often represented in rhetoric by the rhetorical triangle. The triangle is important because each corner plays a role in each text we read as well as each text we write.

Logical Fallacies

Logical fallacies are common errors of reasoning that weaken arguments. When a reader recognizes an error of reasoning, the entire argument is compromised, hurting the author's ethos. Errors in reasoning may include misrepresenting the claim, concluding on limited data, or concluding on false premises. As a writer and reader, being able to recognize logical fallacies will help strengthen your ability to analyze arguments, and argue against them.

Understanding logical fallacies is also a way to strength your own arguments by making sure you are not using a common error of reasoning to support your claim. Following are some of the most common logical fallacies.

Type	Explanation
Hasty generalizations	The argument draws a conclusion on a few cases.
Slippery Slope	The argument believes that X will happen if Y happens.
Straw Man	The argument ignores the actual position of X, and instead argues against a different X (X1) while still claiming to argue X.
Begging the Question	The argument leaves out the 'why,' and instead assumes what it is trying to argue.
Post Hoc	The argument claims that since A happened before B, A caused B.
Either/Or	The argument sets up only two solutions/options, when more may exist.
Ad Hominem	The argument attacks the writer and not the writer's argument.
Appeal to Ignorance	The argument claims to be valid because it has not been proven false.
Bandwagon	The argument claims that it is valid because many people agree with it.

Using PowerPoint

Early Greek philosophers taught us that to make a convincing argument we must recognize and make deliberate decisions about the various means of persuasion available to us. One potentially powerful way to make an argument and demonstrate the details of that argument is to give a formal presentation complete with a visual component. Microsoft's PowerPoint and Apple's Keynote are two popular tools used to give presentations since they allow speakers to import images, sounds, video and text as complements to their oral presentation. Using presentation software like PowerPoint, however, is sometimes reduced to boring slides using unprofessional clipart, distracting animations, and an overwhelming amount of text.



One group of experts on writing and reading, the New London Group, argue that the process of composing arguments, whether on a screen or a page, is a “creative application and combination of conventions” or “resources.” When we design PowerPoint slides, it’s helpful to think about that process as an opportunity to make intentional choices about how we will or won’t use the vast array of resources available to us within the software. Depending on what our argument is, who our audience is, and how much time we’ll have to make our case, some resources PowerPoint offers are more powerful than others.

What follows is a discussion centered around six questions most people ask once they’ve decided that a PowerPoint presentation is the best way to communicate their message to others:

1. How do I begin designing PowerPoint slides for a presentation?
2. Should I use a template?
3. How many slides and how much text should I have?
4. What kinds of colors and fonts should I use?
5. How should I use animation and images?
6. How can I make my PowerPoint slides visually appealing?

This document
is based on
PowerPoint
2007.

How do I begin designing PowerPoint slides for a presentation?

Before making PowerPoint design decisions, the first step should always involve drafting the oral presentation. What should the audience come away thinking, feeling, and knowing about this presentation? Perhaps this first stage might only involve drafting a paragraph or two, but more likely, a good deal of research will need to be conducted so that the presentation’s main argument, claim, or message is adequately supported. You’ll know that you’re ready to move on to designing slides when you’re able to state your core argument or claim in a sentence or two, and you have plenty of data or other forms of support to make a convincing case.

As you move forward in the design process, it's important to remember that PowerPoint slides lend visual support to the oral presentation. As you draft your oral presentation, note all the places where an image popped into your head or a picture of someone or something came to mind. If those images and pictures worked for you when envisioning your argument, they'll probably work for your audience too.

Incorporating graphs, charts, pictures, cartoons or videos can help demonstrate the details of your argument, but they in no way should take over or hijack your oral presentation. Anything your audience sees on screen should accompany and add to what it is that your audience hears. Ideally, these two modes of communicating (oral and visual) won't compete with one another, but will work together for a greater overall effect.

Should I use a template?

PowerPoint offers many prefabricated slides available for use, depending on the circumstances under which you prepare your presentation. You can find templates by clicking Design tab at the top of the screen. You'll then see a ribbon of possible templates. As you drag your mouse over these, you will see previews of what your slide could look like using each template. While many designers use their own creativity and inventional skill to design their PowerPoint slides from scratch others find using templates handy.

Templates may also be useful when group members are asked to collaborate on one PowerPoint presentation. So that it doesn't look like there are five different presentations bundled up into one, the group may decide ahead of time on a template so that all fonts, backgrounds, and colors match. Consistency and continuity are important and for this reason some designers use a template. Keep in mind though, that many of the PowerPoint templates have been so over-used that they've lost their appeal to audience members. You may find that because the templates are so predictable, the slides' contents may appear uninteresting.

How many slides and how much text should I have?

There are many "rules" about how many slides a typical PowerPoint should have. Some quote the 1-7-7 Rule, meaning, have only ONE idea per slide, with a maximum of SEVEN lines of text and SEVEN words per line. However, the best policy is to use what you need, depending on how much time you're allotted for your presentation and how many visual enhancements your oral presentation will need.

1-7-7 Rule

One idea per slide
Seven lines of text
Seven words per line

When considering how much text to use, note that research has shown that bullet points are yet another 'standard' feature of PowerPoint that have lost their appeal to audiences. Rather than aiming for a particular number of words, lines, or bullets per slide, once you've mapped out what your central argument or message is and how you'll support it, map out how best to visually demonstrate that argument as you describe it orally.

One method for mapping out your PowerPoint slides might be printing off a series of blank slides and literally drawing on them with pencil. Assign each slide a purpose. Maybe some slides will have one with a single word or sentence on it (see Slide Sample 1.0). Maybe some slides will have no images but a stark black background with a short sentence in white font. Simply open up a PowerPoint project, add in 6-7 blank slides and click on the “File” tab followed by “Print.” Check the box that says “Handouts.” You’ll have the option to print anywhere from one to six slides on a page.



Slide Sample 1.0
One image, one simple sentence. Plain white background with plain black text.

More about text on slides...

Research shows that audiences struggle with reading one thing and listening to another at the same time. During an oral presentation, steer clear of large chunks of text that compete with your oral presentation. Further research suggests that displaying the EXACT same text as what you’re saying actually REDUCES the effectiveness of your argument. So, keep whatever text you include on the slide CLEAR and SIMPLE. If the text on the slide is meant to reinforce or repeat what you’re saying, then the visual, textual component should FOLLOW your verbal expression.

When you map out how you’ll use each slide in line with your oral presentation, you won’t feel as

tempted to put every single word on the screen. Allow the visual component to aid, clarify and build onto your oral presentation, not compete with it.

What kinds of colors and fonts should I use?

COLORS: Slide backgrounds and fonts you choose should CONTRAST. When background and font colors are too similar, audience members will have to strain to read your text. When using a large image on a slide that is predominantly one color (i.e. white or black, choose a slide background color that will match or blend with the image in a way that hides the image’s borders. To change a slide’s background color, right click on the slide, then select “Format Background.” Next, select “Fill.” For a one color background, choose “Solid Fill” and then select the coordinating color from the color palette. When you are not using an image in the foreground, you may want to experiment with textured backgrounds. You can find these effects under the “Fill” tab by selecting “Picture or Texture Fill.” Also under that tab, you’ll find “Gradient Fill.” This allows you to select different color gradations or shading for the slide background. For any effect, you can choose whether to apply it to all the slides or to only the current slide.

FONTS: Some fonts are noticeably “fancier” than others. You can change slide fonts from the Home tab. Some fonts have “tails” on them, called “serifs.” The fonts that have little to no tail are referred to as “sans serif” fonts. In general, the more serifs your font has, the more formal it may appear to audience members. The key is to choose the same font for the majority, if not all,

of your presentation's text. Keep in mind that the computer you design your slides on may not be the computer you use to present your slides and some fonts may not translate. A few fonts that almost always translate and aid in readability are Times New Roman, Garamond, Georgia, Arial, Calibri, Book Antiqua, Gill Sans, and Century Gothic.

How should I use animation and images?

ANIMATION: Again, contents on PowerPoint slides should accentuate, add to, or emphasize your oral presentation—not distract! To add animations, select the Animations tab. You can then highlight the text you wish to animate. You can also add in slide transitions from the Animations tab. While it may help your oral presentation by adding animation to texts' entrances, too much animation may slow you down as you speak. Audiences will sense that you are having to wait for words to appear on the screen before you say them. The oral component of your presentation should always take the lead. In addition, animated figures and clip art can be very distracting and could diminish the level of professionalism you may want to maintain during your presentation.

IMAGES: Rather than placing images to the right, left or center, if an image is particularly powerful, it can be stretched (always from the corner) to make it fit as the entire background for a slide. Once you stretch the image from the corner to fit the slide, you can right click on it and then position it either in front of or behind text and any other images on the slide by choosing "Bring to front" or "Send to back." If the image you've chosen is too dark or too light and text on top of it cannot be read, you can adjust the image's hue so there is greater contrast between the image and the text. Right click on the image, then select "Format picture" from the pull-down menu. Then you can alter brightness and/or contrast.

Slide Sample 2.0 provides an example of how you can make your image do more work for you. In the BEFORE slide, note how the image is a kind of afterthought or accompaniment to the text on the slide. In the AFTER slide, notice how the image and the text seem to work hand in hand to convey not only the factual message intended by the designer, but also a feeling that might be associated with the fact.

How can I make my PowerPoint slides visually appealing?

Once you've drafted your oral presentation, collected relevant and useful images, and begun to map out the content and order of your presentation, it can sometimes be difficult to give your slides that extra touch of professionalism or visual

Slide Sample 2.0



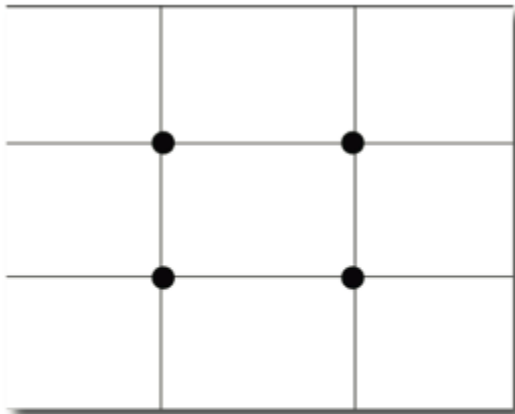
BEFORE



AFTER

appeal. Here are three design principles that help in designing visually appealing PowerPoint slides:

1. Simplify in order to amplify: embrace empty space. Empty space can draw audience members' eyes toward the slide's message. The extra "noise" included on the screen through clip art, animation, boxes, font variations and overwhelming chunks of text drowns out your actual message.
2. Rule of thirds: this design technique has been used by designers and photographers for years as it helps to establish a sense of balance and aesthetic appeal. Try dividing a PowerPoint slide into a tic-tac-toe grid and circling the spots where lines intersect. These four spots are known as "Power Points" (see Slide Sample 3.0). These are spaces on the slide where your main message might rest, since research suggests that the human eye is naturally drawn to these spaces.
3. Create a unified visual: blend image and text together to facilitate harmony rather than competition. You can blend the borders of images with an all white or all black background, or you can stretch an image from the corner so that it takes up the whole screen and insert small bits of text in an empty space. Slide Sample 4.0 demonstrates all three of these design rules: simplicity, rule of thirds, and unified visual.



Slide Sample 3.0

Rule of thirds: "power points" are where the lines intersect and also the spaces to where the human eye is attracted.



Slide Sample 4.0

A unified visual is created on this slide by using a small image of a handful of used cigarettes with a predominantly black background, placing it in the bottom left corner, and darkening its hue to blend with an all black slide background. The slide's textual message is placed in the upper right hand corner and the percentage and "smoking cigarettes" are highlighted in a bolder font for emphasis.

Preparing to Present

- In advance of your presentation, set up your slides on the actual computer you'll be using so you can troubleshoot problems.
- Rehearse your oral presentation with your slides to ensure proper timing and to get a feel for when to advance your slides.
- Prepare a handout for your audience that includes any statistics you mention, references you use, perhaps an outline or your talk, and your contact information.
- Always include a cover slide that includes your name, date, place, and title of your presentation.
- Don't read from your slides. If you're tempted to do so, chances are you have too much text on them.

See *Presentation Zen* by Garr Reynolds (New Riders, 2008) for further suggestions.

Using Audacity to Compose Audio Essays



The rhetorical power of words combined with sound can speak beyond what either form can do alone. Writing an essay that's intended to be read requires different rhetorical choices than writing an essay that's intended to be heard. Composing an audio essay can help you learn, critique, and compare these different rhetorical options and skills.

Why Should I Compose an Audio Essay?

Writing remains at the center of literate and communicative practices in our technologically driven society. We blog, we text, we e-mail—it's all writing—and, therefore, you should be

able to acknowledge, understand, utilize, and incorporate multiple literacies, including those that you bring with you to academia and those that will remain useful beyond an academic context. Even though there are many kinds of writing and composing, each mode adheres to basic principles of composition and communication: audience, clarity, purpose, function, and form. Using multiple modes to compose different kinds of writing can help you understand the assumptions, affordances, constraints, and rhetorical implications of different modes of communication—modes that are each relevant to writing, especially in a digital age. By becoming cognizant and reflective producers of many modes of writing, you can become better, more informed consumers and members of society.

Tip: You can visit Kent State's Student Multimedia Studio (SMS) located on the first floor in the main Library for help with audio software. You can also go here for help and to borrow media equipment. For more information about SMS, go to: <http://www.library.kent.edu/page/10016>.

Audio essays are just one way of harnessing a traditionally non-academic literacy for academic purposes. When you make cognizant, informed rhetorical choices while composing a text that will be heard, you will also think critically and reflect about traditional rhetorical concepts relevant to composition studies—audience, diction, theme, organization—as well as aural rhetorical concepts relevant to composition studies—sound, timing, music, voice, rhythm.

Tip: For examples of audio essays, visit NPR's StoryCorps: <http://www.npr.org/templates/story/storyv.php?storyId=4516989>.

Recording your spoken words and incorporating a song along with any other sounds that you deem appropriate, affords you the opportunity to gain knowledge of modes including and beyond traditional writing—modes that, when allowed to work together, speak in a way that words and music alone are unable.

How Can I Create an Audio Essay?

There are many assignments your instructors may use that are suited for incorporating audio essays into the writing classroom—oral histories, literacy biographies, personal narratives, etc. Likewise, there are many programs that allow you to create audio essays. One such program is Audacity, free, open source software that you can download. There, you can also find specific tutorials and demonstrations to help you become familiarized with the program. Here are some basic concepts to consider when creating any audio essay:

- Make a timely presentation.** Keep assignment time constraints in mind. You may want to omit or extend portions of a song or recorded essay.

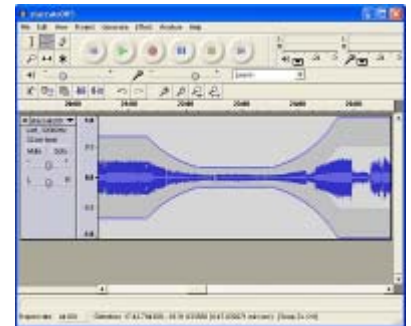
Tip: Download Audacity at: <http://audacity.sourceforge.net/>

- Include an introduction.** Make sure that you provide orienting information and an overall idea of the purpose of your essay.

- ❑ **Use transitions.** It's important to integrate seamlessly your song/sounds and spoken essay. Avoid "dead air" and abrupt sound changes.
- ❑ **Speak well.** Be sure to speak with appropriate rhythm, speed, intonation, and volume. Play back your recorded essay to ensure quality.
- ❑ **Make relevant, rhetorical choices.** Choose words, sounds, and songs that are appropriate and related to the overall purpose of your audio essay.
- ❑ **Be aware of your ethos, logos, and pathos.** Establish your ethos (authority or credibility). Why should your audience believe what you're saying? Your pathos (emotional connotations) should match your word choice, sounds, and music. If, for example, you want your audience to feel somber, you should avoid incorporating an upbeat, pop song. Use logos to create a sense of organization throughout your essay. Have a clear beginning, middle, and end.
- ❑ **Create a sense of closure.** You may choose to end with your own words or fade out a song, but remember to include a true ending to your audio essay.

Here is more information about Audacity and some tips to consider when using the program:

- ▽ **Audacity** can record live audio through a microphone. With some sound cards, it can also capture streaming audio (i.e. you can rip music from the web or a CD as it plays).
- ▽ **Use Audacity to:**
 - Record from a microphone
 - Dub over existing tracks to create multi-track recordings
 - Import, edit, and combine sound files other files or new recordings
 - Fade sounds in and out
 - Adjust volumes with Compressor, Amplify, and Normalize
- ▽ **When composing with Audacity:**
 - Keep a folder with all sound files and Audacity projects
 - Use "Save Project As" until you're finished editing your project
 - Export as a WAV or MP3 once you're *completely* finished with your project
 - WAVs play in CD players; MP3s only play in MP3 players
 - WAVs are also larger files than MP3s
- ▽ **Helpful links:**
 - Download Audacity: <http://audacity.sourceforge.net/>
 - Audacity tutorials:
 - <http://audacity.sourceforge.net/manual-1.2/tutorials.html>
 - <http://www.guidesandtutorials.com/audacity-tutorial.html>
 - Databases of licensed sounds:
 - <http://freesound.iaa.upf.edu/index.php>
 - <http://www.moviewavs.com>



Using Movie Maker

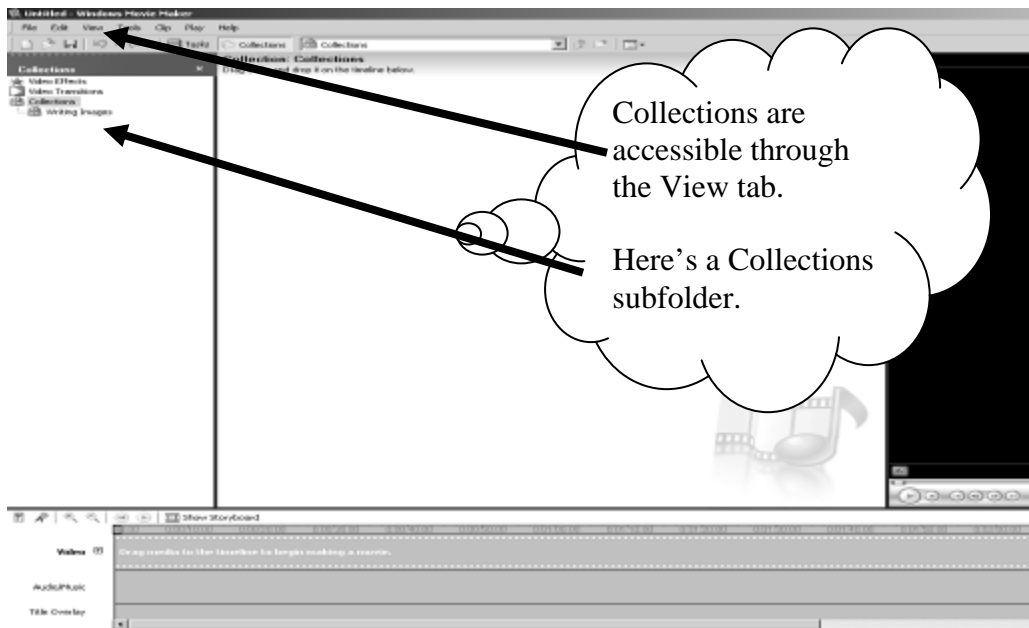
Movie Maker provides a useful means for integrating multiple modes of communication. In Movie Maker, you can use graphics, videos, text, and audio together to create a seamless presentation which appeals to several of your audience's senses simultaneously. Appealing to your audience via multiple senses allows you to make more rhetorically effective arguments on many topics.



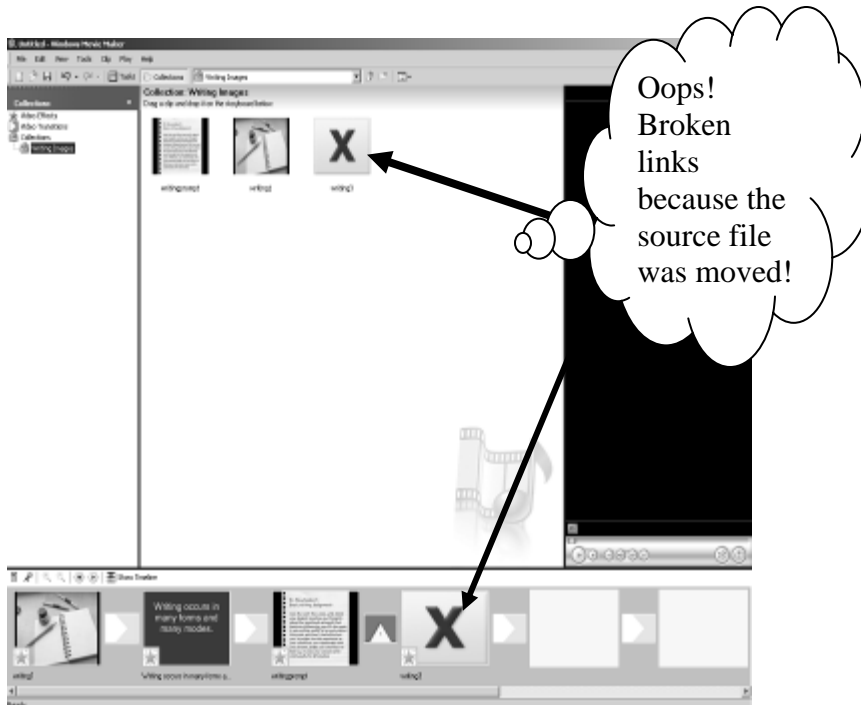
As with any technology, it is important to remember that the technology is simply a tool and acts as a means of further supporting the argument that you want to make. With this in mind, it's helpful to plan out your central argument and your main points before designing the movie which you will use to present the argument to an audience. Once you've finished planning your rhetorical moves, you can begin gathering and creating materials to support and advance your plan through your movie. The rest of this article focuses on basic techniques for getting started in Movie Maker. You should also consult the Help tab within the program itself for further information.

Practical tips and procedures:

- Prior to beginning your movie, collect *all* video, audio, and image files you may want to use in a single folder location— we'll call this your Source Folder.
- You can use any of the following sources for capturing video: both analog and digital video sources, web cameras, and TV tuner cards. See the Help tab in Movie Maker for further details on using capture devices.
- In Movie Maker, select Collections and create a Collections subfolder for your movie. Import your entire Source Folder into the Movie Maker Collections subfolder you made.



- Once you start making your movie, do not change any source files in your source folder. When you import files, you are essentially creating links to the original sources. So, if you rename, relocate, change, or delete the original files at any time during the movie-making process, you will break the links and the materials will not show up when you play your movie.



Any changes you make to your collected materials within Movie Maker will not influence your original source files. However, if you make changes or delete your original source files while working on the movie, these changes will appear in your movie.

- In the Timeline view, you can arrange the overlap of graphics, text, and audio. The Storyboard view is useful for focusing on the graphics and texts, as well as adding in transitions between screens. The many available transitions are located in Collections.
- Make sure you check with your instructor about his or her requirements regarding citing any materials you've borrowed, including visuals, audio and text. You can add a screen at the end of the movie for Credits.
- While you are working on your movie, use **SAVE PROJECT AS**. This will allow you to continue working on your movie.
- When you are completely finished with your movie, select **SAVE MOVIE FILE**. This will keep the timing, layout, transitions, and all imported files together as one complete movie. This will take you to a screen which allows you to save the final movie in various places, including a recordable CD which can be used on other computers, on your own computer, on the web, via email, or even onto a DV camera. Note: you must have a CD burner to save the file onto a recordable CD. (**After** saving the completed movie using **SAVE MOVIE FILE**, you are free to change, move, or delete original source files without this impacting your movie.)

NOTE: This article was written based on Movie Maker Version 5.1.

Other Writing Courses at Kent State



In addition to the required Tier I and Tier II composition courses, Kent State offers many other writing opportunities including Tier III courses, Creative Writing courses, Writing Internships, and the Writing Minor.

Tier III Writing

Among the English courses offered at the 30000 level, many are writing based. Students may wish to improve their skills as effective writers by enrolling in the following:

- 30062 Principles of Technical Writing,
- 30063 Advanced Business and Professional Writing,
- 30064 Argumentative Prose Writing,
- 30065 Expository Prose Writing,
- 30066 Writing in the Public Domain, and
- Writing-based Special Topics courses.

Creative Writing

Creative writing is one of the most popular areas of study in Kent State's Department of English. Students begin with Introduction to Creative Writing and proceed through the Fiction and Poetry Writing Courses:

- 20021 Introduction to Creative Writing,
- 30067 Fiction Writing I,
- 30068 Fiction Writing II,
- 30069 Poetry Writing I,
- 30070 Poetry Writing II, and
- 40010 Writing Portfolio.

The Writing Minor

The Writing Minor is intended to provide academic recognition to students who have demonstrated their ability in writing. The minor helps students establish eligibility for graduate programs in writing and provide evidence of training that they can offer to prospective employers. Students from any college or discipline can enroll in the Writing Minor.

Students in the Writing Minor must take a total of *seven* courses, four of which are writing courses at the sophomore level or above. In addition, students complete a portfolio of writings under the direction of a two-person committee consisting of a director and a reader. No course work in the minor may be taken pass-fail.

To enroll in the portfolio, students must have junior standing and a 3.0 GPA in writing courses required for the minor, as well as permission from the Writing Minor advisor in 206 Satterfield Hall. They should attend portfolio advising no later than the semester before the one in which they graduate. More detailed information about the portfolio process is given at the advising session or is available at <http://www.kent.edu/english/WritingPrograms/>.

Writing Minor Requirements

Please Note: This information is for informational use only.

Writing Courses:

ENG	Writing Portfolio	*40010	_____	2
Choose four from:				12
<i>No more than two at the 20000 level:</i>				
ENG	Introduction to Technical Writing	*20002	_____	3
	Introduction to Creative Writing	*20021	_____	3
	Business and Professional Writing	*30063	_____	3
	Argumentative Prose Writing	*30064	_____	3
	Expository Prose Writing	*30065	_____	3
	Writing in the Public Domain	*30066	_____	3
	Fiction Writing I	*30067	_____	3
	Fiction Writing II	*30068	_____	3
	Poetry Writing I	*30069	_____	3
	Poetry Writing II	*30070	_____	3
JMC	Scriptwriting for Video and Film	*40037	_____	3
THEA	Playwriting	41026	_____	3
	Advanced Playwriting	*41027	_____	3

Cognate Courses:

Choose three from: 9-11

At least one from each of the following groups and no more than one at the 20000 level:

Group A: Language and Literary Criticism

ENG	Fundamental English Grammar	*31001	_____	3
	History of the English Language	*31002	_____	3
	Linguistics	*31003	_____	3
	ST: Linguistics	*31095	_____	3
	ST: Literacy Criticism	*39595	_____	3
	Literary Criticism	*36001	_____	3
MCLS	Approaches to Translation	*30230	_____	3
PSYC	Psychology of Language	*40461	_____	3

Group B: Theory and Practice of Communication

COMM	Argumentation	*25464	_____	3
	Communication Theory	25902	_____	3
	Theories of Rhetorical Discourse	*35252	_____	3
ENG	Indiv. Investigation. KSU Press Internship	*41096	_____	3
	Sr. ST: Writing Internship Program	*49095	_____	3
JMC	Media, Power, and Culture	20001	_____	3
	Media Writing	*20004	_____	3
	Film as Communication	*40022	_____	3
PHIL	Aesthetics	*31060	_____	3
	Philosophy and Art in the Modern Age	*41080	_____	3

TOTAL MINOR HOURS23 - 25

**Courses marked above with * have prerequisites that must be taken prior to enrollment. See the Catalog for prerequisite information.*

Note: Students may apply to the program coordinator for permission to use special topic courses and other appropriate courses not listed in the curriculum to satisfy the cognate requirement. Students in the College of Fine and Professional Arts may request that specific courses in art, music, journalism and mass communication, or communication studies be accepted as meeting the two cognate area requirements.

The Writing Internship Program

The Writing Internship (ENG 49095) provides an opportunity for juniors and seniors interested in writing to gain valuable, on-the-job experience while earning upper-division writing credit. Students involved in writing internships can complement their classroom knowledge by applying their skills as careful readers and competent writers in practical, professional, non-classroom based environments.

Student interns' primary responsibilities are to site supervisors with whom they arrange a schedule and for whom they work approximately 10 hours per week. Secondly, interns complete several academic requirements; these include attending regular meetings, completing a reflective journal of their experiences, and writing both a midterm and final report.

Internship placements are available both on and off campus at a variety of sites from academic offices and area businesses to non-profit, cultural, and service organizations. Consequently, the kinds of tasks interns perform at their internship sites are equally diverse. Frequently, they involve writing public relations materials like press releases, newsletters, informational brochures, and online updates. At some sites, students are involved in writing technical and business documents, such as policy and procedure manuals, instructions, and business correspondence. Each internship site provides interns with an invaluable experience writing for specific audiences, and many interns get the opportunity to compose visually appealing materials both for online and print resources.

To apply for an internship, students should have junior class standing by the time they begin the internship, and they must have successfully completed one or more of the following courses:

- ENG 20002 Introduction to Technical Writing,
- ENG 30062 Principles of Technical Writing,
- ENG 30063 Advanced Business and Professional Writing,
- ENG 30064 Argumentative Prose Writing,
- ENG 30065 Expository Prose Writing, and
- ENG 49091 Senior Seminar

Students interested in doing a writing internship should contact the Director of Writing Internships, Sara Cutting (scutting@kent.edu), or the Associate Director of Writing Internships, Lindsay Steiner (330-672-9395 or lsteiner@kent.edu), for an application.

Policies and Procedures

Attendance and Classroom Etiquette

Attendance

Instructors can use their own discretion in establishing policies on absences and tardiness. However, in general, students can expect that **three unexcused** absences in a class that meets three days a week **can lower the final grade**. **Six unexcused** absences in such a class **may result in failure of the course**. Students enrolled in classes that meet two days a week can expect that **two unexcused** absences can lower a final grade and **four unexcused** absences **may result in failure of the course**. Instructors appreciate being notified by telephone or e-mail when students must be absent from class. Additionally, students should be prepared to present a valid, written excuse on the first day they return from an illness or other legitimately excused absence, such as the funeral of a family member. Excuses for absences to attend or participate in official Kent State University activities should be presented to the instructor *before* the activity, as should any homework that is due during the absence.

Make up and Late Assignments

Instructors will also indicate their policies on late assignments or work missed during an absence. Students should understand their instructors' policies, and if they must miss class, they should make up the work in the time allotted by their instructors, if allowed.



Tardiness

Tardiness is a problem not only because it disrupts the class but also because students may miss important announcements about the class activities for the day or about future assignments. Additionally, instructors who give quizzes generally give them in the first five minutes of class, in part to reward promptness. Because being on time is important, instructors frequently deduct points from grades for tardies.

When scheduling classes, students should remember to allow time to get from one class to the next. Walking from the Music and Speech building to Satterfield Hall, for example, is all but impossible in the 15 minute break allowed between class sessions. Moreover, while it is possible to drive between these buildings, limited parking makes it very difficult, especially at times of peak use, to find a place to park.

In short, students should expect daily attendance, promptness, and participation to affect the grades earned in College Writing courses. Composition courses are, by nature, taught mostly in a workshop format rather than in a lecture format. A workshop demands that writers support their peers by both attending and participating. There is no way to get the notes because the class involves students learning by working together in activities during class.

Registration Requirement and Withdrawing from Classes

Students are permitted to change classes during the first two weeks of the semester without penalty. Students must abide by the official registration deadline for the course, as set by University policy. Students who are not officially registered for the course by published deadlines should not be attending classes and will not receive credit or a grade for the course. Each student must confirm enrollment by checking his/her class schedule (using Student Tools in Flashline) prior to the deadline indicated by the University. Registration errors must be corrected prior to the deadline.

After the initial two-week registration period, ending at 5:00 PM on the second Sunday of the semester, students must go to their college office to obtain the permission of their dean to withdraw from a class. Late withdrawals also include a penalty fee.

Therefore, it is important for students to read the syllabus and scan the books for their courses within the first few days of class to determine if they will be comfortable with both the instructor and the basic themes for the course. Changing classes after the first week is discouraged, and many students find they are already behind in work if they change classes during the second week of the semester.

Consider carefully any decision to withdraw from a class. A few withdrawals on a transcript are not a problem, but a pattern of withdrawals can be a red flag.

Student Conduct Code

Following is a copy of the Kent State University Conduct Code. Students should be aware of its contents and remember that they have the right to a good education but do not have the right to impede the education of their peers or to disrupt the presentations of instructors. Remember that, although students pay for it, college is a privilege that, like a driver's license, can be suspended or taken away. The complete conduct code can be found in the University Digest of Rules and Procedures or online at <http://iimagine.kent.edu/policyreg/>.

Administrative policy and procedures regarding class disruptions

- (A) Policy statement. In the event of classroom disruption, under no circumstance is a member of the faculty expected to take physical action to control a disturbance. Faculty should also make every effort to discourage students from taking physical action against disrupters.
- (B) Disruption of classes by students. Class order and discipline are the responsibility of the class instructor insofar as possible. In the event of a disruption, the following procedure should be followed:
 - (1) The instructor should ask student(s) causing the disruption to cease and desist. Identification of the student(s) involved should be attempted.
 - (2) The instructor should notify the disrupter(s) of possible suspension and/or dismissal from the class and of further possible action under rule 3342-4-15 of the Administrative Code (the **student conduct code**), or the Revised Code, or

both.

- (3) If disruption does not cease, the instructor should order the disrupter(s) out of the classroom and inform those involved that failure to do so will subject the disrupter(s) to student conduct sanction and/or criminal arrest.
- (4) If the disruption continues, the university police should be immediately notified to resolve the problem.
- (5) The instructor should not dismiss the class unless there is reason to believe that physical harm to person(s) or property is possible, or unless by allowing the students to remain, the disruption would increase.
- (6) The instructor should subsequently notify the chairperson and/or dean of the incident to coordinate and facilitate the student conduct referral process.

Students who have questions about classroom requirements or procedures should make arrangements to discuss their concerns with their instructor. If students still have concerns *after meeting with the instructor*, they should contact the Writing Program Coordinator or the Associate Writing Program Coordinator in the Writing Program Office (206 Satterfield Hall). To make an appointment with one of the Coordinators, call (330) 672-2124.

Cheating and Plagiarism

It is academically dishonest, and often illegal, for writers to present someone else's ideas or writing as their own. Even short phrases or parts of sentences obtained from other sources are considered plagiarized unless writers properly document those sources. Students may be held accountable for furnishing upon request all the sources and preliminary work (notes, rough drafts, etc.) that they may use in preparing assignments.

Plagiarism not only defeats the purpose of education, but also deprives the real authors of their credit for work done and can destroy the trust between teachers and students essential for good learning environments. In writing classes, intentional plagiarism usually (but not exclusively) takes the form of turning in a paper that is written by someone else or that is a rewritten version of published text, such as journal articles, text downloaded from a Web site, or information copied from study aids, such as CliffsNotes or Spark Notes.

Unintentional plagiarism may take place when writers paraphrase part of a text, use the same language as a published writer, or represent the published writer's ideas as original. Carefully citing sources using MLA, APA, or another style of documentation for information and ideas that are not original goes a long way in preventing plagiarism. A full treatment of documentation guidelines and rules for citing sources can be found in Anne Frances Wysocki and Dennis Lynch's writing handbook, *The DK Handbook*, and online guidelines and tutorials are available at <http://writingcommons.kent.edu/newwc/StudentMain.html>.

Students enrolled in English courses are expected to abide by the University's conduct code on cheating and plagiarism. A Digest of the Cheating and Plagiarism policy, 3342-3-07, may be found in the University Digest of Rules and Procedures. A copy of the plagiarism policy will be

given to any student upon an instructor’s finding of plagiarism, or upon request. Instructors may penalize plagiarism by:

- Refusing to accept the work in question for credit,
- Assigning a grade of “F” or zero for the work in question, or
- Recommending to the chairperson and college dean that further action (such as decertification of the major, suspension, or revocation of the degree) be taken.

The chairperson shall determine whether or not to act on the recommendation by forwarding it to the academic dean. The instructor, chairperson, or academic dean may also initiate additional procedures under the code of student conduct, which may result in formal disciplinary actions.

Grading and Grading Scale

Kent State implemented the “Plus/Minus” grading system in Fall 2005 to provide faculty with the ability to more accurately and fairly represent student performance than the old system. Under this system, a student who earns a 79 receives a C+ (2.3) while a student who earns a 71 receives a C- (1.7). This allows the professor to assign a higher grade when one student performs better than another. Any grades students may have received before Fall 2005 will not be affected by this system. This graph shows the numeric values for assessment, and describes what each grade means:

Grade	G.P.A.	Quality of Work
A	4.0	Excellent
A-	3.7	
B+	3.3	
B	3.0	Good
B-	2.7	
C+	2.3	
C	2.0	Average
C-	1.7	
D+	1.3	
D	1.0	Poor
F		Failure
AU		Audit
IN		Incomplete
IP		In Progress
NF		Never Attended F
NR		Not Reported
S		Satisfactory
SF		Stopped Attending F
U		Unsatisfactory
W		Withdrawal
Y		Passed a Pass/Fail Course
Z		Failed a Pass/Fail Course

Student Accessibility Services

University policy 3342-3-18 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact 330-672-3391 or visit www.kent.edu/sas for more information on registration procedures).

Student Grievance Procedure

A “student academic complaint” or “student grievance” is defined as a formalized complaint regarding those aspects of the educational process involving student performance, evaluation, or grading in courses. If students feel that they have been treated unfairly or unreasonably, they should first talk to their instructors. Problems that prevent students from learning should be addressed as soon as a problem arises. *Student academic complaints should be resolved informally, if possible.*

- The student should first review the matter with the instructor in an attempt to resolve the issue immediately.
- If the matter is not resolved immediately, the student may discuss it with the appropriate coordinator or associate coordinator (Writing Program, Undergraduate Studies) or the department chairperson before lodging a formal complaint.
- The student may also consult with the University’s student ombudsman in an attempt to achieve informal resolution. (See the *Guide* for more information.)

If attempts at informal resolution are unsuccessful, the student may lodge a formal complaint by describing the problem, in writing, to the department chairperson. *This must be done within 15 weekdays after the occasion for complaint occurs. If this occurs at or after the end of a regular semester or during a summer session, the student will have up to 15 weekdays at the start of the next semester to submit a complaint to the department.* The written complaint submitted by a student should include:

- the nature of the problem,
- the circumstances leading up to the complaint,
- reasons supporting a request for remedy, and
- the remedy or remedies requested.

The complaint should also:

- note what attempts were made at informal resolution, and
- include any evidence pertinent to the issues identified.

This written statement and its evidentiary [supporting] attachments (syllabi, papers, etc.) submitted by the students become the basis for all further consideration of the matter. The

chairperson must provide copies of the complaint to the faculty respondent and to the members of the Student Academic Complaint Committee within ten weekdays after receipt.

Note: This is not the full and official policy. A summary of the official policy and procedure for filing a student academic grievance are available from the English office (113 Satterfield Hall) or the Writing Program office (206 Satterfield Hall). The complete policy and procedure for filing an academic grievance is in *The University Policy Register* at <http://www.kent.edu/policyreg/index.cfm>. It can be found under Section 3342-4-16. In any place this document and the official policy differ, the latter shall take precedence.

It is very important for students to discuss their grade complaints with their instructors before going to the Writing Program or Undergraduate Studies Coordinator. The Coordinator or Associate Coordinator will probably send students back to speak to their instructors, if they have not already attempted to do so, since most disputes can usually be resolved between instructors and students.

Resources for Composition and Student Success

The Writing Commons

4th Floor Library
(330) 672-1787
writing@kent.edu
www.writingcommons.kent.edu



Tutors at the KSU Writing Commons work with writers at every stage of the writing process, on writing for any class at the university, and also on writing for projects outside of class (for example, graduate school application essays). These services are free to all Kent State University students. They offer 45 minute tutorial sessions with trained undergraduate and graduate student tutors from many disciplines across campus. The Writing Commons can help with

- Understanding assignments.
- Starting writing assignments.
- Overcoming writer's block.
- Developing, focusing, and refining a thesis.
- Addressing readers' needs for context and background.
- Adding supporting detail and deleting distracting material.
- Improving the design and visual presentation of work.
- Improving clarity, style, diction, and editing.

What are sessions like?

Writers who want to use the Writing Commons should visit writingcommons.kent.edu to schedule an appointment or drop by for a walk-in session. The writer and tutor will work together in a 45 minute session. The tutors will ask the writers to explain their understanding of the assignment, discuss what they have completed so far, and find out what the writers' main questions and concerns are for the project. Writers are frequently asked to read their projects aloud or share their ideas first, before tutors make observations. Then tutors give positive feedback and ask questions that lead the writers to develop their own best work.

What should writers bring with them to the Writing Commons?

Writers are not required to have a draft completed, but they are encouraged to do so. Writers should bring copies of their assignments, their sources, and a copy of their drafts or notes so far. The Writing Commons cannot print papers, so it is important for writers to print their materials ahead of time. Alternatively, students may work in the Writing Commons computer lab by bringing a flash drive or laptop with their saved Word, PowerPoint, or other electronic project.

Will instructors know if writers have used the Writing Commons?

Upon request, a report of a Writing Commons session can be sent to students' instructors through Kent e-mail. This report objectively explains what skills and writing concerns were discussed during the session.

What happens if appointments are missed?

So that they may serve as many students as possible, the Writing Commons requires writers to cancel appointments 24 hours in advance to avoid being considered a "no show." After two recorded "no shows," writers are no longer allowed to make appointments at the Writing Commons. They are, however, still allowed to make walk-in appointments if tutors do not have an appointment scheduled. Check the Writing Commons website for current hours of operation.

What is the OWL?

Students may also meet with tutors through the Online Writing Lab (OWL). Students who want to use the OWL should write a message to writing@kent.edu and attach their writing in RTF or Word Document format. (See the Netiquette section in this *Guide* for directions on Attaching a File.) In the body of the message, writers should

- Explain the assignment.
- List their name, phone contact number, the class and instructor for the draft.
- List three specific concerns in the draft that they would like feedback about.

Once the Writing Commons has all of the information that they need for the OWL, they will schedule the student for the next available OWL certified tutor. The student will receive feedback on their work at the end of the scheduled session. Writers should remember that the OWL is a tutorial service, not a proofreading or editing service. Tutors will work with writers in the OWL in very much the same way they would in a face-to-face session at the Writing Commons, focusing on higher-order concerns before discussing editing issues.

What other services do they provide?

The Writing Commons offers a variety of services in addition to our tutoring sessions on 4th Floor of the Library, such as the following:

- Library and Residence Hall Open Tutoring.
- Technology and Writing Help Sessions.
- Specialized Linguistics and Grammar Tutoring.
- Workshops and Writers' Support Groups.



Academic Success Center

207 Michael Schwartz Center
(330) 672-3190
<http://explore.kent.edu/asc/>

In addition to the assistance provided by the Kent State University Writing Commons, the Academic Success Center offers tutoring for students who want to improve their writing abilities by meeting regularly with the same writing tutor. The reading/writing specialist coordinates a team of tutors who meet weekly with students. To access this service, students should schedule an initial interview with the Academic Success Center.

Kent State University Colleges

There are many reasons that first-year and second-year university students may visit their colleges. For instance, students may seek:

- Degree application filing
- Undergraduate advising
- Major/minor/core curriculum sheets
- Internship information
- Learning Communities related to student majors
- Information about linked courses
- Transfer and transient credit forms

Because many administrative and day-to-day activities are organized through a college, it is important for students to know which is their college and where it is located. Below are all of the colleges at Kent State University. In some colleges, students may have to apply to admission to programs of study. Colleges requiring application to their programs are noted with an asterisk (*).

College of Arts and Sciences

105 Bowman Hall
(330) 672-2062
<http://as.kent.edu/>

College of Architecture and Environmental Design *

200 Taylor Hall
(330) 672-2789
<http://www.caed.kent.edu/>

College of the Arts

204 Taylor Hall
(330) 672-2760
<http://www.kent.edu/fpa/>



College of Business Administration

500 Business Administration Building
(330) 672-2872
<http://business.kent.edu/mail.asp>

College of Communication and Information

202C Taylor Hall
(330) 672-2780
<http://www.kent.edu/cci/>

College and Graduate School of Education, Health, and Human Services

408 White Hall
(330) 672-2202
<http://www.ehhs.kent.edu/>

College of Nursing

113 Henderson Hall
(330) 672-7930
<http://www.kent.edu/nursing/>

College of Technology

119 Van Deusen Hall
(330) 672-2892
<http://www.kent.edu/tech/>

Honors College

20 Stopher/Johnson Hall
(330) 672-2312
<http://www.kent.edu/honors/>

College Writing

Linked Courses and other specialized freshmen writing sections

This fall, students may find themselves in a “linked” course. The Office of Student Success Programs, in conjunction with multiple departments across campus, has placed students in sections of College Writing I that are linked to other courses on campus. Students in these courses will have at least two courses with the same cohort of students—the College Writing I courses listed above and the course listed below. These courses will share common elements of their syllabi—possibly readings, assignments, etc. These linkages are based on the students’ majors and include the following sections of 11011:

- 11011-022 – Hospitality Management
- 026 – Sports Administration
- 035 – Biology
- 036 – Speech Pathology
- 043 – Chemistry
- 046 – Early Childhood Education
- 049 – Architecture
- 050 – Technology
- 064 – Psychology

Three additional sections of College Writing I are reserved for students in the “Exploratory Community Engaged in Learning” (EXCEL) program. This is a living/learning program for new freshmen students in the Exploratory Major who have chosen to explore the numerous majors at Kent State University prior to declaring a major. (<http://explore.kent.edu/excel/>)

Other sections of College Writing I are reserved for students in the following majors or specializations:

- ESL – Students for whom English is a Second Language
- English Majors
- JMC – Journalism majors
- Black Experience – Students interested in Black culture

Undergraduate Studies

Lake-Olson Hall
(330) 672-9292
<http://explore.kent.edu/>

Undergraduate Studies exists to enhance students' potential for achieving academic success at Kent State University. This office has primary responsibility for the academic advising of undeclared and undecided students and for the coordination of advising services with each school and college of the university. It also has specific responsibility for accommodating the learning development needs of students and for providing support for the assessment of student academic achievement and programs.

Academic Testing Services

261 Michael Schwartz Center
(330) 672-2360
<http://career.kent.edu/home/index.cfm>

Housed in the Career Services Center, Academic Testing Services provide students and prospective students with a variety of national and university admission, assessment, placement, and certification tests, such as Praxis, CLEP, and MCAT among others. Students who wish to take writing courses through Credit-by-Exam should contact the Writing Program at (330) 672-2124 for more information about the process.

Student Services

http://www.kent.edu/CurrentStudents/studnt_srvcs.cfm

Kent State University is committed to providing all of the personal and electronic services needed to assist students in their college careers. Among their resources, Student Services can help with:

- Adult Student Services
- Campus Bus Service (PARTA)
- Career Services Center
- Counseling Center
- Dining Services and Housing
- Recreational Services
- Student Multicultural Center
- Women's Resource Center

Visit the Web site above to learn more about services available to Kent State students.

Office of the Student Ombuds

250 Kent Student Center

(330) 672-9494

http://www.kent.edu/Administration/EMSA/dean_stud_ombuds.cfm

A student ombuds assists students in resolving University-related problems, concerns, and grievances. The office provides students the opportunity to receive confidential consultation. Students should first try to resolve the concern through the normal channels by contacting the person responsible for the specific area, such as the dean, department head, or supervisor. If students are not comfortable in doing so or if they still need further information or assistance, they should contact the student ombuds.

The student ombuds can:

- Explain institutional policies and procedures to students,
- Advise students of alternative courses of action,
- Refer students to the right person or office,
- Mediate for students when appropriate,
- Follow-up to make sure students' concerns are resolved, and
- Recommend changes that will make the institution more responsive to students' rights and needs.



Counseling Services

College can be a wonderful experience, but it can also be overwhelming at times. Many students have problems such as the following:

difficulty adjusting to college
feelings of depression
balancing work, school, and social life
roommate issues
self-esteem
homesickness
family issues

alcohol and drugs
career choices
grades
procrastination
death of a relative or friend
relationships
time management

If you would like to talk to a counselor about these or any other problems, both of the following counseling services are available to help you 24/7, and all sessions are confidential:

Coleman Professional Services -- 330 296-3555
Townhall II -- 330 678-4357

Awards

Every year the English Department gives several awards for excellence in writing to KSU students. Winners are recognized at an annual English Department award ceremony, and most awards include a financial prize. Contact the appropriate coordinator or check the English department Web site for more details at <http://dept.kent.edu/english>.

Undergraduate Studies sponsors several writing awards. These contests usually have a deadline early in the spring semester. Contact the Undergraduate Studies staff for more information at (330) 672-9292 or at <http://explore.kent.edu>.

- The *Virginia Perryman Awards in Freshman Writing* are for the best writing in a College Writing or Honors English course (ENG 11001S, 11002S, 11011, 10297). Freshmen may submit essays, fiction, poetry, or drama for this award.
- The *Anna Ulen Engleman Award* is for superior creative writing by a sophomore, junior, or senior.
- The *Arthur E. Dubois Award* is for outstanding critical writing on a literary subject by a sophomore, junior, or senior.

The Wick Poetry Center annually sponsors tuition scholarships. The deadline is usually at the end of January each year. More information is available at <http://dept.kent.edu/wick/>.

- The *Tom and Stan Wick Poetry Scholarship Awards* recognize the best poetry submitted by undergraduate students.

The Writing Program recognizes students who complete Writing Portfolios. See the *Guide* entry on the Writing Minor for information about completing a Portfolio.

- The *Zurava Award* is given to the best Writing Minor Portfolio of the previous academic year. Any student who completes a Writing Portfolio is automatically entered.

Publication Opportunities

There are several opportunities for publishing work at Kent State. Aside from the Wick Poetry Center prizes that include publication, there are student literary magazines to consider for creative or scholarly writing that is produced in and out of class.

The Wick Poetry Center

301 Satterfield Hall

(330) 672-2067

<http://dept.kent.edu/wick/>

The goal of the Wick Poetry Center is to promote educational and artistic opportunities for emerging and established poets and poetry audiences locally, regionally, and nationally. Established in 1984, the Wick Poetry Center is one of only 10 poetry centers in the country and the only one with such a broad base of activities, from elementary school outreach to a nationally recognized book and reading series.



Each year Wick Poetry Center sponsors scholarship awards in poetry to undergraduate students and entering freshmen at Kent State. The center also sponsors an annual poetry reading series featuring prominent poets. In cooperation with the Kent State University Press, the Wick Poetry Center sponsors poetry chapbook competitions for Ohio writers, and a national prize for a first book of poetry.

Kent State Student Media

Visit the Kent State Student Media Web site for more information about publishing opportunities at <http://studentmedia.kent.edu>.

The Daily Kent Stater

The award-winning *Daily Kent Stater* is a student-run, independent newspaper providing a dynamic, up-to-date package of news, information, and advertising. The print and electronic versions are published Monday through Friday during the regular academic year and on Wednesdays in the summer. More than 12,000 printed copies are delivered each day to select locations on and off campus.

Artemis

Artemis began publishing in 2001 and now has a circulation of 2000. This magazine explores women's concerns, experiences, and issues in opinion, personal narrative, poetry, humor, and research pieces. All are invited to contribute to this magazine. Access the magazine website for exclusive Web stories at <http://artemisksu.wordpress.com/>.

The Burr

Four-time winner of Best Overall College Magazine in the Country by the Society of Professional Journalists, this popular general interest magazine (circulation 8,000) is published twice during the academic year. The Burr's website is <http://www.theburr.com/>.

Fusion

This magazine is Kent State's student LGBTQ (lesbian, gay, bisexual, transgendered, queer) publication. The founding editors believe that the university community is composed of people with varying sexual identities constantly interacting in classrooms, dorms, or other settings. *Fusion* addresses sexual minority issues within the general university population. The magazine, published each semester for a circulation of 5000, strives to unify people of different backgrounds through education and awareness. The website contains special web-only content and blogs and can be accessed at <http://www.thatgaymagazine.com/wordpress/>.

Luna Negra

Luna Negra is a student-edited literary magazine with a faculty advisor from the Department of English that receives support from the Student Publication Office. The magazine accepts poems, stories, essays, and art work from Kent State University students (undergraduate and graduate), faculty, and alumni. *Luna Negra* is published twice a year, in the fall and spring semesters. Weekly meetings are held throughout the year for selection of works for publication, editing, and design. Access the website at <http://lunanegraksu.wordpress.com/>.

Uhuru

Uhuru, Kent State's minority publication, has been published for over 30 years. More than 10 percent of Kent State's students are minorities, and with a circulation of 5,000, *Uhuru* speaks directly to this important segment. The magazine website is <http://lunanegraksu.wordpress.com/>.



Library Research

Libraries and Media Services

1 Eastway Drive
(330) 672-2425
<http://www.library.kent.edu>



The Kent State Libraries provide welcoming spaces, helpful services, and world-class information resources to support student learning and success. Check out what the library has to offer. Among the many resources the Libraries and Media Services offer are:

- ***The Information Commons***, a comfortable, multi-purpose space at the Main Library where students can use technology, access resources, and get support for assignments and research.
- ***The Student Multimedia Studio***, where students can scan photos, burn CDs, or edit video.
- ***Ask a Librarian*** provides expert help available 70+ hours a week at the Reference Desk in the Information Commons at the Main Library. Personalized Reference Consultations (PERCs) are available for in-depth help.
- ***Branch Libraries*** provide six subject-specific options: Architecture, Chemistry/Physics, Fashion, Map, Mathematics and Computer Sciences, and Music.
- ***Math and Writing Tutoring*** is available on a Drop-in basis in the Main Library and is provided by the Academic Success and Writing Commons.
- ***Quiet and Group Study*** spaces are available in the Main Library.
- ***Presentation Practice Room*** in the Main Library can be reserved by students to practice and work on group presentations.
- ***Borrowing, Printing, and Photocopying*** are completed with students' Flashcards, which give access to borrow books and pay for library services like printing and photocopying.
- ***May 4th Resource Room*** commemorates the events of May 4, 1970, with artwork, artifacts, and books.
- ***Computer Labs*** provide over 40 workstations in the Information Commons and 76 more computers in the adjacent Information Services computer lab in the Main Library.

- *Jazzman's Café* offers a place to grab a snack and something refreshing to drink.

Campus Research Tools: Where to Get Started

The following resources can be found from links on the libraries' home page:

- ***KentLINK Library Catalog:*** Finding tool for all resources that KSU owns (books, journals, government docs, films, etc.).
- ***OhioLINK Library Catalog:*** Search the library collections of 84 Ohio universities and colleges. When researchers find the books they need, they can click the request button and have it sent to their campus.
- ***Research Databases:*** For finding articles from journals, magazines, and newspapers. *Academic Search Premier* is a broad, general research database that is a good first stop for many searches.
- ***Reference Books:*** Dictionaries, encyclopedias, directories, etc. Most are library use only and can be found by searching the KentLINK library catalog.
- ***Online Reference Shelf Web Page:*** Convenient links to online dictionaries, encyclopedias, maps, statistics and citation style manuals, and much more.
- ***E-Journal Finder:*** Search or browse list of electronic journals subscribed to by Kent State. Click the journals link on the home page.
- ***Subject Guides:*** Subject specific resource pages that link to numerous quality information resources, including books, journal articles, and important Web sites.

Online Research Skills Modules

Students work on their own computer, at their own pace, and learn to do successful library research with this series of online modules. Students are encouraged to check with their instructors to see if the online modules are required. Skills modules are offered on topics such as developing a search strategy, MLA and APA citation, finding books in the KSU library, and using research databases.

Instructions for Accessing the Modules:

- Go to the following web page: **www.library.kent.edu/skill_modules**.
- Find the section of the page labeled: Library Skill Modules – For Credit Versions.

- You will find two links there. Select the link for the how the modules have been assigned to you. You either need to only complete the modules or to complete the modules and related quizzes.
- The link you select will guide you to the modules and what you need to complete your assignment.
- If you have been asked to only complete the modules, you may be required to sign-in first. If you are unable to sign in, you may need to reset your Flashword through <http://helpdesk.kent.edu/flashword/>.
- E-mail Tammy Voelker (tvoelker@kent.edu) or Ken Burhanna (kburhann@kent.edu) if you are unable to get into the modules after having followed the above steps.



Technology Policies, Procedures, and Resources

Computer Classroom Policies



The following policies are in effect for all computer classrooms in Satterfield Hall.

- All work should be saved on a **USB (jump) flash drive** in the computer classrooms. Assignments can be easily transported from place to place on this device.
- When logging out of the computer, be sure to go through the “remove disk safely” procedure to protect the computer and the USB drive. The way to do this is:
 1. Click on the “safely remove hardware” icon on the bottom tool bar at the right.
 2. A pop-up will tell you that it is safe to remove the device; click on this pop-up.
 3. Remove the USB drive.
- **SHUT DOWN THE COMPUTERS AND CLOSE THE LIDS** at the end of every class session. This is for student security and to allow the computers to **erase** whatever information students put on them during their session.

Help Desk

First Floor Library
(330) 672-HELP (4357)
<http://helpdesk.kent.edu/>

The Help Desk can usually figure out the problem and resolve it when there are technology issues. Do not hesitate to contact them.

Identifying Your Computer User ID and Password

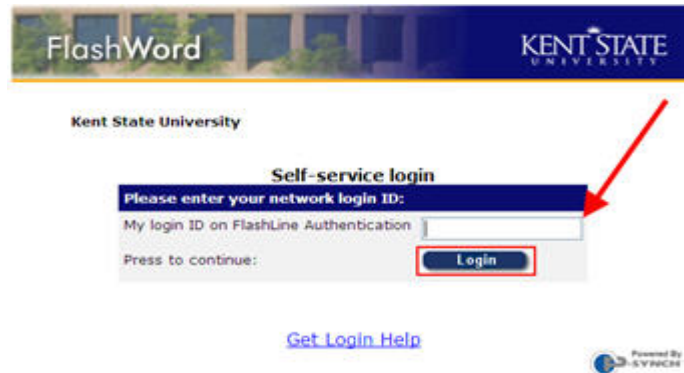
Although the computer classrooms no longer require students to log on using a username and password, it is still important for your security that you update your password once you are on campus as a student.

- **User ID** - This is the first part of users’ e-mail addresses (e.g., "janedoe@kent.edu" is "janedoe"). Students who do not know their User IDs can contact the Help Desk at any time or the Admissions Office (330-672-2444) during regular business hours.
- **FlashWord** - New students are given a special password when their account is set-up. This password consists of information about the students that only the students would know about themselves. The format of the password is: **AMMMYYSSSS**.

- **A** = the first letter of the student's middle name (students who do not have a middle name use the letter "x");
 - **MMM** = the first three letters of the student's birth month;
 - **YY** = the last two numbers of the birth year; and
 - **SSSS** = the last four numbers of your Social Security Number.
- So, for "John A Doe" (birth date **March 1979** and Social Security Number 123-45-**6789**), the password would be: **amar796789**. (If John had no middle name, the password would be **xmar796789**.)

Changing your Kent State Password

1. Go to <http://flashword.kent.edu> and Enter your User Name (see above) Click **Login**.



- If you have already set up your profile, click **Use a Password** to log in with your current password.
- If you do not know your password, choose **Answer Personal Questions**. You will be presented with 2 of the 4 questions for which you previously provided answers.
- If you have never logged in to FlashWord before, use the default password automatically assigned to you by the university (see above).



2. Enter your current password, and click **Verify Password**.
3. After a successful login, you will be directed to a new window. Choose **Pick A New Password**.
4. Choose a new password and enter it twice for verification. Or, use a random password automatically supplied by the system. When you have entered your new password, click **Change My Password**.
5. Go to <http://www.kent.edu> and log in to FlashLine with your new password. **Note: If you do not complete this step, your password will not be synchronized across all Kent State systems.**

Student Multimedia Studio

Library 1st Floor, Main Campus

330-672-0221

<http://www.library.kent.edu/page/10016>

The Student Multimedia Studio (SMS) provides students with technical support for all their composing projects. By using these resources, composers can

- scan visuals for inclusion in projects,
- record and edit film and audio,
- burn work to CD,
- build websites,
- check out equipment.

The staff also offers tutorials and hands-on training with equipment and software to help composers create their projects. Check the Web site for hours and policies on using equipment or to reserve space.

Computer Labs

In addition to the technology resources at the Student Multimedia Studio, there are many computer labs available throughout the Kent Campus. For a listing of computer labs available for student use, visit: <http://www.kent.edu/housing/departmentalinformation/computerlabs.cfm>

There, students may find a list of nearby labs, the equipment and software available, and the labs' hours of operation.

Netiquette

Combining “internet” and “etiquette,” this term is used to describe a set of protocols that have come to be recognized as appropriate and professional language use on the internet in such venues as e-mails, blogs, chats, and more. These protocols apply to “professional” situations, such as classroom and business internet use.

In the university, your “professional” audience may include: instructors, classmates, administrators, or members of the community. E-mail messages represent you as a student and as the writer. Therefore, since letters sent to instructors, classmates, administrators, and/or members of the community could be forwarded to others, you should treat e-mails for your classes with more formality than you would e-mails (or notes) to friends or family as these professional e-mails may have a wider readership than your original audience. You want to consider what ethos you are constructing when you send an e-mail. What features of your e-mail enhance your ethos? What features hurt your ethos?

Things to consider when composing e-mails:

1. **E-mail address:** Use your kent.edu e-mail address to avoid having your messages relegated to “junk mail” and missed by the intended reader. Your kent.edu address also identifies you as a member of the Kent State University community, which enhances your ethos.
2. **Subject line:** Use a specific subject line that your reader will recognize as important to help ensure that your message is not deleted.
3. **Content:** Since your message may be forwarded to other readers, do not write something you do not want others to read. Remember that e-mails can be saved and printed.

Be sure to sign your e-mails with your full name and the class number and section you are in.

Be respectful; use an appropriate tone and language. If you wouldn't use this tone or language with your grandmother, minister, or principal, do not use it with an instructor or other professionals. (**Note:** *swearing and personal attacks, also known as “flaming,” are never appropriate.*)

Use correct spelling and punctuation to make your message easier to read. (Use the spell checker.)

Use complete sentences, but be brief in stating your purpose.

Do not forward chain letters, jokes, or other unsolicited “junk” e-mails.

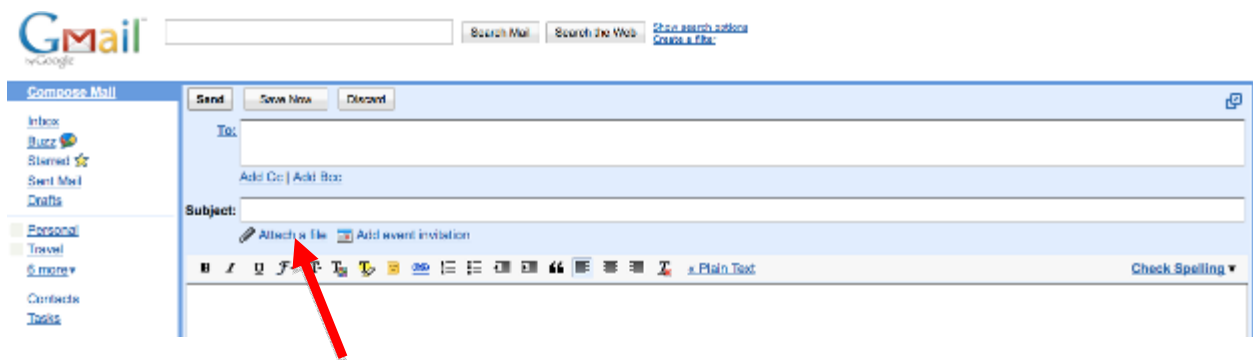
Do not use all capital letters, which have come to mean “yelling” on the internet.

4. **Responses:** Allow appropriate time for a response to your messages. One week is not unreasonable for many busy instructors. Check with your instructor to see if he or she plans to answer e-mails more frequently. Otherwise, do not expect an immediate response.

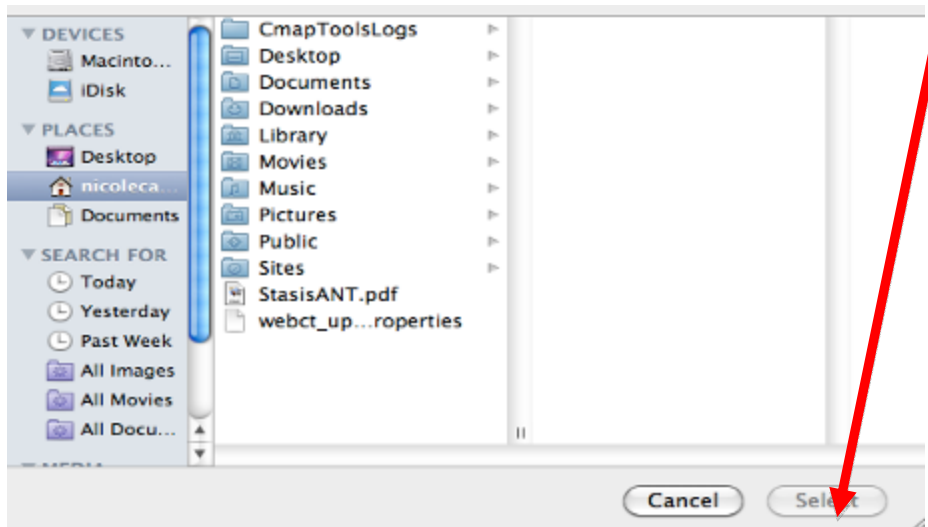
When in doubt, consult your instructor for appropriate e-mail, blog, chat, and other online formats and netiquette. Consider your audience and remain professional unless you are told by your instructor you can do otherwise.

How to add an attachment

1. When you have opened your e-mail, and clicked on compose e-mail, then select “Attach a file.” This is located below the subject line.



2. After clicking on attach a file, a new window will pop up. Here, you need to find the document that you would like to attach. After you select the document, click on “select.”



3. After clicking on select, you will be brought back to the main compose message screen. You will be able to see your attached file in the same spot where you clicked on 'attach a file.'



Things to See and Do at Kent State University

Gardens and Outdoor Attractions

Kent State campuses offer gorgeous surroundings that highlight the diversity of flora that Northeast Ohio supports. Many local and national artists have designed the memorials, gardens, and statuary that dot Kent State University. The Leppo Gardens, for example, was designed by University Horticulturalist Mike Norman. Robert Smithson, a famed conceptual artist, turned the woodshed into art during a visit to the school of art. These campus landmarks are excellent places to kick back and study or talk with loved ones. Students, faculty, and visitors can see them one at a time or make walking tours of the campus.

- The Beck Family Gardens
- Behind the Brain Plaza at Merrill Circle
- Cartwright Anniversary Gardens
- Leppo Gardens
- Lilac Lane
- May 4th Memorial
- The Murin Gardens
- Riley Gardens
- Risman Plaza
- The Smithson Sculpture a.k.a. “Partially buried woodshed”
- The Victory Bell
- Three Trees: A 9/11 memorial



Performance Places



Kent State University has a vibrant performing community with a creative spectacle of song, dance, theater, and all manners of performance art. Catching an on-campus show that features local talent is a great way to spend time with family and friends.

- University Auditorium (Carol A. Cartwright Hall)
- E. Turner Stump Theatre
- Ludwig Recital Hall
- Wright-Curtis Theatre

The event calendar for intercampus listing of exciting events is frequently updated on FlashLine.

Indoor Attractions

Students don't have to wait until the weather is poor to enjoy the permanent attractions that are indoors. These places are fun to visit alone or with friends and loved ones. Students can partake of the wealth of investment in all kinds of learning at Kent State:

- Center of Pan-African Culture,
- Kent State University Museum,
- Kent State University Planetarium,
- May 4th Special Collection,
- Music Listening Center,
- School of Art Galleries,
- The Olga A. Mural Financial Engineering Trading Floor, which allows students to receive hands-on experience in derivatives trading and risk management in an on-campus electronic classroom, and

Kent State University is home to 75+ centers and institutes

Get Active

There are many opportunities available to get involved in intramural sports and recreational activities. For more information, visit <http://dept.kent.edu/experiencekent/schedule.html>

Students may consider these places:

- The Memorial Athletic and Convocation Center (MACC),
- Student Recreation and Wellness Center,
- Recreational Services, and
- Center for Student Involvement.

Historic Downtown Kent

Kent, Ohio, celebrated its bicentennial in 2006 and has an interesting history apart from Kent State's. Visitors should also consider enjoying the Downtown Kent Walking Tour, the Kent Historical Society, and the art galleries and live shows. More information about historical events in Kent can be found at: <http://www.kentohio.net/>, and cultural events can be found at <http://www.standingrock.net/>.

**2010-2011 Writing Program Outstanding Teaching Award for
Graduate Appointee Faculty**

**A Call for Nominations
Deadline for Nominations is October 15, 2010**

You are invited to submit nominations for the 2010-2011 Graduate Appointee Faculty Writing Program Awards for Outstanding Teaching. This award, sponsored by the Department of English Writing Program, is intended to honor outstanding teaching by graduate appointee composition faculty in the Kent Campus English Department. One Kent composition faculty member will be honored with an award of \$750 for his/her outstanding achievements in teaching. But, first this person must be nominated, and that is up to you.

All Kent State students, alumni, faculty, and staff members are eligible to submit nominations for the awards. Before completing your nominations, please review the eligibility requirements listed below. (Nomination criteria and the nomination procedure are on pages 81-82.)

Make your nominations as complete as possible. The committee that selects the finalist and winner tends to place emphasis on the quality of a nomination rather than the quantity of nominations for an individual. The selection committee will be composed of Kent campus members of the WP Committee.

Organized campaigning for a faculty member is discouraged and is to the nominee's disadvantage. All nominations must contain your signature to be considered by the Committee.

Eligibility Requirements:

A faculty member must have been on a graduate appointee contract at the Kent campus for a minimum of one semester, including the current or previous semester.

Those receiving the award must be on contract during the semester of nominations or the previous semester (S09 or F10) and be available for observation in either F10 or S11.

Those nominated must have used the *Guide to College Writing I & II* and taught in the First- or Second-Tier College Writing sequence within the last two semesters. These courses include 11001, 11002, 11011, and 21011.

Those who received the Graduate Outstanding Teaching Award previously are not eligible for a two-year period following their award.

Previous Outstanding Teaching Award Recipients:

Year	Graduate Appointee
2005	Holly Wells
2006	Marsha Wiley
2007 & 2008	Not awarded
2009	Elizabeth Tomlinson
2010	Jen Pugh

Writing Program Outstanding Teaching Awards Nomination Procedure

Deadline: October 15, 2010

Letter:

In a letter to the Writing Program Coordinator, Dr. Margaret Shaw, nominate a graduate appointee faculty member for the 2010-2011 Writing Program Outstanding Teaching Award.

Criteria:

In your letter of nomination, consider the following criteria as they relate to your nominee.

1. Organizes and communicates subject matter effectively.
2. Communicates an enthusiastic interest in the field of study.
3. Stimulates thinking, develops understanding, and challenges intellect.
4. Uses methods of evaluation that are pedagogically sound and reflect the goals and objectives of the Writing Program.
5. Is available to help students beyond the classroom.

Signature:

Be sure to sign your letter and to provide contact information where you may be reached.

Thank you for participating in this awards process.

**Nomination Form for the
Writing Program Outstanding Teaching Award
for a Graduate Appointee for 2010-2011**

In a letter written below (or attached to this form on a separate sheet of paper), nominate a graduate appointee faculty member for the 2010-2011 Writing Program Outstanding Teaching Award. Submit the letter to the Writing Program office (206 SFH) by October 15, 2010.

Be sure to state your reasons for believing that this individual should receive the award. You could consider any or all of the following. How has this instructor

- a. encouraged individual thought?
- b. tried new things?
- c. given you new insights?
- d. challenged you?
- e. helped you improve your composing process?
- f. been accessible in and out of the classroom?
- g. fostered collaboration?
- h. other?

Exit Survey Tier I

Here, at the end of the semester, you are being asked to complete the following exit survey of the course. The Writing Program wants to assess how the writing courses are working so that they may be revised and improved as needed. *Your input as a student is important in this process, so please consider your answers carefully and be as specific as possible.* **Your instructor will give these surveys directly to the Writing Program Coordinator for analysis.**

1. Do you know the goals and objectives of the course? If so, what are they?
2. How well did you accomplish these goals and objectives? Please explain.
3. How have your reading and writing processes changed in this course?
4. How have any changes in your reading and writing affected your work in other courses?
5. From which assignments or activities did you learn the most? Why did you learn the most from these?
6. How did using computers/technology contribute to your development as a writer?

Exit Survey Tier II

Here, at the end of the semester, you are being asked to complete the following exit survey of the course. The Writing Program wants to assess how the writing courses are working so that they may be revised and improved as needed. Your input as a student is important in this process, so please consider your answers carefully. **Your instructor will give these surveys directly to the Writing Program Coordinator for analysis.**

1. Do you know the goals and objectives of the course? If so, what are they?
2. How well did you accomplish these goals and objectives? Please explain.
3. How have your reading and writing processes changed in this course?
4. How have any changes in your reading and writing affected your work in other courses?
5. From which assignments or activities did you learn the most? Why did you learn the most from these?
6. How did using computers/technology contribute to your development as a writer?

7. What role did group work play in your learning in this course?

8. What was your attitude about writing before you took this class?

9. Now that the course is ending, has your attitude changed? Please explain.

10. What other comments or suggestions for changes in this course do you have?

University Official Calendar

	2010-2011	2011-2012
Fall Semester		
New Student Orientation	Aug 27- Aug 29	Aug 26 - Aug 28
Classes Begin	Aug 30	Aug 30
Labor Day	Sep 6	Sep 5
Last Day to Withdraw	Nov 7	
Veterans Day	Nov 11	Nov 11
Thanksgiving Recess	Nov 24 - Nov 28	Nov 23 - Nov 27
Classes End	Dec 12	Dec 11
Final Examinations	Dec 13 - Dec 19	Dec 12 - Dec 18
Commencement	Dec 16, 18	Dec 15, 17
Spring Semester		
Martin Luther King Jr. Day	Jan 17	Jan 16
Classes Begin	Jan 10	Jan 9
Spring Recess	Mar 21 - Mar 27	Mar 19 - Mar 25
Remembrance Day	May 4	May 4
Classes End	May 1	April 29
Final Examinations	May 2 - May 8	April 30-May 6
Commencements	May 5, 7	May 3, 5
Summer Intercession		
Classes Begin	May 16	May 14
Memorial Day	May 30	May 28
Classes End	June 3	June 1
Summer I		
Classes Begin	June 6	June 4
Independence Day	July 4	July 4
Classes End	July 9	July 7
Summer II		
Classes Begin	June 6	June 4
Independence Day	July 4	July 4
Classes End	July 30	July 28
Summer III		
Classes Begin	July 11	July 9
Classes End	Aug 13	Aug 11
Commencement	Aug 11, 13	Aug 9, 11

Final Exam Schedule

Students can check final exam schedules for classes by visiting the Registrar's Web site and selecting the appropriate semester at <http://www.registrars.kent.edu/home/>. The current school year's exam schedules are generally available.

Students should check their final exam schedules for the courses they are enrolled in early in the semester. In the event that there is a conflict with another scheduled exam, the instructor will make suitable arrangements. Students who have conflicts or more than three examinations on the same day should consult with the dean of their colleges at the earliest possible time for assistance in making alternative arrangements.

August 2010						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30 Classes begin	31				

September 2010						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6 Labor Day Univ. Closed	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

October 2010						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

November 2010						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7 Last Day to Withdraw	8	9	10	11 Veterans Day Univ. Closed	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

← Thanksgiving Recess →

December 2010						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12 Classes End	13	14	15	16	17	18
	← Final Exam Week →					
19	20	21	22	23	24	25
26	27	28	29	30	31	

January 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10 Spring Classes Begin	11	12	13	14	15
16	17 ML King University Closed	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

February 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

March 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
	← Spring Recess →					
27	28	29	30	31		

April 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 Classes End	2	3	4 Remembrance Day Final Exams	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

June 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6 Summer I & II Begins	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

July 2011						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4 Independence Day Univ. Closed	5	6	7	8	9
10	11 Summer III Begins	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

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