DWR Teaching Hub

DWR

Jul 19, 2021
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Attention: Welcome to the new iteration of the DWR Teaching Hub. Some content still needs to be migrated, so if you need something that isn’t here yet, just contact Andrew Davis.

Welcome to the DWR Teaching Hub, the teaching resource and document management system for the Department of Writing and Rhetoric. The Hub contains all teaching guides, policy documents, and vetted assignment materials for DWR writing and speech courses, as well as a self-service portal for common semester-based tasks.
SUBMIT SYLLABI AND OFFICE HOURS

All DWR faculty must submit syllabi for each course they’re teaching and updated office hour information at the beginning of each semester.
During these unprecedented times, the DWR’s small teaching circles and communities of practice will be paused for the fall semester. Instead, we encourage everyone to participate as they are able in the department-wide Resilient Teaching and Learning Teaching Circle led by Carrie McCormick and Eliot Parker. Carrie and Eliot will be sharing the ideas and strategies they learned in the Resilient Teaching and Learning Community summer workshops, sponsored by the UM Academic Innovations Group. Carrie and Eliot will send everyone details about meeting dates, times, and topics.

Additionally, if you would appreciate a chance to touch base regularly with a small group of colleagues, consider signing up for a coffee and conversation. These self-facilitated small groups offer the opportunity for colleagues to support each other in informal, virtual settings at dates and times of their choosing. Finally, remember that the core faculty and administrators are available to help with any challenges you face.

2.1 Professional Development Grants and Workshops

One of the objectives in the DWR’s 2018-2022 Strategic Plan is to “Support Faculty and Staff Development and Promote Teaching Excellence.” DWR course enhancement grants support continuous improvement and professional development for our teaching faculty.

2.1.1 Professional Development Grants

2.1.2 2020 Course Enhancement Grant Workshops

2.1.3 2019 Course Enhancement Grant Workshops

2.2 Opening Session

The DWR holds Opening Sessions each August and January before the semester begins. Scheduled, recordings, and supporting materials are archived here.
2.2.1 Fall 2021 Opening Session

As we return to campus, the Fall 2021 Opening Session will include some live sessions along with the asynchronous, recorded workshops everyone appreciated last year. Check back soon for the detailed announcement and schedule.

2.2.2 Spring 2021 Opening Sessions

2.2.3 Fall 2020 Opening Session

The Fall 2020 Opening Session included synchronous and asynchronous components. On-Demand sessions were developed and recorded by DWR faculty and uploaded for Panopto for teachers to access at any time. Expand the link below to view the On-Demand sessions.

Previously recorded workshop sessions are available on-demand starting Monday August 17. Click “View Workshop Stream” to view the session in Panopto.

View Sessions on Demand

**100/101 Model Syllabus:** Guy Krueger and Chip Dunkin discuss the new model syllabus and what policy sections you may want to adjust. (View Workshop Stream)

**Blackboard Template Tutorial:** Andrew Davis walks you through the WRIT 100/101 Blackboard Template and demonstrates how to customize it. Stream VideoView Workshop Stream (View Workshop Stream)

**Resilient Teaching:** Eliot Parker, Carrie McCormick, and Josh Eyler introduce the concept of resilient teaching and share what they learned from this summer’s learning community. (View Workshop Stream)

**Speaking Center:** Ellie Moore introduces the Speaking Center and explains how it will operate this fall. (View Workshop Stream)

**Student Retention:** Marc Watkins and Guy Krueger discuss student retention strategies for first-year students. (View Workshop Stream)

**To the Ballot Box Initiative:** Don Unger shares the work of the Community Engagement Committee with the “To the Ballot Box” initiative. (View Workshop Stream)

**Using Microsoft Teams:** Andrew Davis demonstrates the basic collaboration tools and features of Microsoft Teams. (View Workshop Stream)

**WRIT 102 Curriculum Revision:** Wendy Goldberg will introduce changes to the WRIT 102 curriculum that include critical thinking projects. (View Workshop Stream)

**Writing Center:** Rachel Johnson, Claire Mischker, Deidra Jackson, and Jeanine Rauch discuss the new Writing Center website and the plans the centers have for the Fall. (View Workshop Stream)
2.2.4 Fall 2016 Orientation
CHAPTER THREE

OBSERVATIONS AND COURSE REVIEWS

The DWR requires all teachers to be observed and all online courses to be reviewed on a regular basis. Please use this interface to record and submit observations and course reviews for face-to-face and online DWR classes. For help with this system, please contact Andrew Davis.

3.1 Face-to-Face Course Observations

3.2 Web Course Reviews
4.1 Assessment Archive

Submit zipped files of student work each semester as directed by the Assessment Coordinator. Please watch the following videos for guidance on downloading your student work from Blackboard and uploading it to the DWR Assessment Archive.

Remember to sign in with your @olemiss.edu account to access the assessment archive.

Access the Assessment Archive

Tip: Watch these videos to learn how to upload your student writing for departmental assessment.

- Downloading your Papers from Blackboard
- Uploading papers to the assessment archive

4.2 Other Uploads

4.2.1 WRIT 102 Assessment Project

Use the form below to upload WRIT 102 Synthesis assignment descriptions. Please clearly describe each file in the description field when uploading.
4.2.2 Writing Centers

After each OWC appointment, consultants should upload the Word document with comments to the shared Box folder. Files should be renamed: date (year month day), underscore, last name of consultant, underscore, last name of student.

Example: 20180827_Johnson_Gomez.docx
CHAPTER SIX

TOOLS AND DOCUMENTS
# Remote Support for DWR Faculty

## Teams and Outlook Resources

- Interactive Teams Demo
- Teams Help and Learning
- Staying productive while working remotely
- Microsoft365 Remote Work resources
- Full documentation
- When to use a Private Channel on Teams
- Outlook Help and learning
- Introduction to Outlook Calendar
- Zoom and Outlook

## 7.1 Supporting Work in the DWR

The DWR Remote Teaching Task Force is committed to support all DWR faculty, regardless of their teaching modality. We are encouraging all faculty and staff to use Microsoft Teams to keep in touch with each other and the administrative team. We’re all pretty familiar with Zoom at this point, and Teams is a lot more than just video calling. Teams has reduced the volume of email for 12-month faculty and staff who have relied on the platform this summer.

Though you can access Teams in a web browser, we recommend you download the application for your computer and mobile device. Remember to sign into Teams with your UM Office365 email address and password.

### Join the DWR on Teams

When you join the DWR Team, you’ll have access to the three public channels: General, Break Room, and Remote Support. You can chat with or call anyone at UM in Teams even if they’re not members of the DWR Team. The Remote Support button will connect you directly to the Remote Teaching Task Force for support requests. If you haven’t joined the DWR Team already, you’ll be prompted to do so.

[Click here to join the DWR on Teams](#)
7.2 DWR Rapid Response Team

Teams Statuses

The small circle next to the recipient’s name in a Teams chat indicates their availability.

The DWR Remote Teaching Task Force is committed to support all DWR faculty, regardless of their teaching modality. Feel free to contact members of the task force individually through chat or email below.

For general support, feel free to post to the main channel. Someone will get back to you as soon as possible.

When you click “Start Chat,” you will be prompted to sign in with your UM email account information. Then, you’ll have the option to open a chat in Microsoft Teams (or download it) or to use the web version. We recommend downloading the Teams application eventually, but the web version works just as well. Once the Teams window has loaded, you can chat or start a video/audio call if the person you’re trying to contact is available.

Direct Contact Information

If the recipient is offline, your chat will be sent as an email.

Contact the Rapid Response Team
8.1 SPCH 102: Public Speaking

8.1.1 Course Description

Speech 102 explores the fundamentals of organizing, preparing, and delivering speeches in a variety of public forums.

8.1.2 Course Design

SPCH 102 is a skills-building course and allows students repeated opportunities to work through the speech process. The assignment-based design engages Blooms Taxonomy from comprehension to creation a minimum of five times. Reading, discussion, and quizzes occur throughout the course to enhance memory and understanding of core concepts. Peer coaching and/or review, as well as post-presentation journaling enhance analysis and evaluation.

For online version, students should speak to a live audience in a public setting for the informative and persuasive assignments. Live audiences should consist of no less than five adults or peers. If space is available, online instructors may explore a hybrid model.

Sample Syllabus

- Sample Syllabus
- Sample Calendar.
8.1.3 Required Course Materials


- If you asked for LaunchPad, the ISBN for LaunchPad was entered into myolemiss. LaunchPad includes the eBook and six-month access.
- If you asked for the book only, the ISBN for a print copy was entered into MyOleMiss.

You may share all relevant purchasing options for your course on your syllabus. See “Syllabus Sample” for options.

8.1.4 Assignment Sequence

See also

*SPCH 102 Assignment Library*

The following series of speech assignments allow students to repeat the process of conceiving, researching, organizing, developing, practicing, and presenting original speeches throughout the course. The short, informative, and persuasive sequence is recommended. The group presentation may be sequenced at the discretion of the instructor (after practice/short presentations are completed).

1. **Two short presentations** to orient students to the process (2-4 minutes).
2. **Informative presentation**, furthering research and analysis of self, audience, and topic, as well as increasing organizational expectations (5-7 minutes).
3. **Persuasive presentation** to explore the fundamentals of argumentation, as well as enhance content evaluation and organizational skills.
4. **Small group presentations** add problem-solving and group communication to the speech process. For online sections, the assignment should focus on group communication/problem-solving and have a presentation outcome or element. Examples include, but are not limited to: 1) a kiosk-style presentation to which all group members contribute or 2) a live, group meeting with individual presentations by members addressing a common goal.

**Note:** More short presentations (under 5 minutes) may be added wherever instructors find the assignments most useful for their individual curriculum.

8.1.5 Assignment Weights

- **Short presentations** (Intro, Special Occasion, Impromptu, etc.) should equal 10% of semester/term grade.
- **Long Presentations** (Informative, Persuasive, and Group) should equal 50% of semester/term grade.
- **Written Assessments** (Quizzes, Tests, Outlines, etc.) should equal 20-25% of semester/term grade.
- **Participation** (Journals, Peer reviews, Discussions, etc.) should equal 15-20% of semester/term grade.
8.1.6 Core Assignment Descriptions

Informative

Presentation of 5-7 minutes should provide relevant, accurate information. Evidence of audience orientation, coherent organization, effective language, verbal fluency, purposeful expression, and sound research are required. Delivery should be extemporaneous. Students should verbally cite a minimum of five, credible sources.

Persuasive

Presentation of 6-8 minutes should build argumentation targeting a specific audience/context. Presentations should include clearly stated thesis and claims, adequate evidence, sound reasoning, audience orientation, purposeful movement, effective organization, and expressive/connective delivery. Students should verbally cite a minimum of five, credible sources.

Group

General purpose may be for informing, persuading, entertaining, or addressing a special occasion. The presentation should be relevant, unified, organized, polished, and extemporaneous.

8.1.7 Grading

Normed rubrics for informative and persuasive assignments are available in the assignment library. Using the rubric to determine grades maintains consistency across sections of DWR courses. Please use normed categories and criteria to enhance assessment outcomes. If you wish to add categories or criteria you may, but please do not remove any. Other rubric assignments are also available in the assignment library but are not normed.

Please share rubrics with students at the beginning of each unit. The goal is to provide grades and feedback to students within one week of presentations.

8.2 SPCH 105: Business and Professional Speech

Contents

- Course Description
- Course Design
- Required Course Materials
- Assignment Sequence
- Assignment Weights
- Core Assignment Descriptions
- Grading
8.2.1 Course Description

Speech 105 is a practical introduction to the principles and skills of effective communication in business and professional settings. The course includes frequent performances in business situations requiring effective communication practices.

8.2.2 Course Design

SPCH 105 is a skills-building course, which allows students repeated opportunities to work through the professional presentation process, communicate and work in small groups, build interview skills, and practice effective dyadic and intrapersonal communication. The assignment-based design engages the presentation process in varied contexts a minimum of five times. Reading, discussion, and quizzes occur throughout the course to enhance memory and understanding of core concepts. Peer coaching and/or review, as well as post-presentation journaling enhance analysis and evaluation.

An online version is not currently being offered but is being developed. The online version will explore professional communication using virtual tools in an authentic manner.

Sample Syllabus

8.2.3 Required Course Materials

Spch 105 is part of the Z-degree option. An Open Educational Resource is provided for use in the Assignment Library. Please share the materials via Blackboard.

8.2.4 Assignment Sequence

See Also

SPCH 105 Assignment Library

The following series of speech assignments allow students to repeat the process of conceiving, researching, organizing, developing, practicing and presenting in professional contexts throughout the course. Instructors may use the sequence below or sequence can be rearranged so long as: 1) at least one short presentation precedes longer presentations and 2) the informative precedes the persuasive. When developing sequence consider how each assignment will inform the next.

1. Two short presentations, such as a briefing, an elevator pitch, or panel presentation, orient students to the process (2-4 minutes).

2. An informative presentation relevant to a specific professional context furthers research and analysis of self, audience, and topic, as well as increasing organizational expectations (5-7 minutes). A Q & A should follow the presentation to enhance interview/response skills.

3. A persuasive presentation relevant to a professional context explores the fundamentals of argumentation, as well as enhances content evaluation and organizational skills (6-8 minutes). A Q & A should follow the presentation to enhance interview/response skills.

4. A small group assignment, presenting the results of a challenging group assignment, may be informative or persuasive and adds problem-solving, small group communication, and group performance to the speech process.
5. An interview assignment may require a live, virtual, and/or print deliverable. The interview unit should cover types of interviews in the workplace, preparing to ask and answer questions, as well as practice with Q & A. The instructor may choose the type of interview students will use for application or instructors may allow the students to choose based on their interests and needs.

Types of interviews

- Information-gathering/research
- Diagnostic (viable option for students majoring in STEM fields)
- Selection (prep and practice should focus on screening interview)
- Performance
- Disciplinary (viable option for an upper level Business Administration major)
- Entertainment/Journalistic (i.e., radio interview or informing the press; viable for performing arts, sports majors, or public policy majors)

The type of interview assigned will determine deliverables due.

Example 1: An instructor may assign an information gathering interview in preparation of an informative or persuasive topic. The deliverables might be transcripts and analysis of the interview, as well as a survey response from the interviewee assessing the student’s interview skills.

Example 2: For a diagnostic interview, the deliverable might be finding/sharing a case study of an unusual issue, submitting an analysis of the case, and the suggested diagnostic approach for similar cases in future. The student would share the diagnostic plan with a professor or professional in the field and interview the professor/professional to receive feedback on the plan. The interviewee would complete a survey assessing the student’s interview skills.

Note: More short presentations or assignments may be added wherever instructors find the assignments most useful for their individual curriculum.

8.2.5 Assignment Weights

- Short presentations should equal 10% of semester/term grade.
- Long Presentations (Informative, Persuasive) should equal 35% of semester/term grade.
- Group/Team Assignment should equal 15% of semester/term grade.
- Interview Assignment should equal 15% of semester/term grade.
- Written Assessments (Quizzes, Tests, Outlines, etc.) should equal 10–15% of semester/term grade.
- Participation (Journals, Peer reviews, Discussion) should equal 10-15% of semester/term grade.
8.2.6 Core Assignment Descriptions

Informative

Presentation of 5-7 minutes should be relevant to a professional context, as well as provide relevant, accurate information. Evidence of audience orientation, sound organization, effective language, verbal fluency, purposeful expression, and sound research are required. Delivery should be extemporaneous.

Persuasive

Presentation of 6-8 minutes should be relevant to a specific professional context, as well as build argumentation targeting a specific audience/context. Clearly stated thesis and claims, adequate evidence, sound reasoning, audience orientation, purposeful movement, effective organization, and expressive, connective delivery are required.

Group Project

The group project should be a problem-solving project with a deliverable. A presentation regarding process and/or results should involve all group members. The presentation should be relevant, unified, organized, polished, and extemporaneous. The presentation may be live or mediated.

Interview

The interview assignment may be a simulation presentation, a project submission (i.e. kiosk-style demonstration or how-to video), or an assigned topic for a core/required presentation (i.e., information gathering for an informative). At minimum, the interview assignment should measure students' understanding of interview type, recognition of purpose/context, and ability to prepare and apply for type of interview assigned. Preparation phase should include setting, Q & A, and dress.

8.2.7 Grading

Rubrics for informative and persuasive presentations are normed and available in the assignment library. Rubrics for interview and group will be developed as part of the OER project and should be available by mid-August 2019. Please share the rubric with students at the beginning of each unit. Using the rubric to determine grades provides consistency across sections of DWR courses. The goal is to provide grades and feedback to students within one week of presentations.

8.3 SPCH 210: The Art of the Interview
8.3.1 Course Description

Speech 210 (1cr) provides intensive skills training to prepare students for job interviews. Particular attention is given to tailoring application materials and increasing virtual presentation skills. Two versions of the course currently exist – full 15-week and 7-week mini-semester.

8.3.2 Course Design

Spch 210 is designed as an intensive, skills-based course focused on deliverables. By the end of the course, students should have engaged in a variety of interview processes and created job search materials, which should be useful as they engage in future employment endeavors. The course allows students repeated opportunities to engage six phases of job interviewing: 1) analyzing career opportunities, 2) examining the role of social media, 3) building a network, 4) tailoring a cover letter and resume to a specific position, 5) identifying types of interview questions, 6) constructing responses to common interview questions during telephone, video, and live, virtual interviews.

Sample Syllabus

- Sample Syllabus
- Sample Calendar

8.3.3 Required Course Materials

No text is required. All resources should be freely available online or embedded in the course website.

8.3.4 Course Sequence

Unit 1: Beginning the Search

1. Syllabus Quiz
2. Introduction video/discussion
3. SOAR analysis and discussion (including worksheets & job/internship announcement)

Unit 2: Self-marketing via Social Media

1. 30-second commercial
2. LinkedIn Page (including worksheets)
3. Discussion board/peer review
Unit 3: Screening Materials

1. Targeted cover letter
2. Targeted resume

Unit 4: Virtual Interviewing

Please use the following sequence for the interviews.

1. InterviewStream & peer review
2. Telephone interview & exit discussion
3. Skype-type interview & exit discussion

8.3.5 Core Assignments

See Also

SPCH 210 Assignment Library

Assignment Weights

<table>
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<tr>
<th>Title</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Introduction video and discussion True</td>
<td>10%</td>
</tr>
<tr>
<td>Syllabus quiz</td>
<td>5%</td>
</tr>
<tr>
<td>SOAR analysis and discussion</td>
<td>10%</td>
</tr>
<tr>
<td>30-second commercial (i.e., elevator pitch) &amp; discussion</td>
<td>10%</td>
</tr>
<tr>
<td>LinkedIn Page &amp; peer review</td>
<td>15%</td>
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<tr>
<td>Cover Letter and resume</td>
<td>15%</td>
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<tr>
<td>InterviewStream &amp; peer review</td>
<td>10%</td>
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<tr>
<td>Telephone Interview</td>
<td>10%</td>
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<tr>
<td>Final (Skype-type) Interview</td>
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Introduction video and discussion

The introduction video serves two purposes: 1) to lay the ground work for an online, learning community and 2) to assess the current video/camera, presentation skills of students. The video should be two to three minutes, and students should be asked to make a favorable first impression and encouraged to respond to each other’s posts.
Syllabus quiz

To ensure students have read and understand the course policies and procedures, require a syllabus quiz by the end of the first week.

SOAR analysis and discussion

The SOAR analysis is an off-shoot of the analysis method used in some businesses. Students select a specific job or internship to pursue during the course. Students should be qualified for the position and analyze their strengths in relation to the position and the hiring organization, the opportunities the position will provide for advancing career goals, how personal aspirations connect to the position, and finally their readiness to take on the position. Students should discuss each other’s analysis.

30-second commercial

A fully edited video introduction with good production values, the “commercial” can last 30-60 seconds and is essentially an elevator pitch, which will form the foundation for career fair introductions, LinkedIn summaries, and cover letters. The content should express central ideas discovered in the SOAR analysis.

LinkedIn Page

Students should demonstrate an ability to engage the interest of future employers by crafting an audience-oriented profile and listing relevant experience and media.

Cover Letter and Resume

The cover letter and resume should be targeted to the position or internship the students chose at the beginning of the semester. On the page, students should demonstrate ability to organize and arrange material for easy flow. Special attention should be given to organization, format, content, proofing, and concision.

InterviewStream & discussion

Instructors will make a 5-10 question interview appropriate to the position the student has chosen. Students should demonstrate competency for verbal and nonverbal language and technical ability. Students should peer review or discuss the InterviewStream videos.

Telephone Interview

Instructors will create an individual interview, screening script to engage each student with questions appropriate to the position the student has chosen to pursue.
Final (Skype-type) Interview

Students will create a short presentation in response to a prompt, which should be appropriate for the position being pursued. The presentation should demonstrate oral and virtual communication skills, as well as a conversation starter. Questions for this interview are more flexible and responsive.

Worksheets

Provide necessary preparation for core assignments. During the minimester format, some students may have difficulty turning in worksheets in time for meaningful feedback before an assignment deadline. You may schedule worksheets and/or include the worksheets in the overall scoring; you may also give students the option to turn in worksheets by a set date if the student desires feedback (but not require the worksheets be turned in). Turning in worksheets during the 15-week course is advised to keep students engaged and motivated.

Discussion Boards

Provide social learning and peer-to-peer feedback opportunities. Consider prompts that will challenge students to provide meaningful commentary.

8.3.6 Grading

Rubrics for each project are available in the assignment library. Please share the rubric with students at the beginning of each unit. Please submit the rubric to Blackboard grades to help with departmental assessment. Using the rubric to determine grades also provides consistency across sections of DWR courses. The goal is to provide grades and feedback to students within one week of presentations.
9.1 WRIT 100/101

9.1.1 Course Design

Writing 100/101 is designed as an introductory course to academic writing featuring genres commonly used in other academic situations such as analysis, argument, and reflection. Students choose to take either Writing 100 or Writing 101 and then move into Writing 102 or Liberal Arts 102 after successful completion of either course; they are not placed into either course by test score or writing sample.

Sample Syllabi

- Standard Curriculum
- NYT Curriculum
- NPT Curriculum

9.1.2 Required Texts

Standard Curriculum:

- The Writer’s Practice
- Common Reading Experience Text
- UM RhetLab modules
New York Times Curriculum:

- Semester-long subscription to *The New York Times*
- Common Reading Experience Text
- UM RhetLab modules
- *The Writer’s Practice* (optional)

NPR Curriculum

- Access to the internet and the NPR website
- Common Reading Experience Text
- UM RhetLab modules
- *The Writer’s Practice* (optional)

9.1.3 Suggested Assignment Sequence

The suggested assignment sequence is as follows: Common Reading Text project, Analysis, Argument, Multimodal, Commonplace Book. The Common Reading Text project emphasizes the critical reading, critical thinking, analysis, research, and synthesis skills that are vital to college writing. This project is the ideal starting point because the assignment is based on the Common Reading Text, which students are given over the summer. With related campus events, the Common Reading Text can help teachers establish a community of readers and writers. The next project, the Analysis, helps students build the critical thinking skills they need to write analytically in many of the other assignments, both in Writing 100/101 and across the university. The Argument strengthens students’ research skills by asking them to work with outside sources and utilize the University library. The Multimodal project, which is a sort of revision or rethinking of a previous paper, takes place later in the semester. The Commonplace Book is an ongoing, semester-long project that requires students to reflect on their learning and writing practices.

See Also

*WRIT 100/101 Assignment Library*

9.1.4 Major Projects

Students are expected to complete five major units, each of which comprises critical reading and response, a drafting process, and reflection. In at least three of the units, students should be assigned a short timed-writing exercise as part of the writing process. A brief overview of each project, with a description of the areas students usually struggle with, is provided below. (Click the arrow next to the project title to expand).
Common Reading Text Project

The Common Reading Text project emphasizes the critical reading, critical thinking, analysis, research, and synthesis skills that are vital to college writing. Students respond to one of the prompts included in the annual Common Reading Resource Guide.

Areas to Highlight

Some students may not have read or finished the source text and will benefit from a pre-semester reminder to read the book. They may have limited experience with reading/interpreting a writing prompt. Students will have varied experience in analysis and argument, and most will have little experience with synthesizing texts/voices. Students may also not be familiar with extensive drafting and the rigor of college expectations. The Common Reading Text Project is roughly a two and one-half week unit.

Analysis

In analysis, students examine an issue or an artifact’s component parts to understand how it makes meaning. Analysis is roughly a three-week unit.

Areas to Highlight

Many students don’t have much experience with analysis and often have difficulty moving past summary. Some are unaccustomed to examining individual parts of an issue or an artifact and may need guidance in breaking down the whole. Often, students struggle with identifying an analytic thesis that answers the questions how, why, and/or so what. Once students have a draft in place, the most common problems are organization and focus. It is not uncommon for a student to try to cover many different ideas. These writers need help organizing their thoughts and focusing their essays. Students sometimes struggle with providing enough specific evidence to support their analyses. These writers may need to be alerted to areas that would benefit from additional evidence.

Argument

In argument, students make a claim and support that claim with evidence. While instructors may assign for this project different types of argument, the essay should require background information on the topic as context for the argument, a clearly-expressed main claim, evidence, and refutation of counter-arguments. Argument is roughly a four-week unit.

Areas to Highlight

Students often need help narrowing a topic to a specific, debatable claim. Some students struggle to provide enough specific evidence to support their claims and need help locating and evaluating sources. Students often need help integrating quoted material and paraphrases into their texts as well as documenting their sources. Students may also need help considering opposing viewpoints or counterarguments and refutation.
Multimodal

In the multimodal assignment, students re-work or re-think an earlier project in a different mode or medium. Multimodal is roughly a two-week project.

Areas to Highlight

Students often don’t recognize that a change in mode or medium requires a change in technique, so they need help in understanding how electronic, visual, or spoken text is different from print text and, thus, how to think about audience. Students may also need help with unfamiliar technology.

Commonplace Book

The commonplace book is a personalized space for recording, organizing, and reflecting on a student’s learning. This semester-long project incorporates daily, weekly, and unit reflections, culminating in a final reflective post.

Areas to Highlight

Students are generally unfamiliar with self-reflection and metacognition and need many opportunities throughout the semester to practice. Many will need help with being more specific about their learning. Students may have difficulty demonstrating their progress, or lack thereof, through examples, often resorting to more telling than showing. Students may also struggle to understand how tagging can be a mechanism to represent the larger structures of their learning.

9.1.5 Grading

Rubrics for each project are available on the assignment library. Sharing the rubric with students at the beginning of each unit, and using the rubric to determine the project’s final grade, helps students understand the expectations for each project and the reasons for the final grade. Using the rubric to determine grades also provides consistency across sections of DWR courses. Projects should be graded and returned within one week of submission.

9.2 Corequisite WRIT 101

See Also

- WRIT 100/101 Teaching Guide
- WRIT 100/101 Assignment Library
9.2.1 About the Corequisite Course

Corequisite Writing 100 combines the DWR’s introductory course to academic writing, Writing 100, with a corequisite course, designed to support students’ work in Writing 100 while simultaneously fulfilling the DS 98 requirement. Corequisite Writing 100 meets five days per week, with Writing 100 scheduled on M/W/F and the corequisite course scheduled on T/Th. Upon successful completion of the course, students move into Writing 102 or Liberal Arts 102.

The corequisite course mirrors the sequence of Writing 100 with a focus on drafting and revising the major projects as well as journaling, discussing readings, working in small groups, and examining ways to improve writing.

The grade for the corequisite course is comprised equally of attendance, preparation, participation, and the journal.

See Also
Corequisite Pacing Guide

9.2.2 Active/Rhetorical Reading

Sofa to 5k: Active Reading(from Florida State; suggested time is 40 minutes): This exercise demonstrates the relationship between active-reading and efficient-reading.

Active Reading Before and After(from Texas State; suggested time is 30 minutes): This exercise asks students to consider and improve reading techniques, as well as demonstrating the benefits of active reading to retention and comprehension capability.

Reading Retention(from John Gardner and Betsy Barefoot; suggested time is 30 minutes): This exercise highlights a retention strategy in relation to the transition to college and helping students persist in the first year.

Active Reading Practice: Speed Dating Style(from Texas State; suggested time is 25 minutes): This exercise allows students to gain an appreciation for the variety of opportunities to engage with a common text, as well as to gain comfort in sharing with one another, especially early in the semester.

Double Entry Notebook(adapted from the Hacker Handbook; suggested time is 45 minutes): This exercise helps students identify, analyze, and respond to key passages and/or ideas within a text.

Making Active Reading Work for You: Designing a Textual Interrogation(from Texas State; suggested time is 25 minutes): This exercise helps students gain insight into personalized learning methods and meta-awareness of one’s relationship to a text.

9.2.3 Analysis

A Helpful Breakdown of an Analysis Paragraph(suggested time is 10-20 minutes): This exercise helps students recognize the elements of an analysis paragraph.

Ad Analysis (from Writing Commons, time varies according to reading): These readings include some exercises and questions pertaining to ad analysis.

“Analyzing Advertising” (from The University of Southern Florida; time is 3 minutes and 32 seconds): This YouTube video gives a summary of rhetorical appeals and the rhetorical triangle.

Analyzing Artifacts(from learner.org, suggested time is 10-15 minutes): This exercise gives practice in close examination of a physical object.
Artifact and Analysis (from Smithsonian, time varies according to exercise): These exercises relate to analyzing a physical object.

Audience Analysis (from Writing Commons, time varies according to reading): These readings include some exercises and questions pertaining to audience analysis.

Conducting a Spatial Analysis through the Lens of Universal Design (from Writing Commons, suggested time is 30+ minutes): This reading and exercise gives students information about and practice in conducting a spatial analysis.

Instructions for Newspaper Analysis (from Bears Den English, suggested time is 30-45 minutes): This exercise gives students practice in analyzing a news article.

Persuading an Audience Using Ethos, Pathos, and Logos (from The New York Times Learning Network, suggested time is 30-45 minutes): In this activity, students explore how writers use ethos, logos, and pathos to persuade an audience.

Rhetoric (from Writing Commons, time varies according to reading): These readings include some exercises and questions pertaining to rhetorical appeals, logical fallacies, and rhetoric in general.

“Rhetorical Analysis of Taylor Swift’s Blank Space” (from www.teachargument.com; time is 15 minutes and 53 seconds): This YouTube video models the close reading and critical thinking required in analysis.

Rhetorical Mad Libs (from Stanford; suggested time is 50 minutes): This activity encourages students to think about audience when writing a rhetorical analysis.

“What is Analysis” (from The Seahorse Project; time is 2 minutes and 25 seconds): This YouTube video defines analysis and gives some concrete strategies.

9.2.4 Argument

Problem/Solution Process Guide (adapted from The Writer’s Practice by John Warner, suggested time is several class periods): These guided questions help students reflect on their choices as they compose the argument project.

Invention/Brainstorming: Writing can Lead to Change (suggested time is 30-45 minutes): These articles showcase how one researcher, a 12-year-old girl, asked an interesting question and changed the video game industry.

Brainstorming: Head, Heart, Hand (suggested time is 20 minutes): These questions help students brainstorm potential research interests.

Information Literacy and Research: Authorial Biases (suggested time is 50-60 minutes): This short reading and handout helps students who are evaluating sources consider the question of authorial biases.

Counter-argument Exercise: Modeling “Letter from Birmingham Jail” (suggested time is 50-75 minutes): This reading/writing assignment gives students practice in crafting counterarguments.

9.2.5 Attendance and Prompt Arrival

Bellringers (suggested time is 3-5 minutes at the beginning of class): This exercise reinforces the importance of attendance and getting to class on time.
### 9.2.6 Revision

Modeled Grading *(suggested time is 20-30 minutes)*: Through this exercise, students become aware of how writing is perceived by an evaluator, as well as common grammatical pitfalls.

### 9.2.7 Sources

Incorporating Textual Evidence *(from teacheroffduty; suggested time is 30-45 minutes)*: This exercise provides practice in the conventions of source integration.

Integrating Evidence Modeling Activity *(suggested time is 30-45 minutes)*: This exercise provides practice in integrating through quotation, summary, and paraphrase.

### 9.2.8 Thesis

Brainstorming and Thesis Development Exercise *(from Texas State; suggested time is 60 minutes)*: This activity uses brainstorming to help students move toward developing a thesis.

Putting Theses to the Test *(from Texas State; suggested time is 60 minutes)*: This activity allows students to practice identifying what makes a thesis statement strong versus weak and why.

Thesis Speed Dating *(from Texas State; suggested time is 45-60 minutes)*: This exercise provides practice for students in evaluating thesis statements and talking with other writers about their work.

Thesis Statement Activity *(from Excelsior OWL; suggested time is 5-10 minutes)*: Use this activity to check general knowledge of thesis statements.

### 9.2.9 Vocabulary

Possible Sentences *(from Moore and Moore, Reading in the Content Areas; suggested time is 30-45 minutes)*: This simple strategy improves recall of vocabulary and comprehension of the text containing that vocabulary.

### 9.3 WRIT 102

See Also

*WRIT 102 Resource Guide*
9.3.1 Course Design

WRIT 102 (First-Year Writing II) is a theme-based, first-year, second-semester writing course designed to build on writing skills learned in either WRIT 100 or WRIT 101 and develop critical thinking and research skills appropriate for use in academic writing. The course pays special attention to developing argumentative skills, analyzing texts, and synthesizing information into thoughtful, coherent essays and projects.

The five themes are Business, Environment, Food, Pop Culture, and Power/Privilege. Each theme will use different readings from different textbooks, but the learning outcomes of the course and the assignments remain the same. The prerequisite for WRIT 102 is the successful completion (at least a D) in WRIT 100/101 or other similar course or AP credit. Classes are limited to 21 students. WRIT 102 is similar to LIBA 102 in that both fulfill the same requirements for graduation; Students will take either WRIT 102 or LIBA 102, but should not take both.

Each WRIT 102 instructor will be assigned a subject librarian who can lead or assist instruction in using library services. WRIT 102 instructors should coordinate with this librarian by sharing assignments and learning goals. It is courteous for instructors to stay with the class during this instruction period. If instructors plan to miss class during this library visit, they should arrange to have another W&R instructor there. The librarians have also created courses pages for WRIT 102 which can be found here.

Instructors should hold at least one mandatory conference with students. It is recommended that this is done during the research paper drafts. Instructors may cancel classes to hold these conferences but cancellations should be comparable to the number of courses one teaches and should not extend beyond one week.

As is the case in every writing course, peer review and timely instructor feedback are important to student success.

Sample Syllabus

Sample WRIT 102 Syllabus

9.3.2 Required Texts

Each Theme has a Separate Textbook

<table>
<thead>
<tr>
<th>Theme</th>
<th>Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business</td>
<td>Money, Fountainhead Press</td>
</tr>
<tr>
<td>Environment</td>
<td>American Earth, Library of America</td>
</tr>
<tr>
<td>Food</td>
<td>Food: A Reader for Writers, Oxford University Press (spring: Food Common Read)</td>
</tr>
<tr>
<td>Power &amp; Privilege</td>
<td>Rereading <em>America</em>, 10th edition, Bedford/St. Martins</td>
</tr>
<tr>
<td>Pop Culture</td>
<td>Reading Pop Culture: A Portable Anthology, 2nd edition, Bedford/St. Martin’s</td>
</tr>
</tbody>
</table>

9.3.3 Assignment Sequence

WRIT 102 has six major assignments in roughly this sequence: Analysis, Synthesis, In-Class, Research, Multimodal, Commonplace Book. Each paper assignment should teach fundamentals of academic writing, including learning to find and evaluate sources, learning how to integrate and cite these sources correctly, and learning how to create a unique thesis in response to these sources.

See Also

WRIT 102 Assignment Library
9.3.4 Major Projects

Students compose six major projects. A brief overview of each project, with a description of the areas students usually struggle with, is provided below.

Analysis

Paper #1 is an analysis of a single text. This can be a response paper to an author’s argument or a profile or analysis of a person, place, or thing. It should be 3-4 pages with at least a single entry on the Works Cited page and is worth 10-15% of the student’s final grade.

Areas to Highlight

This assignment will help students learn to look closely at a text (academic or otherwise) and begin the fundamentals of quoting and citation. Because some students may have had a disruption in time between a WRIT 100/101/equivalent course and a WRIT 102 course, it is recommended that instructors go over thesis statements and paragraph construction. Students may also need help in understanding the difference between summary and analysis.

Synthesis

Paper #2 is a synthesis paper where students weigh at least two different arguments and synthesize a thesis in relation to these arguments. The skills learned in the synthesis paper should support the work done for the research paper. To that end, the WRIT 102 curriculum committee has offered two different tracks for the synthesis paper in the assignment library, with the recognition that these approaches are not necessarily mutually exclusive. The first track practices locating, evaluating, and synthesizing sources, and the second track, focuses on developing a unique position in response to given texts. For either track, students should engage with 2-3 sources and practice citation in a 4-5 page paper. The Synthesis paper is worth 15-20% of the student’s final grade.

This is probably the most difficult assignment in the WRIT 102 sequence. Students are confused about what defines a synthesis essay because it does not fit into familiar and practiced models of writing. The WRIT 102 committee, after lengthy discussions, essentially agrees with this assessment because of our own divergent opinions. See the WRIT 102 synthesis in the assignment library for more information on this discussion and the committee’s conclusion.

Areas to Highlight

Instructors should go over plagiarism issues such as correct citation and using paraphrases as well as other skills that will help students succeed in the research paper. Students struggle with balancing their sources; students may also have trouble maintaining their writing voice in relation to the sources. If using two sources, students may need help in avoiding a compare and contrast paper.

In-Class Essay

The in-class essay is a timed writing exercise where students may do similar work as in papers 1 and 2 in that students might be asked to respond to a particular text or argument or evaluate a text’s argument. This may be related to paper #3, the research paper. The in-class essay is worth 5-10% of the student’s final grade.

Areas to Highlight

Timed writing can be intimidating to many students. Going over strategies to alleviate stress will be useful for this assignment and for future timed writing situations. Further, students may believe the writing process does not apply
to timed essays but instructors should model how to use brainstorming/outlining, drafting, and revision in this context, with special attention to time management. Students who do not do well in this assignment often do not prepare for the in-class essay or do not read the prompt carefully. Instructors may also opt for a practice timed essay in class. Students who need special accommodation should provide the appropriate paperwork from Student Disability Services.

Research Paper

Paper #3 is the research paper where students will develop a research question relevant to the class theme. This paper should be 7-9 pages and use at least seven credible sources. This assignment is worth 25% of the student’s final grade.

Areas to Highlight

This is the most intimidating assignment for students. Many of them may have never written this length of paper. Some may have only written an “informational” research paper and not an argumentative one. Since the class spends nearly a month of class periods on this assignment, the sequence of homework assignments, in-class work, and other elements of the process are important to a student’s success. Emphasize their many avenues of support – the instructor, their peers, the consultants in the Writing Center, and the reference librarians.

Multimodal

The multimodal assignment revises the research paper into another mode. This assignment is worth 10-15% of the student’s final grade.

Areas to Highlight

This assignment is perhaps the most individualized by theme; however, problems with technology will be the biggest issue. Instructors should take advantage of Andrew Davis (Lamar Hall Ste. B, Rm 1) to learn how to teach the technology to students. Instructors should keep in mind that this assignment can be as low or high tech as wanted.

In general, since this assignment is most often paired with the research papers, students may be tired of their subject or be reluctant to cut their papers. Further, failures in the paper version may translate to problems with the multimodal project. Try to return the research paper back as quickly as possible to alleviate this issue and try not to double-penalize them.

Commonplace Book

The commonplace book is a personalized space for recording, organizing, and reflecting on a student’s learning. This semester-long project incorporates daily, weekly, and unit reflections, culminating in a final reflective post. This assignment is worth 15% of the student’s final grade.

Areas to Highlight

Students are generally unfamiliar with self-reflection and metacognition and need many opportunities throughout the semester to practice. Many will need help with being more specific about their learning. Students may have difficulty demonstrating their progress, or lack thereof, through examples, often resorting to more telling than showing. Students may also struggle to understand how tagging can be a mechanism to represent the larger structures of their learning.
9.3.5 Themes

There are five themes for WRIT 102. Each theme is based on the same assignment sequence and outcomes, but may use different texts.

Pop Culture

We are surrounded by a constant stream of pop culture from films, music, television, social media, advertising, and many other media. But how often do we stop to ask ourselves what it all means? In this theme of WRIT 102, we will examine the various ways in which we influence and are influenced by pop culture. Some questions we may attempt to answer are: How are we affected by advertising? What can we learn from television, film, and music? What are the roles of race and gender in popular culture? Students should come into this course prepared to examine critically and thoroughly a variety of media and sources that are often disregarded or taken for granted.

Required Texts:

- Reading Pop Culture: A Portable Anthology,* 2nd edition, Bedford/St. Martin’s

Power and Privilege

Systems of power and privilege create more than just acts of discrimination in our culture, and yet these systems are invisible to many people. This course, through a variety of readings, videos, and supplemental material, will attempt to uncover and analyze the ways Power/Privilege manifest in the U.S. through issues of race, gender, class, ability, sexual orientation, and others. Students will learn to engage this material through rhetorical techniques and strategies in a way that enables them to join these cultural and social justice conversations with conviction and credibility. The course may explore such questions as: How does socioeconomic status from an early age impact one’s path in life? Why is it so challenging to discuss systemic issues of racism in America? How do traditional gender roles hurt American men?

Required Texts:


Food

This WRIT 102 class explores writings and arguments about food in the United States. Among many topics, we may read about the beginnings of food and the politics of the planting, growing, and cultivation of meat and vegetables, exploring such questions such as “should farmers receive corn subsidies?” and “should there be government regulation on genetically modified foods?” We may then study the effects that food has on those who eat it. We may explore such questions as “How and why has our diet changed over time?” and “What has contributed to the obesity epidemic in Mississippi?”

Required Texts:


9.3. WRIT 102 39
DWR Teaching Hub

- *Food: A Reader for Writers* Oxford University Press (Spring Semesters- SFA/DWR Common Read)
- For Spring only: Common read co-sponsored by the Southern Foodways Alliance and the DWR.

Environment

What is the meaning of ecology and nature? What counts as an environment? How do current issues about our environment affect our daily lives? How do we begin to connect with and investigate the real issues of impacting local ecologies and environments? We will read and analyze a variety of genres—literary, social commentary, cultural analyses, theory, and philosophy that relate to our theme.

**Required Texts:**

Business

How many economic decisions have you made today? From what you had for breakfast to what you decided to wear to class, your choices have been influenced by businesses, both local and global. But there may be some issues of which you are many not even be aware. In this class we will explore a variety of questions related to business, including, but not limited to: is Wal-Mart good for America? Should corporations have the same legal rights as that of an individual person? Is out-sourcing jobs a good idea? What ethical obligations does a business have to the environment? to our health? to the nation?

**Required Texts:**

9.3.6 Grading

Rubrics for each project are available on the assignment library. There is a general essay rubric which can be used with papers 1, 2, 3, and the in-class essay. The multimodal and ePortfolio project have separate rubrics.

Sharing the rubric with students at the beginning of each unit, and using the rubric to determine the project’s final grade, helps students understand the expectations for each project and the reasons for the final grade. Using the rubric to determine grades also provides consistency across sections of Writing courses. Projects should be graded within one week of submission.
9.4 WRIT 102 Resource Guide

9.4.1 Introduction

This guide is for first time instructors and was created in response to suggestions by former instructors. It has three primary functions.

Assignment sheets, rubrics, and other materials will be in the Assignment Library.

Handbook Replacement

Because WRIT 102 no longer uses a handbook, we thought this guide would be helpful to new instructors for collecting resources that they could use in the classroom.

See Also

Two open educational resources that you can use in addition to this guide.

- Marc Watkins's WRIT 102 OER Collection
- Excelsior OWL

Troubleshooting Guide

The committee also drew on their experiences in the 102 classroom to pull together a troubleshooting guide about areas we noticed that our students consistently struggle with.

Class Management

Because new instructors sometimes find it challenging to pace out a class meeting, we have created detailed class plans that should give you a rough idea of how long different class activities might take. These instructional guides are not mandatory; we invite you to modify any materials based on your comfort and your learning goals for each class.
How to Use this Guide

Includes a weekly and daily calendar for both MWF and T/R classes. It will also reference documents in the assignment library as well as links to Open Educational Resources in Excelsior OWL and Marc Watkins’s WRIT 102 OER Collection.

9.4.2 Classroom Management

*Contributed by Charlsie Haire*

- Although students are very proficient at using SnapChat and Instagram, they may not be able to submit an assignment to the correct submission box on Blackboard. It’s worth spending two minutes of class to show them exactly where to submit each major assignment.

- Many international students may not know how to paraphrase appropriately but are usually aware of this weakness. Some domestic students may not know how to paraphrase either but are more prone to think that practicing this skill is a waste of time. Explaining your rationale for repeating something that students may or may not have learned in high school may increase their motivation for completing activities like this.

- Students may be vocal about their frustrations with class activities and grades during class, which is not an ideal time to have a discussion about such matters. To avoid this, consider adding a clause in your syllabus expressing that you value their thoughts/opinions/suggestions/questions about grades and activities but to come to your office if they’d like to have discussions about these topics.

- College students still use the “my dog ate my homework” excuse, but now it’s the “I left my homework in my dorm” excuse. You don’t have to make an exception to accept late work for this excuse.

- There will always be one or two students who come to office hours every time you offer them. These students either want you to do everything for them or are “straight A” students who have a question about a comma.

- Have an activity/assignment or two ready to post to BB or send to a colleague in case an emergency prevents you from attending class on short notice. You could have a “back-pocket” activity/assignment for each theme or could have a few “general” back-pocket activities such as creating effective titles, practice with citations, etc.

- You probably care more about some students’ progress than they do. Try to find a balance between “hand-holding” and teaching them to be responsible.

WRIT 102 Units

- **Analysis:** Even though students completed an analysis assignment in 100/101, some students may still think the first assignment is a summary. It’s helpful to have a “summary vs. analysis” day during this unit.

- **Synthesis:** Spending a good bit of time looking at sample papers for the synthesis assignment is a good idea, as many students will think they understand the assignment description but may not.

- **Research:** As tempting as it may be, you can’t try to talk about every bit of a paper in a 15-minute conference.

- **Multimodal:** This assignment doesn’t have to be complicated.

- **CPB:** Ensuring that you save enough time at the end of class for CPB posts or that you begin classes with these will reinforce the value of reflection and will also lead to fewer missed posts on the CPB. Be sure that you emphasize that this is a semester-long project at the beginning of the semester.
9.4.3 Feedback on Papers

Providing effective feedback is an ongoing challenge in the writing classroom and there are a number of scholarly essays that explore this area. Novice writers often resist revision. You will find that students may change surface level errors when pointed out and will seem unwilling or unable to change deeper, global concerns. Part of this resistance is seeing first draft as “last draft.” I often tell students that good writing seems like no effort at all and so students strive for a perfect first draft without understanding the process that went into it. You can then imagine that they often feel like failed writers because their first drafts are so weak (the essay, “Shitty First Drafts,” might help alleviate this approach). Students will probably also not understand a number of your comments and will look at the feedback you provide as a code to be deciphered in order to “give what the teacher wants.” Be mindful of this as you leave comments on the paper and try to be consistent in what you say, referencing terms and lessons from class (to create a shared vocabulary).

It’s always good to give some kind of feedback on student writing during the process. You can do a full draft with comments or you can spotcheck different areas like thesis, introduction, etc. During the research paper, however, you should conference with students and review a draft, checking for issues with sources. This a good time to review the draft for any potential plagiarism problems.

The style of commenting may depend on the needs of the student. Some students will need more directive comments (specific suggestions for how to revise a sentence or paragraph) to help them improve. Others thrive on facilitative comments (open-ended questions to get the student thinking about their paper). Some are overwhelmed with the number of comments while others like a lot. You might consider asking students for what kind of comments they like.

Consider this question when commenting on student papers: What was the student trying to achieve and how can my comment help them achieve that? Focus on your student as a writer.

Good practices

1. Make the reading of comments be a reflective practice. Students often receive their graded papers and then do not read the comments. In fact, Underwood & Tregidgo (2006) recommend that grades and comments be given separately. Students see comments as a justification for the grade rather than help with future writing situations. These authors offer a number of good practices in their conclusion.

2. Students like positive comments, and it has been shown that such comments make students feel better about writing in general. Their writing, however, does not show much improvement. In summative comments, it’s a good idea to provide a good comment that acknowledges their work.


9.4.4 Pacing of the Semester

WRIT 102 is a fast-paced class. It is tempting to spend more time on the analysis and synthesis units as some students will still struggle with these concepts. However, you will need a full month for students to work on the research paper and the last projects — the multimodal and final epilogue reflection — should be given sufficient instruction and process time. It’s the experience of the WRIT 102 curriculum committee that assigned readings will occur more frequently in the first half of the class; the second half of the semester will focus on the students’ research and writing. You may find that you aren’t assigning much from the textbook at this point. Below is a recommendation for how many class periods to devote to each unit.

**Days per Unit**

Monday/Wednesday/Friday
Tuesday/Thursday

Pacing of the individual class sessions

If you don’t have a lot of experience running a classroom, one element that will take time to become comfortable with experience is understanding how long activities will take in a class. Aim for two activities in a 50 minute period and 3 activities in a 75 minute period. Your mileage will vary, of course, depending on the class personality. It’s important to mix up the activities to keep students fresh and attentive. Sitting for a 50 minute lecture is nobody’s idea of fun. Mix up the time with presentations, videos, group work, in-class drafting and reflective writing. The calendars in the assignment library will give you some idea of how you can structure a class.

9.4.5 Grading

Writing is personal and can make us feel vulnerable so students will often view your grading as highly subjective (and may also see it as a comment on how you feel about them). So, it’s important to provide and reference some kind of grading rubric throughout the writing process. There are rubrics provided for each assignment that align with WRIT 102 learning outcomes. You may modify them, but keep in mind the goals for each assignment as you do.

Introduce rubrics early, perhaps in conjunction with a sample paper. Have students use the rubric to assess the writing. Make it clear throughout the writing process the areas you will be assessing specifically for the assignment and model this through a sample paper. Always give a copy of the rubric (printed or digital) to the student in addition to the feedback (though these do not have to be delivered at the same time).

It’s important to return papers with feedback as soon as you can. Aim for a week after you have received the paper but not more than two weeks. Students will need the feedback to help them with their current writing task. If you find you are spending too much time on papers, how much feedback are you leaving?

See Also

Calendars and best practice guides for individual assignments are located in the WRIT 102 Assignment Library
9.5 WRIT 250

Contents

- Course Design
- Required Texts
- Assignment Sequence
- Major Projects
- Grading

9.5.1 Course Design

Writing 250 is designed to continue the learning trajectory students begin in Writing 100/101 and Writing 102. The overall goal of this course is to strengthen the writing and research skills introduced in first-year composition classes so that students can conduct well-organized and -designed research in their major. Writing 250 assignments emphasize documenting sources, maintaining an online portfolio, and analyzing real research results. Students also create a digital presentation in order to gain experience using digital composing tools for writing and presentation.

See Also

- Sample WRIT 250 Syllabus
- Sample WRIT 250 Calendar
- Additional Resources

9.5.2 Required Texts

All WRIT 250 sections use a custom OER textbook designed and written by veteran WRIT 250 faculty.

See Also

- Writing and Research in the Disciplines Blackboard Package
- Writing and Research in the Disciplines direct link

9.5.3 Assignment Sequence

Beginning in Spring 2014, all sections of Writing 250 were standardized to include the following assignments: 1) exploratory essay; 2) annotated bibliography; 3) literature review; 4) prospectus; 5) multimodal presentation, and 6) eportfolio final reflection/analysis essay. Classwork, homework, and process writing assignments are distributed through the ePortfolio in a “Research Toolbox” section.

See Also

WRIT 250 Assignment Library
9.5.4 Major Projects

Students compose six major projects. Assignments 2 through 5 comprise a large-scale research project. Students will be working with the same topic for the majority of the semester. A brief overview of each project, with a description of the areas students usually struggle with, is provided below. (Click the arrow next to the project title to expand).

Exploratory Essay

The Exploratory Essay is designed to introduce students to writing in the disciplines and to finding/using Library resources related to their major. This narrative essay requires students to find and compare academic and non-academic sources on the same topic. There are three variations of the assignment that instructors can choose from. The final product takes the form of a process narrative in which students trace their steps in finding and comparing sources. Usually, the exploratory essay ends up generating a topic idea that students will want to pursue for the subsequent assignments.

Areas to Highlight

Students often struggle with understanding the difference between academic journals themselves and the articles within them. This can be particularly difficult in online sections of the class. It is also important to walk students through Library database searches (or request a librarian demonstration), as students sometimes assume that any source that comes from a library search is peer-reviewed. Also, sometimes students make this first assignment more complicated than it needs to be: it’s ultimately a process narrative, and instructors should emphasize that it’s a relatively low-stakes entry-point into researched writing in the disciplines.

Annotated Bibliography

The second major assignment is an annotated bibliography based on secondary research for the research project students have identified. Students will articulate a topic and rationale in a topic proposal ePortfolio/Research Toolbox assignment around the same time as they are working on the annotated bibliography. For the annotated bibliography, students select 8 to 10 academic or professional research sources and write summaries and evaluations of each source. Students also write an introduction to the bibliography, in which they identify trends or concepts that connect the sources to one another.

Areas to Highlight

Students often struggle with selecting good sources, even though they have already had experience with the process with the exploratory essay. Some of the same issues are prevalent, including the use of popular/non-academic sources, as well as sources published in academic journals that aren’t necessarily appropriate for a literature review (opinion pieces, book reviews, etc). Students also struggle with meaningful, detailed summary and specific evaluation of the sources, and sometimes tend to review the sources in very broad terms.
Literature Review

The literature review is a synthesis of secondary research on a student’s topic. Students choose at least five of their secondary sources from the annotated bibliography to include in a literature review that describes the “state of research” in their major on their chosen topic. Emphasis is placed on identifying the gap in existing research, into which the student’s proposed research project will eventually fit.

Areas to Highlight

Students struggle with synthesis of sources and identifying gaps in research. Also, sometimes students have trouble seeing “the big picture” of research, and instead more through their sources in isolation. It’s important to emphasize the balance between direct quotation, paraphrase, and original synthesis, as sometimes students rely too heavily on direct quotation.

Prospectus/Research Study Design

The Prospectus is the culmination of the research project students have worked on for the entire semester. The prospectus serves as a formal proposal for an original primary research project in the student’s major, based on the research question identified earlier in the semester. In the prospectus, the students combine a condensation of the literature review with a discussion of the results of their small-scale primary research project (mini-pilot or in-class survey), and outline an original study that they have designed to answer their research question.

Areas to Highlight

It helps to describe the prospectus as a sales pitch. Students should think of it as an opportunity to “sell” their proposed research project to a group of skeptical colleagues. Ultimately, they have to prove that they have credibility as researchers in their field and that their project is valid enough to stand on its own. The effectiveness of this approach depends largely on how well students can show how their original student fits into the discourse community established in their review of literature.

Multimodal Presentation

Students work on the multimodal presentation concurrently with the prospectus. The presentation is the student’s opportunity to “sell” the research project proposed in the prospectus. Students are required to use different modes of expression in assembling the presentation, including video, audio, and handouts. In a face-to-face class, presentations usually take place during the last week of the semester. In an online class, students create recorded versions of their presentation and share on a discussion board.

Areas to Highlight

Students often don’t recognize that a change in mode or medium requires a change in technique, so students need help in understanding how electronic, visual, or spoken text is different from print text and, thus, how to think about audience. Students may also need help with unfamiliar technology. Students also struggle with making their presentation persuasive (selling their proposed research) instead of informative (reviewing existing research).
Research Toolbox Reflection

The final ePortfolio/Research Toolbox reflection asks students to look back on the writing and research they have compiled throughout the semester, and identify a course outcome in which they believe they have shown as much growth. Students must also compare the artifact(s) they use to identify the outcome to one of their scholarly sources in order to show how their writing and research is similar to (or differs from) scholarly writing that is published in their field.

Areas to Highlight

Students are generally unfamiliar with self-reflection and metacognition and need many opportunities throughout the semester to practice. Some students struggle to limit the discussion in the ePortfolio reflections to one outcome and one project. Many will need help with being more specific about their learning. Students should demonstrate their progress, or lack thereof, through examples and by showing, not telling.

Research Toolbox/ePortfolio

Most Writing 250 teachers agree that regular in-class writing, group work, and emphasis on process help students succeed in the course. The committee has developed numerous activities and smaller assignments, called the Research Toolbox, which correspond to the major writing assignments for the course. These are low-stakes classwork and homework assignments that instructors can feel free to modify or rework to suit the needs of their own classes.

9.5.5 Grading

Rubrics for each project are available in the the WRIT 250 Assignment Library. Sharing the rubric with students at the beginning of each unit, and using the rubric to determine the project’s final grade, helps students understand the expectations for each project and the reasons for the final grade. Using the rubric to determine grades also provides consistency across sections of DWR courses. Projects should be graded and returned within one week of submission.
The Teaching Guide for the Major in Rhetoric is under development.

**Recommend a Student**

Rhetoric majors gain the skills and tools of effective communication by learning to speak and design effectively while also becoming discerning critics of the communication practices saturating our world. Students take speech, writing, and rhetorical theory classes that examine communication in interpersonal, community, civic, academic, professional and historical contexts.

**Submit a Recommendation**
TEACHING IN THE MINOR

The Minor in Professional Writing prepares students to be successful communicators in their future careers. Coursework teaches students common workplace communication genres and equips them with skills such as teamwork/collaborative communication, problem-solving, project management, digital composing, technical writing, editing, and critical thinking.

The Teaching Guide for the Minor in Professional Writing is coming soon.

See Also

- Recommend a Student for the Minor
- Request a Class Visit
CHAPTER
TWELVE

COMMON READING RESOURCE GUIDE

Contents

• Using World of Wonders in the Classroom
• Get Outdoors and Serve
• Integrating World of Wonders into EDHE 105/305
• Integrating World of Wonders into WRIT 100/101
• Appendix

12.1 Using World of Wonders in the Classroom

The Common Reading Experience provides a shared intellectual experience for new members of the UM community. Through reading and considering a common book, new students engage with each other and with UM faculty in exploring issues relevant to today’s global community. The Common Reading Experience helps students understand the expectations of college-level academic work, the nature of scholarly inquiry, and the values of an academic community. The program also enriches new students’ campus experiences through co-curricular programs and events related to the book. The Common Reading Text is used in EDHE classes, Writing 100/101 classes, and other classes on campus. Visit the Common Reading Experience website for more information.

Why does UM have a Common Reading Experience?

By reading, writing, and learning together through the shared experience of the UM Common Reading Experience, students:

• Develop critical thinking, reading, writing, and research skills and abilities
• Gain an emerging sense of confidence as learners, thinkers, readers, and writers
• Develop a sense of community among peers, neighbors, and instructors
• Develop connections among ideas, experiences, disciplines, and academic and personal goals
• Relate the issues raised by the common book to their lives as new or returning students.

12.1.1 Why was World of Wonders selected?

*World of Wonders* is a collection of beautifully written and illustrated essays that invite the reader to participate in, marvel at, and reflect on the natural world. Through its careful consideration of a variety of plants, animals, and places, the book reminds us that we are surrounded by and part of an incredible ecosystem that deserves our attention, awe, and care. The book has been named the Barnes and Noble Book of the Year 2020 and a NPR Best Book of 2020. It was a finalist for the Kirkus Prize for Nonfiction.

12.1.2 Who is Aimee Nezhukumatathil?

Aimee Nezhukumatathil (neh-ZOO / KOO-mah / tah-TILL) is Professor of English and Creative Writing at the University of Mississippi. In addition to World of Wonders, she has published several poetry collections including *Oceanic*, *Lucky Fish*, *At the Drive-in Volcano*, *Miracle Fruit*, and *Lace & Pyrite*. Her work has appeared in the *Best American Poetry Series*, *American Poetry Review*, *New England Review*, *The New York Times Magazine*, *Ploughshares*, and *Tin House*. She has been awarded the Pushcart Prize, a National Endowment for the Arts Fellowship, and an artist fellowship from the Mississippi Arts Commission. She was named a Guggenheim Fellow in 2020. In 2021 she became the inaugural poetry editor for Sierra magazine. She lives in Oxford with her husband and sons.

12.1.3 Who is Fumi Mini Nakamura?

Fumi Mini Nakamura is a New York-based freelance illustrator and designer. Born in Japan, she moved to Northern California in her early teens and holds a BFA in Pictorial Arts from San Jose State University. Her illustrations for *World of Wonders* as well as her other work can be seen on her website.

12.1.4 How do I teach non-fiction?

The Common Reading Experience provides students and teachers in all disciplines a chance to interact with a shared text. Critical analysis of texts may feel like foreign territory to some teachers; however, analysis is a skill that is useful in all areas of education and beyond and can be approached in ways with which teachers are comfortable. Writing classes use the common reading text as the basis of a major project, but work with the book in other classes does not need to be so in-depth or take up entire class periods. Try to implement short in-class discussions, homework assignments, response papers, or journal writings using the themes and prompts listed in this guide. Or ask students to examine the choices Nezhukumatathil makes as a writer (style, structure, dialect, dialogue, etc.) and how they impact us as readers. Remember that you can concentrate on a few narratives that relate specifically to the themes of your course. This resource guide should provide starting points for discussions, homework, and/or writing assignments that will challenge students.

12.1.5 How do I encourage students to read?

Before assigning reading

• Preview *World of Wonders* with students. Introduce the book during class. Explain how the book will be used in the course and how it will help students meet learning outcomes. Share your own excitement about the book, perhaps describing some favorite passages, events, or people.

• Help students understand the depth of reading required. Display a passage, and model critical reading strategies such as text annotation and marginalia.
As students Read

- Provide focused questions for students to consider while they are reading. Ask them to respond to those questions in writing before the next class.

- Have students identify and submit a discussion topic or question via email or Blackboard after they have read an assignment but before the next class meeting. Use their topics and questions as the basis for class activities.

- Require students to keep a reading response journal in which they comment on or question the reading assignment.

- Ask students to underline/highlight several passages from a reading assignment. In class, ask students to discuss one of their underlined/highlighted passages.

After students have read

- Use class time and activities to build on, rather than summarize, the reading assignment.

- At the start of class, assign a one-minute paper in which students identify both the most crucial part of the reading assignment and an unanswered question they have about the reading assignment.

- During the first few minutes of class, ask students to write about links between the reading assignment and the topic being discussed in class.

- Distribute one or two questions that build on the reading assignment. Use the think-pair-share protocol. Students first consider the question(s) on their own. Then they discuss the question(s) with a partner. Finally, they share their results with the class.

12.1.6 How do I lead a class discussion?

A good class discussion, like any part of teaching, should be structured yet open to improvisation. Following are some pointers for leading a discussion based on what students have read (or even their attendance at an event).

Preparation before the class meeting:

Though you may have already read the stories, be sure to review what the students are reading for your class meeting. Make a list of what you would like your students to learn from this exercise in order of importance.

- For instance, you might prioritize that students understand what they read.

- Then you might select a couple of scenes or events in the book that seem important or interesting (or even puzzling – just because you are leading class discussion does not mean you need to have all the possible answers).

- Perhaps you have selected several themes in the stories as your focus. You might choose scenes that relate to poverty, stereotypes, or the power of community.

- You might also ask students to respond to a specific quotation or passage.

- Jot down a few notes so you can access them easily during your class discussion.

- Annotate your own text.
Class time

- Establish respect. Class discussion is a time for exploration, and the classroom is a safe environment for students to say what they are thinking. Remind students of the first rule of the University creed: “I believe in respect for the dignity of each person.” Be sure students are listening carefully to each speaker and taking his or her ideas seriously.

- Before discussion, ask students to reflect on a directed, yet open, question in a five- to ten-minute writing. Encourage students to keep writing throughout the allotted time even if they run out of things to say. They will surprise themselves with this unstructured writing. This writing is not a quiz with one correct answer. Ask them questions such as “What do you think is the significance of X?”; “How has X changed over time?”; “Why did X do what he or she did?” You could also ask them to do a close reading of a particular passage, perhaps even comparing it to another passage.

- Avoid general questions such as “What did you think of the reading for today?” or “What did you find interesting?” These are dead-end questions that will lead to short discussions.

- To mix things up, you may also have them work together in small groups to find discussion starters or answers to your questions.

Other ideas and approaches

- Different classes have different personalities. Just make sure the environment in which students speak is a safe one, and continue to encourage discussion in different ways if something is not working.

- Some students will direct their comments just to you. Encourage them to talk to each other.

- If you had them write a response, invite students to share what they wrote.

- If you had them work in groups, invite representatives from each group to share what they found.

- Encourage students to point to specifics in the text. Ask them where they see what they see.

- Invite students to read sections out loud.

- Be open to where the conversation takes you. Sometimes students will pick up on details that you didn’t see.

- Try not to let the class discussion go over fifteen to twenty minutes. Students are most productive in that time frame.

- At the end of the discussion, recap the major points made or ask students to do so.

- Course-specific discussion prompts are included in the course-specific sections of this guide.

12.1.7 How do I deal with controversial topics?

Some issues in World of Wonders may spark controversy in the classroom. Issues that may generate controversy include but are not limited to cultural stereotypes, cultural identity, sexism, and racism. The Yale Center for Teaching and Learning’s Teaching Controversial Topics can help you consider different approaches to discussing these issues.

Remember that the common read discussion should always serve your course outcomes. If a student raises an issue with which you have no expertise or are uncomfortable tackling, you might respond by explaining the topic is more suited for discussion in a different course (such as English, Sociology, or Political Science). For example, you might say, “[Controversy X] is an important issue, and it’s one that you can study in depth in [Course Y]. [Course Y] is taught by an expert in that field. For the purposes of this course, let’s keep the focus on [your course outcome Z].” Additional guidelines are below.

If a student raises a controversial issue unexpectedly, you may want to:

1. Acknowledge the student’s remark.
2. Acknowledge that other students may hold different views or positions.
3. Assess your willingness to continue the discussion further.
4. Assess other students’ willingness to continue the discussion further.

The following guidelines may be helpful for facilitating planned discussions of controversial issues:

1. Articulate a clear purpose for the discussion (for example, how the discussion is related to course objectives).
2. Establish ground rules, such as listening without interrupting the speaker, questioning ideas rather than criticizing individuals, offering at least one piece of evidence to support each point made, using “I” statements rather than “you” statements.
3. Be an active facilitator by redirecting students who are off topic or participating too actively, ensuring students are not put on the spot as spokespersons for certain groups, providing opportunities for all students to participate (orally or through writing), and being attuned to students’ emotions.
4. Summarize the discussion at the end of class and obtain student feedback.

12.1.8 How do I build instruction around the stories’ themes?

The essays weave many themes: appreciation of the natural world, power of observation, definition of place, family, cultural stereotypes, cultural identification, gender stereotypes, and others.

A class focusing on the theme of nature appreciation might look like this: 1. Individually, students identify and write about a passage that illustrates the theme of nature appreciation. (five to seven minutes) 2. As a class, students discuss the passages they have chosen. (ten to fifteen minutes) 3. With partners, students list why appreciation of the natural world is important to individuals, communities, and the world. (five to ten minutes) 4. Student pairs report their findings to the entire class. (ten to fifteen minutes) 5. Homework: Students write a personal appreciation of a place in nature. It could be their backyard, a place on campus, a park where they hung out in high school, etc. After describing why the place has personal value for them, students should discuss the value of that spot to the larger community.

12.1.9 What library resources are available?

Visit the UM Libraries Common Reading Research Guide. Explore this website about World of Wonders featuring full text articles, videos, suggested readings, upcoming events, and more.

Accessing the Book

Anyone in the UM community can access the e-book version of World of Wonders by using their Ole Miss WebID and password. The e-book can be viewed on a desktop or mobile device but requires internet access. See image below for an example of how the book will look if you choose to read online:
If you set up a separate My EBSCOhost account, you can download the book to a single device for three (3) days, which will allow you to read anytime without internet access. Downloading the e-book also requires downloading Adobe Digital Editions (free) for reading in EPUB format. See the image below for an example of how the book will look downloaded to a PC:
A print copy of the book is available for three-day checkout at the Reserve Desk (1st floor of the J.D. Williams Library).

12.1.10 What events or speakers are being planned for the fall semester?

Thought-provoking events are an excellent way to get students involved with the book outside of the classroom. Please consider encouraging your students to attend an event and reflect on the overall message being delivered. For the most up-to-date list, visit the UM Libraries Common Reading Research Guide.

12.1.11 What if one of my students has a disability and needs a copy of the book in a different format?

Students with disabilities should visit Student Disability Services in 234 Martindale as soon as possible at the beginning of the semester. SDS provides classroom accommodations to all students on campus who disclose a disability, request accommodations, and meet eligibility requirements. SDS will be able to help your student acquire a copy of the CRE book in an appropriate format. The SDS website, , has some helpful resources for instructors.

12.2 Get Outdoors and Serve

*Where does one start to take care of these living things amid the dire and daily news of climate change, and reports of another*;

–Nezhukumatathil, World of Wonders (159)

Some of the themes present in *World of Wonders* are place, interconnectedness, and being outside. One of the ways these themes intersect at the University of Mississippi and in Oxford is through service. Following are some service opportunities that connect us with others and the great outdoors.

12.2.1 On Campus

*The campus catalpa offers up its creamy blossoms to the morning, already sultry and humid at nine o’clock in the morning.*

–Nezhukumatathil, World of Wonders (6)

Nezhukumatathil’s love of the UM campus shines through *World of Wonders*. Help students connect with caring for the natural beauty of UM through the *Office of Sustainability*. Any UM student can volunteer to work with this office’s recurring projects, like the *Green Grove* and *UM Compost* program, and students can also propose an initiative through the UM Green Fund.

12.2.2 In the local community

*I could feel a shift in my body the first day we opened the door and stepped foot in Oxford, like tiny magnets in me lined up and*;

–Nezhukumatathil, World of Wonders (143)

At the University, opportunities for service are abundant, perhaps none more well-known than the Ole Miss Big Event, a “large-scale, one-day community service project” that features hundreds of UM students working to improve the community they love. You can guide students to find out more about the Ole Miss Big Event here: https://bigevent.olemiss.edu/about/.
12.2.3 In the local community and beyond

_Suppose that boom shaking in our body can be a physical reminder that we are all connected—that if the cassowary population declines, so do the fruit trees, and, with that, hundreds of animals and insects then become endangered... We are all connected. Boom._

–Nezhukumatathil, _World of Wonders_ (149)

Another way the themes of place, interconnectedness, and being outside come together is through service with organizations like Habitat for Humanity. In his book _Our Better Angels: Seven Simple Virtues That Will Change Your Life and the World_, Habitat for Humanity CEO Jonathan Reckford writes about community, one of the seven virtues: “When we reach out and become neighbors, when we help one another, we create a better place that supports all of us and lifts us up when we need it most” (47). This is the type of spirit present in so many UM students, people who develop a lifelong passion for the campus and the city of Oxford. Encourage students to learn more about Habitat for Humanity and how they can be a part of changing their lives and the lives of others by reading Reckford’s book and by learning more about the local Habitat for Humanity group here: https://www.habitat.org/us-ms/oxford/oxford-lafayette-county-hfh.

12.3 Integrating World of Wonders into EDHE 105/305

The common reading book selection is used each year in EDHE 105/305 courses primarily as a framework for class discussions, projects, and writing assignments that explore social themes and/or issues from the book. EDHE 105/305 instructors use the text (with a focus on those themes and issues) to teach students how to explore their personal reactions, to understand and appreciate both the things that make them different from their peers and the things that they have in common, and to effectively and respectfully voice their own opinions and viewpoints.

12.3.1 Class Discussion/Writing Prompts

1. Many of the essays in _World of Wonders_ deal with the theme of protection. “Catalpa Tree,” “Touch-Me-Not,” and “Narwhal” are just a few that illustrate Nezhukumatathil’s message about times in our lives where we may need a shield or protective layer to help us through rough times. When do you feel the need for added protection in your own lives? How does the new environment of college add to that need? What elements (tangible or intangible) have functioned as a comfort or shield for you in times of need? Tie this with lessons on bystander intervention, sexual assault awareness, and personal safety.

2. In “Axolotl,” Nezhukumatathil introduces us to an amphibian with regenerative capabilities. She emphasizes the strength that can be found when we overcome obstacles and persevere despite setbacks. Combining this essay with our discussions about grit and resilience, what have you learned about yourself and your abilities in times of difficulty? What skills do you have that help you persevere when things are hard? What resources can be found on campus to offer support in this area?

3. Nezhukumatathil explores the idea of empathy in her essay “Vampire Squid.” She writes that our lived experiences help us to understand both ourselves and others better. Contemplate your MBTI [or the personality trait metric we use this year] results and reflect on how your personality traits set you up to be a more empathetic person. Why is empathy important? How do the personality traits of others affect your lived experiences?

4. “Bonnet Macaque” is a fun essay that highlights the importance of knowing how to laugh at yourself. Nezhukumatathil writes that pure joy is found in times of laughter and silliness. While college is a time for hard work and study and new discoveries, it should also be some of the most exciting and fun years of your life. What events or traditions are you looking forward to as you enjoy your first year at the University of Mississippi? How are you planning to get involved and make positive memories during your time in Oxford?

5. _World of Wonders_ as a collection of essays is a departure for Nezhukumatathil, who is an accomplished poet. In “Calendars Poetica,” she gives us a peek into her artistic goal-setting strategies. How can her method of using small points of gradual progress to ultimately achieve her goal be translated into effective study skills? What time management strategies are most effective for you? As the year continues, look at your coursework and reflect on the progress and growth in both your skills and your mindset from the beginning of the semester to the end.
6. “Whale Shark” is an essay that challenges us to take a chance at exhilarating life experiences. Nezhukumatathil encourages her readers to surrender themselves completely to nature and let go of our stresses and hesitancy to fully experience what the world has to offer. What are the items on your freshman “bucket list” that can provide this sense of freedom and enjoyment? How can experiential opportunities like study abroad, performative projects, Rec. Sports challenge courses, and hands-on learning help to push you into a more fulfilling college experience?

7. Nezhukumatathil charms readers in “Questions while Searching for Birds” as she describes the irresistible innocence of the unfiltered thoughts of a child. She balances that with the honest and open answers she provides as a parent raising young children in Mississippi. How has your first year of college unlocked your childhood sense of wonder and curiosity? What questions would you ask if you could ask absolutely anything at all with no judgment or consequences? In turn, how do you answer those who question your thoughts, ideas, and worldviews?

8. A prevalent theme throughout *World of Wonders* is the power of creativity, particularly when inspired by nature. Essays like “Firefly,” “Corpse Flower,” and “Dragon Fruit” explore this idea of looking deeper into aspects of nature to find new levels of creativity and surprise. “Firefly” in particular conjures up the smells, feels, sights, and images that transport us to foundational memories in our lives. What vivid memories evoke positive visceral reactions for you? How do you see these memories providing strength and assistance to you as an adult on your own for the first time?

9. Mindfulness practices are excellent ways to reduce stress. *World of Wonders* is full of mindful moments, from sitting under the campus catalpa tree on a spring day to catching fireflies in the Mississippi dusk and stargazing in the dark of night. Nezhukumatathil encourages us to literally stop and smell the roses. The University of Mississippi is recognized as one of the most beautiful colleges in the country, lauded for its landscaping and traditional beauty. What are your favorite spots on campus? Where can you carve out a space for your own mindful moments when you need to get away to find peace, quiet, and serenity?

10. Nezhukumatathil returns again and again in her essays to the theme of “home.” She explores how the sense of place and home can change and adapt over time to encompass new locations, people, and senses. Using “Firefly,” “Peacock,” “Cara Cara Orange,” and “Grey Cockatiel” as references, how do you feel your own sense of home changing as you begin your college career? What parts of “home” do you want to keep with you, and which parts are you ready to grow beyond? Do you feel comfortable in your new home on campus, or are you struggling with feeling different or other? How can you adapt to your new college environment without sacrificing the positive aspects of your inherent identity shaped by your home?

12.3.2 Group/Individual Project Assignments

1. **Talk Response:** Have students listen to Aimee Nezhukumatathil’s interview with The Mississippi Arts Hour on Mississippi Public Broadcasting. Have them think about the human connection to nature and how humans can also connect to each other through nature. How can you connect these themes to your first year at Ole Miss? In what ways can you connect to campus? These can be assigned as presentations, journal prompts, or an out-of-class writing prompt.

2. **Research Project/Presentation:** Think about the idea of conservation. Many of the stories in *World of Wonders* feature animals or plants that are unique and possibly protected. Choose a subject from the book and research world-wide conservation efforts. Be creative and use art to supplement the research, just as in *World of Wonders*. This can be assigned to individuals or groups.

3. **Vignette Writing Assignment:** All of the stories in *World of Wonders* connect Aimee Nezhukumatathil and her family to nature. Think about your life both before UM and now, during your first semester at UM. The natural world is a backdrop to our everyday lives. Often, we are walking through it, but not connecting ourselves to that experience. It’s usually a means to an end to get from point A to point B. How can you connect your life experiences to the natural world around you? Write a vignette (experience) that you can intentionally connect to the natural world around you. Write your own world of wonder.
12.3.3 Class Activities

1. After reading “Catalpa Tree” and “Corpse Flower,” take your class to visit the northern catalpa tree located next to the Student Union and the corpse flower located in the School of Pharmacy in Fraser Hall. Let your class observe the plants as Nezhukumatathil did, taking notes of their observations and impressions. Then let students sit outside and write their own short story or essay inspired by the uniqueness of nature.

2. Take your class through a Mindfulness exercise inspired by “Firefly.” Ideally in an outdoor location, walk your class through a quick meditation and the Five Senses activity, where they quietly focus on 5 things they can see, 4 things they can feel, 3 things they can hear, 2 things they can smell, and 1 thing they can taste. Discuss how practicing mindfulness can release stress and allow them to function better academically and creatively.

3. Break your class into small groups to brainstorm ways that Nezhukumatathil’s essays tie into the university Creed. Encourage them to be creative as they link particular stories to the individual tenants of the Creed. (Examples: “Peacock” = respect and dignity of each person, “Touch-Me-Not” = personal integrity, “Axolotl” = fairness and civility, “Octopus” = academic freedom, etc.)

4. Take your class to a quiet and aesthetically pleasing outdoor spot to sketch, draw, or write in nature. In her interview with Poets and Writers, Nezhukumatathil says: “I always teach wonder in my writing classes... Of course there are difficult days when I don’t feel like drafting a poem or the start of an essay. So think smaller: brick by brick. One line. One anecdote. Make a blank journal a sky journal... In it you can record the day/time of your observation of the moon. Or make a cloud report. Describe and/or sketch the clouds... Sketch them. Make a sunset report, even if it is just from your window. What do you hear at sunset? What do you smell? How about at sunrise? And you got it—these are like sports drills... The writing will always come. Sometimes you might need to make other things so the writing can come. But it will come.” Encourage your students to think of an upcoming assignment for any class and then to sketch or draw or write for 20 minutes about anything they see. Afterwards, ask them to revisit the assignment and see if they have any new or creative ideas on how to approach the work.

12.4 Integrating World of Wonders into WRIT 100/101

The first-semester, first-year writing courses—WRIT 100 and WRIT 101—use the Common Reading Text as the basis for a major writing project. This project emphasizes the critical reading, critical thinking, analysis, research, and synthesis skills that are vital to college writing. In this assignment, students are given a prompt pertaining to the Common Reading Text and asked to compose an essay that integrates the Common Reading Text with outside sources and/or the student’s own ideas. The prompts are intentionally complex to introduce students to the expectations of college thinking and writing. First-year writing courses use the Common Reading Text as a basis for student reading and writing rather than as a literary study.

12.4.1 Affordances of World of Wonders

The short essay structure of World of Wonders affords instructors and students some options that previous Common Reading Texts have not. Most of the essays are short enough to be read in the first ten-fifteen minutes of class. Each essay can stand independently from the others, so each can be treated as a primary text. In fact, many of the essays were first published as columns in The Toast series, World of Wonder. Although each first-year student received a hardbound copy during Welcome Week, the book can be accessed through the UM Libraries’ multi-user e-copy.
12.4.2 Discussion Starters

1. Nezhukumatathil describes wonder this way: “[I]t takes a bit of patience, and it takes putting yourself in the right place at the right time. It requires that we be curious enough to forgo our small distractions in order to find the world” (56). How do the essays in this book exemplify her description of wonder? Is everything in the natural world a wonder? What’s your personal definition of wonder?

2. The subtitle of the book is “In Praise of Fireflies, Whale Sharks, and Other Astonishments.” Why use the word “astonishment”? What does it mean to be “astonished” by something? Does the word imply more about the “astonishing” item or the person who is “astonished” by it? What “astonishes” you in the world?

3. The book begins and ends in Mississippi. What impressions about Mississippi might readers take away from the book? How can writing shape readers’ understanding of place?

4. In “Corpse Flower,” Nezhukumatathil describes how she tracked blooming corpse flowers for three years. Why do you think she devoted so much time to that trek? What is it about that particular plant that inspires such fascination? What is it about anything that inspires devoted attention and research?

5. A Star-Tribune reviewer says about the book: “Its words are beautiful, but its cover and interior illustrations by Fumi Mini Nakamura may well be what first moves you to pick it up in a bookstore or online.” Do you agree? What is so arresting about the images? How do images and text work together to enhance a work?

6. A Columbia Journal reviewer notes, “Short as they are, the essays work best in small doses, savored like exquisite chocolates. Too much enforced wonder in short order can leave a person feeling like they’ve eaten too much sugar — jittery and sluggish, overfull and hollow at the same time.” What cues do you follow when reading a work? How do you know when to stop for a bit? What makes you want to keep going? How does a text’s length affect readers’ impressions of it?

7. An Arts Fuse reviewer comments on Nezhukumatathil’s tone this way: “She doesn’t scold her readers, but instead asks tender questions: when was the last time you cut a rug like some superb bird of paradise? Or stopped to notice the difference between an oak leaf and a maple leaf?” In addition to asking these questions, how else does Nezhukumatathil avoid a scolding tone in her writing? Why might her tone be more effective than a reproachful one? How effective did you find her tone?

12.4.3 Critical Thinking Exercises

1. The chapter “Southern Cassowary” describes a bird that many Americans might not know much about; however, the chapter has a deeper meaning in its message of interconnectedness and warnings of what changes to an ecosystem might mean. Read back over this chapter to discern Nezhukumatathil’s point. Then, do some research about your home area (city, state, or region) to determine a local animal or plant species that is in danger. What might the extinction of this animal or plant mean to the local ecosystem? Why does this matter in the bigger picture? What is happening to prevent and/or accelerate the animal’s or plant’s demise? What do you think will be the long-term outcome? Why? What could alter the outcome? Make an argument that considers the long-term impact and why people should or shouldn’t be more concerned.

2. While the chapter “Touch-Me-Nots” is ostensibly about a type of flower, it is also about privacy and power, how our privacy can be violated when others don’t respect our rights. Nezhukumatathil references examples of her privacy being violated physically, but privacy can be violated in non-physical ways, too. The Fourth Amendment to the U.S. Constitution covers Americans’ right to privacy, and many companies, schools, businesses, and other organizations also have privacy policies. Examine the Fourth Amendment or any privacy policy that you would like to read over (think about the privacy policies for digital spaces such as TikTok, YouTube, etc.). In what way or ways do you feel like your privacy, physically or non-physically, is not respected? Why? Does it matter to you? Why or why not? Do other people seem to care? What can you or others do about it? After doing some research, make an argument about a specific area of privacy and why it is or is not a big deal to you.

3. The state of Mississippi clearly has an ugly history with racism; however, Nezhukumatathil notes at times in World of Wonders that she has encountered racism in her life in various places, but perhaps least so in Mississippi.
Chapters such as “Catalpa” and “Red-Spotted Newt” dig more into this idea. Research race and racism in America by finding a reliable source that examines the issue(s). For example, a piece might examine a town, county, state, or region, looking at race and racism. Or, you might find a statistical analysis of racist incidents in the U.S. There are many possibilities. Did the research or information match your expectations? Why or why not? How is racism or the absence of racism quantified or otherwise measured? How does this inform your understanding of race in America? How did what you learned align with or deviate from common assumptions about race and racism in America? What role does history have in shaping peoples’ understanding of racism?

4. In “Southern Cassowary,” Nezhukumatathil notes the recent discovery of the bones of the Corythoraptor jacobsi, a dinosaur with a resemblance to the cassowary (146). After reviewing Nezhukumatathil’s essay, read the Science Alert news story about the discovery, “The Newest Dinosaur to be Discovered Looks Just Like a Modern Day Bird,” and the Nature report of the finding, “High diversity of the Gazhou Oviraptorid Fauna increased by a new “cassowary-like” crested species.” Then consider whether this resemblance signifies a coincidence (a concurrence of events without correlation or causal connection) or a correlation (a mutual relationship or connection between two things). What evidence can you provide to support your conclusion? If there is a correlation between the two, why is that correlation significant? If this is just a coincidence, why is there so much discussion about it? How do the writers in each text clarify their judgment of correlation or coincidence? Is there anything misleading about the ways each of these writers represents their judgment? Why is the clarification of coincidence vs. correlation important for readers?

5. In an interview with the Ohio State College of Liberal Arts, Nezhukumatathil says that she hopes World of Wonders’ readers “get reminded of plants and animals they have always been curious about, and I hope that inspires them to learn more about those plants and animals.” To consider how writers inspire readers’ curiosity, try this informal experiment: Go to the Trilobites series index in The New York Times. Browse the article titles, short descriptions, and images there, choose one title(description/image that incites your curiosity, and answer these questions: What made you curious? A certain word in the title or description? Something specific in the image? Something from your own life that resonates with the subject? Then read the full article, and answer these questions: What did you learn from the full article? What did you learn from the associated images and/or videos? What will you remember from the article? How much of the article did you skip? Next, look over the list of related stories at the end of the article, and answer these questions. What’s the subtitle for the list? Why do you think the writer/editor chose that subtitle? Would you click on any of the articles in the list? Why? Finally, return to Nezhukumatathil’s quote. How can writers engage readers’ curiosity? How can writers encourage readers to learn more? What are the limits to what a writer can do?

12.4.4 Prompts for Reflection

1. Nezhukumatathil quotes Nobel Prize winner Rabindranath Tagore at the beginning of her book: “The butterfly counts not months but moments, and has time enough.” Students can often view their time in college using large measures of time (a semester, four years, etc.) and fail to stop and appreciate the moments. Of course, passing a big test, getting accepted for an internship, and graduating are all very memorable, but the college experience is made up of many smaller events. Reflect on how you have tried so far to enjoy the little moments of college life rather than thinking about the larger milestones. What has been a moment, something that might seem insignificant to others, that stands out to you so far? Why? How might you appreciate the moments more as you continue your journey?

2. The chapter “Calendars Poetica” is really Nezhukumatathil writing about writing, covering her inspiration and exhaustion, her ebb and flow, of working on major writing projects during the year after she gave birth. Most college students might not work on projects such as books and poetry collections, but they are asked to write a lot. Reflect on your ebbs and flows of writing. Where do you do most of your writing? Is this the best environment for productivity? Why or why not? Do you focus solely on writing, or do you attempt to multitask? Why does this matter? Do you find inspiration in anything? What blocks do you face? Why do they matter? Do you have bursts of productivity such as the ones Nezhukumatathil mentions in the chapter? How might knowing more about yourself as a writer help your productivity? How might it help in other ways?

3. One of the messages of “Vampire Squid” is that while it can be dangerous for your mental health to be alone and
isolated from others for extended periods, such times can also be used to reflect and grow in meaningful ways. College can feel busy and crowded, like you don’t get enough time to yourself to think and grow. Reflect on whether you have or have not had enough time to yourself so far in college. Why does this matter? What might you do going forward to make sure you get a little time to yourself?

4. The short chapter “Superb Bird of Paradise” is about opening up and being free, and how doing so can bring so many people together from different backgrounds. College is an opportunity to meet many different people and to find what makes you happy and comfortable. Reflect on how you think you have done so far at meeting new people and opening yourself up to new opportunities that you might not have considered in high school. Why does this matter? How might you branch out to meet new people and experience new events in the future? How might this impact your life?

5. “Firefly (Redux)” is about wonder and recapturing what Nezhukumatathil thinks many people have lost. She proposes that people will find love and happiness in taking life slowly and enjoying what nature has to offer. Further, she suggests that many young people spend too much time indoors and/or in front of screens. Reflect on how much time you spend indoors and/or in front of a screen. How do you think this impacts you? Why? How might you spend more time outdoors and less time in front of a screen in the future, or, how might you continue to spend a lot of time outdoors and limit screen time if you already feel good about this balance? How might you take life more slowly, and why does this matter?

6. In the chapter “Peacock” Nezhukumatathil recalls losing her love for drawing when her third-grade teacher tells her to get rid of her peacock drawing and start over using an American animal. Nezhukumatathil was very embarrassed by the incident and spent years being ashamed of her heritage. It takes many years, but she eventually reclaims the parts of her heritage that she loves and that make her happy. College can also be a time where it is easy to forget who you really are and what you like as you try to fit into a new situation. Reflect on what you think you might have ignored or neglected about yourself since you arrived at UM. Why has this happened? What can you do to not forget about some of the things that make you you? Why does this matter? How might you balance being true to yourself while growing, having new experiences, and finding out more about yourself?

7. The chapter “Grey Cockatiel” covers the story of how Nezhukumatathil’s mother and father searched for their missing bird when it escaped; however, it can be read as a tale about family and how people adapt to changes in their families. Nezhukumatathil’s parents got a bird when their daughters were both moved out and established in their careers. The beginning of college is also often a time of huge disruption in family dynamics. Many first-year college students have moved away from home, and the family living situation has changed. How have you adapted to the change in living situation? What are the positive and negative impacts of the changes? How might you recreate or simulate positives about your living situation at home? How has (or might) the change in living situation impacted your study habits or your school routine? Why does this matter in the bigger picture?

8. Nezhukumatathil has a curious mind, something that is of great benefit to college students. She makes a habit of noticing, questioning, and exploring the world around her. Those habits can be built and improved through practice. Start with these questions, adapted from this list at WabiSabi Learning: What surprised you or aroused your curiosity today? What do you already know about that topic or idea? What more do you want to know? Where or how would you start learning more?

12.4.5 Essay Prompts

1. Practice critical reading, analysis, integrating sources, reflection, and comparison/contrast.

One of the themes in World of Wonders is place. Aimee Nezhukumatathil describes her experiences with moving and her quest to find a place where she is happy and comfortable. Pick at least two chapters from the book that cover place, and note how Nezhukumatathil discusses place in her life and why it matters. Then, consider your own journey to the University of Mississippi. Did you come a long way to school, or are you still close to home? Was UM always your plan, or did plans change? How have you worked to make your new home a place that makes you happy and comfortable? Finally, compose a thesis-driven essay in which you compare and contrast Nezhukumatathil’s experiences with your own, exploring how place shapes people, including yourself, and why this matters. You are welcome to bring in other sources if it helps, but be sure to cite at least two chapters from the book.
2. **Practice critical reading, analysis, integrating sources, and argument.**

*World of Wonders* is full of interesting stories about flora and fauna, but Aimee Nezhukumatathil often uses a chapter’s featured plant or animal as a metaphor for exploring herself and/or those around her. Select one chapter where you think Nezhukumatathil’s use of metaphor is especially strong or weak, and take notes on how she weaves together the story of the chapter’s namesake with her own life. What is the connection Nezhukumatathil makes or tries to make? How does it work well or fail to work well? Why do writers use metaphor? How does using a metaphor to tell her story make the chapter more or less powerful? How do you, and how might other readers, relate to the chapter and the metaphor Nezhukumatathil uses? Compose a thesis-driven essay in which you examine and argue how Nezhukumatathil uses metaphor effectively or ineffectively in trying to reach readers and let them understand both her and the chapter’s namesake better. You are welcome to look up and cite more about the plant or animal featured in the chapter, and be sure to cite *World of Wonders*.

3. **Practice critical reading, analysis, integrating sources, argument, and synthesis.**

Family is a key part of Aimee Nezhukumatathil’s life and her book *World of Wonders*. From her parents and sister, to relatives in other countries, to her husband and children, Nezhukumatathil brings into her stories many family members and lets readers see how they impacted and still impact her. Select two chapters from the book that you think offer interesting insights to familial impact on the author. Then, compose a thesis-driven essay in which you synthesize your ideas and argue how the chapters you selected reveal something noteworthy about Nezhukumatathil. You may consider looking closely at why Nezhukumatathil is a writer, or a teacher. You may want to explore her love of nature and the outdoors. You might choose to examine personality traits you see her reveal in the book. These are just a few ideas of many possibilities. Whatever the case, your argument should feature one central idea where you use both chapters to show it. Be sure to cite the text.

4. **Practice critical reading, analysis, integrating sources, argument, and synthesis.**

What makes someone a good writer? Listed below are eight habits of mind, or intellectual characteristics, that the National Council of Teachers of English identify as essential to success in college and professional writing. Nezhukumatathil is a successful writer. Which of these habits of mind are exemplified in *World of Wonders*? How do these essays reveal these characteristics? Are any of these habits of mind absent? Write an essay analyzing how the essays in *World of Wonders* demonstrate (or fail to demonstrate) three or four of these habits of mind. Give specific examples from the text to support your analysis.

- **Curiosity** – the desire to know more about the world
- **Openness** – the willingness to consider new ways of being and thinking in the world
- **Engagement** – a sense of investment and involvement in learning
- **Creativity** – the ability to use novel approaches for generating, investigating, and representing ideas
- **Persistence** – the ability to sustain interest in and attention to short- and long-term projects
- **Responsibility** – the ability to take ownership of one’s actions and understand the consequences of those actions for oneself and others
- **Flexibility** – the ability to adapt to situations, expectations, or demands
- **Metacognition** – the ability to reflect on one’s own thinking as well as on the individual and cultural processes used to structure knowledge

5. **Practice critical reading, analysis, integrating sources, argument, and synthesis.**

In her *Guardian* column about the genre of nature writing, “Nature Writing is booming–but must a walk in the woods always be meaningful,” writer Zoe Gilbert criticizes contemporary nature writers for characterizing the natural world as a place of “enchantment” (paragraph 5, line 6) and for linking their wonder at the natural world with their own life experiences (paragraph 3). Read Gilbert’s column and think about *World of Wonders* in light of Gilbert’s criticism. Does Nezhukumatathil’s book exemplify Gilbert’s critiques of contemporary nature writing or not? What examples would you point to in support of your position? Do you agree with Gilbert that contemporary nature writing is too
aspirational? Compose a thesis-driven essay in which you agree or disagree with Gilbert’s thesis and synthesize her critique of nature writing with *World of Wonders*.

6. Practice critical reading and style analysis.

Writer Stephen King argues that “description begins in the writer’s imagination but should finish in the reader’s.” Nezhukumatathil employs description throughout *World of Wonders* to help her readers envision the animals and plants she writes about. How would you evaluate her skills as a descriptive writer? Do her descriptions finish in the reader’s imagination? Construct a thesis-driven essay evaluating the effect of description in *World of Wonders*. Choose two or three extended passages of description from the book. Discuss what is being described in each passage and why it is significant to the essay in which it appears or to the book as a whole. Assess how the description in each passage is constructed, considering word choice, ordering of ideas, sentence structure, rhetorical devices, etc. Then, analyze the effect of the description on the reader. If the passages are from illustrated essays, consider how the illustration works with or against the description.

7. Practice critical reading, genre analysis, and synthesis.

Nezhukumatathil laments the general public’s lack of knowledge about the natural world in the 21st century when she writes: “It was indeed a sad day when I had to bring up a video online to prove that fireflies do indeed exist and to show what a field of them looks like at night. Seventeen students of twenty-two had never seen a firefly” (157). To combat that issue, Nezhukumatathil combines poetic description, select information, and personal narrative to engage readers with the natural world’s wonders. *Scientific American*, the oldest continuously published magazine in the U.S., is on the same mission, but the magazine writers take a different approach. Choose one of the animals or plants that intrigued you in *World of Wonders*. Then read a *Scientific American* discussion of the same animal or plant. Compare the ways in which Nezhukumatathil and the *Scientific American* writers approach their subject. Compare how each text is organized and how that organization is made clear to the reader. Consider the thesis and purpose of each text and whether the text delivers on the expectations the writer sets up. Think about the sources the writer uses and their impact on readers. Examine also how the writer defines terms and employs literary devices. Then write a thesis-driven essay in which you compare these types of writing. What are the advantages/disadvantages of each? Who might be drawn to one genre over the other? Is one genre of more educational value than the other? Possible Pairings: “Firefly” and “How and Why do Fireflies Light Up”; “Peacock” and “Peacocks Produce Sounds We Can’t Hear”; “Comb Jelly” and “Comb Jelly Genome Grows More Mysterious”; “Narwhal” and “Narwhal Found to Have a Trick Up its Tusk”.

8. Practice critical reading, analysis, and progymnasmata.

*World of Wonders*’ subtitle, “In Praise of Fireflies, Whale Sharks, and Other Astonishments,” situates the text within encomium, a text in praise of something. In crafting an encomium, the writer (or speaker) picks an object, focuses on a few key points, and then employs elevated language and literary devices to praise the object. Nezhukumatathil uses encomium to gently persuade her readers to care about the natural world. Choose something you wish people would care more about or pay more attention to and use encomium to convince your readers to do just that. Rather than crafting a formal argument, use praise, description, and an implied thesis to align your reader with your view.

9. Practice critical reading, analysis, and synthesis.

Empiricism is the acquisition of knowledge through observation and experience. In “Firefly,” Nezhukumatathil describes her devotion to observing fireflies: “I know I will search for fireflies all the rest of my days, even though they dwindle a little bit more each year. I can’t help it.” Nezhukumatathil is not the only person dedicated to close observation of the world around her. Listen to the NPR story about Yoruk Isik, “Istanbul Man Turns Passion for Ship Spotting into Beneficial Hobby,” and watch Gavin Pretor Pinney’s TED Talk, “Cloudy with a Chance of Joy.” Then consider what these individuals have in common. What draws them to close observation? What characteristics do they seem to share? How do they seem different from each other? What do they learn from observation? What are the limits to observation for them? What are their motivations and goals for observing? Then, compose a thesis-driven essay in which you compare and contrast these individuals and their approaches to observation. Close by considering the role observation plays in your own learning.
12.5 Appendix
Since 2010, writing courses at the University of Mississippi have emphasized reflection, revision, and transfer of knowledge.

The Reflection Blog, or Commonplace Book, asks students to engage in frequent, diverse, and sustained reflection over the course of the first-year writing experience. Students use their blogs as a space to collect and unpack ideas. Through the different types of composition in the Reflection Blog, students will develop a more sophisticated understanding of what it means to be an academic writer and they will cultivate an “academic identity” as they move beyond their general education experience.

### 13.1 Setup

*Note: In 2020, we are transitioning away from the “Commonplace Book” designation in favor of “Reflection Blog.”*

DWR Reflection Blogs make use of the Edblogs@UM platform. Edblogs is based on WordPress, so if you’ve kept a blog before, you'll be very familiar with the interface. This page of the guide should address any technical concerns you have with using student blogs in the classroom.

There are two ways to connect to your students’ blogs. You may have students add you as a user to their sites and use WordPress Reader to access their posts or you may use the “My Class” plugin to centrally manage your students’ sites. Instructions for both methods are below.
13.1.1 Classes

The Classes plugin connects you to student blogs in a teacher/students configuration. Even if you don’t plan to maintain a class blog, you’ll need to have one in order to use “My Class.” Your default blog is located at “edblogs.olemiss.edu/MY-WEB-ID.” Many teachers use their default blog as a class blog. (If your default blog is not set up for some reason, go to the EdBlogs Signup Page to create a new one). [My Class > Create Class] To activate your class blog, go to the dashboard of the site you want to use as your class blog (probably your default site) and click My Class and Create a Class. ** On the Settings page, check the box next to **This is a class blog. This will enable the rest of the settings and options for the Classes plugin. Here is an explanation of each one:

- **Allow students to post on the class blog:** Only change this setting if you want to require students to post to your blog in addition to their own. Most teachers do not do this. If you decide to use the class blog in this way, you can decide whether you want to moderate student posts.

- **Moderation on student blogs:** Most teachers leave these boxes unchecked. This function is primarily for K-12 teachers who use the Campus Press platform.

- **Privacy:** Set student site privacy to Only registered users of this site can view it by default unless you have a specific justification for requiring public student blogs. The nature of the Commonplace Book assignment lends itself to private blogs.

- **Reader:** Leave this option unchecked unless you want students in your class to have access to each other’s posts. If you want to create peer review groups or reading pairs, adding individual users is a better option.

- **Teachers:** If you are team teaching a course or want to invite another teacher to observe your class blog, you can add other users as Teachers.

- **Student Permissions:** Check all the boxes to grant students full control over their sites. The Commonplace Book assignment is predicated on student ownership of the digital space, so there’s no good reason to restrict access to WordPress core functions.

- **Default Blog Template:** You can automatically assign the Commonplace Book template to new student blogs only if you use the Invite function or request a batch job to enable your class blog at the beginning of the semester.

13.1.2 Adding Student Blogs to the Class

Students can request to be added to your class blog by going to **My Class > Join a Class** from their WordPress dashboard (after they’ve created a site). They should search for your class blog by entering just the last part of your class blog’s URL. For example, for edblogs.olemiss.edu/mysite, students will instead search for the last part of the URL. Using this example, they would search for mysite.

You can approve student join requests by clicking on **My Class** and selecting which students you want to approve. You can have your class blog set up automatically through the Teaching Hub. We recommend waiting until week 2 before requesting an automatic setup to give your class roll a chance to stabilize.

13.1.3 Reader Lists

You do not need a separate class blog to use Reader lists to read student Commonplace Books. This option does not use the Classes plugin and instead relies on WordPress’s native subscription/user system.
13.1.4 Creating Reader Lists

Instead of pulling your class rolls from MyOleMiss, this time you’ll pull them from Blackboard.

Go to the Full Grade Center in your Blackboard course. From the toolbar at the top of your gradebook, click “Work Offline” and select “Download.”

On the “Download Grades” page under “Data,” select “User Information Only.” Leave the rest of the options the same, and click “Submit.”

On the next screen, click “Download.” You can save the file to your computer or open it directly in Excel. You will see the following warning message. Click Yes:

The spreadsheet will show the first and last names of the students in the section and their usernames. Click and drag to select all the usernames in your class, and copy them to your clipboard (Ctrl/Cmd + C).

Now, log in to Edblogs at edblogs.olemiss.edu. Go to your WordPress dashboard. You should see the Reader. Notice “My Lists” in the right sidebar.

Click “Create New List.” You can name the list by section if you want to divide your reader by section. Or, if you want all your students combined, just name the list with the semester. Paste the usernames that you copied from the Excel spreadsheet into the box and click “Create.”

You can now click on the list from your Reader to view only the student blogs from the named section or semester. You can manage the list by clicking the small sprocket next to its name. From the manage screen, you can add or remove student blogs or delete the list completely.

You can repeat this process for multiple sections if you keep your classes separated.

13.1.5 For Students

Student instructions are available on the student startup page of edblogs.olemiss.edu.

13.1.6 Edblogs Requests

Use the links below to request various maintenance jobs on the UM EdBlogs network. Please allowed at least 24 hours for completion (more at the beginning and end of the semester). You will receive email confirmation when the requested job is complete.
CHAPTER
FOURTEEN

TEACHING SPEECH & WRITING ONLINE
TEACHING CIVIL DISCOURSE
ACADEMIC CONTINUITY PLANNING GUIDE

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18.1 Introduction

If you’ve never taught online before, moving your face-to-face writing or public speaking class online without much notice may seem impossible. However, as most veteran online teachers know, online teaching really isn’t that different from face-to-face teaching. There are different tools, different affordances, and different workflows, but ultimately, your expertise and experience as a teacher is what matters.

This guide provides resources and practices that we thought might be useful. Don’t feel like you have to choose a digitally-sophisticated solution to a challenge if it makes you uncomfortable. There are multiple solutions to every problem that comes up when teaching online. Ultimately, your authenticity and transparency matters a lot: if you are discouraged or overwhelmed by a tool or approach, your students will feel the same way. We want teaching online in a pinch to be as painless as possible for you and as non-disruptive for students as possible.

We have included pedagogical best-practices, tools and resources, and subject-matter specific guidelines in this guide. We always welcome revision suggestions or new contributions from faculty.

18.2 Ethos

While email does allow for instant communication in an online course, the online environment can provide other means of being “there” for students, means that go beyond the email communication of traditional face-to-face classes. Here are some techniques that veteran online teachers have found useful for reaching students when they need more than a standard email:

Apps such as Google Hangouts and Skype tend to work fairly well for conferencing with students, but we’ve had the best experience with Zoom. Zoom allows instructors to start a meeting with a student by sending that student a link to the meeting via email. Students don’t need to set up Zoom accounts; as long as the instructor has the student’s email address and an account of her own, the meeting link will work. All faculty members in the DWR have UM Zoom accounts. Contact Andrew Davis if you can’t access your account.

During your office hours, log on to whichever conferencing app you’ve chosen. If you’ve chosen Skype or Google Hangouts, any students logged into these apps will see that you’re available. Even if they choose not to contact you during that time, your visibility sends an important message.

Offer multiple conferencing apps if you can. Both Skype and Zoom, for instance, or both Google Hangouts and Zoom—and remain logged into these apps during your office hours. Some students might already have accounts with one app or another, so offering a range of meeting platforms makes it easier for students to contact you. For some students, mobile apps, such as FaceTime and Duo, may be the only option. Try to be flexible and adjust your expectations for formality if face-to-face conversation is essential.

If your teaching style involves posting weekly announcements, don’t simply email these announcements as text. Instead, try making a YouTube video of just you narrating the announcements to your students. Often, these announcements merely reiterate what students can find on their weekly schedule or in the syllabus, but having this kind of weekly reminder can help students stay on task, and help keep your face and voice in a very text-heavy environment. You can post links to your YouTube video directly in the course and email it to students. Pair your link to the YouTube announcements with a bullet-point synopsis, and use YouTube’s closed captioning feature. Pairing text with video helps keep this content accessible.

If a student emails you with a persistent problem, question, or issue, invite them to set up a conference with you, and do so repeatedly. Even if students don’t take you up on this offer—and many tend not to—make it clear that they are welcome to do so. This is the equivalent of keeping your door open during office hours; it also sends the message that, within the time you’ve set aside to teach the class, students are welcome to come meet with you. Not extending this welcome repeatedly and actively can make an online instructor seem aloof and distant.

And, of course, make it clear when students can’t contact you. If you tell students from the first week that you won’t be able to respond quickly or at all on weekends, most students will be understanding and respectful of this boundary. However, you might want to consider setting aside some late afternoon or evening times during the weekdays, since
these times tend to be the most available for online students. Students are often taking online courses because their schedules are otherwise full. While the boundaries on your time need to be clearly stated, a little flexibility can go a long way. While teaching online precludes the possibility of being physically present for most students, techniques such as those outlined above can help establish the ethos of a face-to-face instructor, while offering a scheduling flexibility that the traditional classroom might lack.

18.3 Office Hours

Holding office hours virtually can be tricky. How do you provide the accessibility your students’ need, especially if you live in a different town or city? What’s the best way to help your students with assignments from afar? What do students find most comfortable and convenient for them? There are several options to make your office hours convenient for both you and your students. Here is the Department of Writing & Rhetoric’s policy regarding office hours:

Teachers in the W&R are expected to hold regular office hours for the purpose of supporting the teaching mission through student conferencing. All teachers in the W&R are asked to hold a minimum of one weekly office hour per section taught, but no less than two hours per week. Please submit your office hours, posted on your syllabus, electronically to Glenn Schove no later than three working days prior to the first day of classes each semester.

In order to fulfill the Department’s policy, you will need to maintain between two to four office hours per week (depending on the number of sections you teach). These are times that your students should be able to contact you to discuss their writing. Here are several options that online students tend to favor:

- Continually check email during your posted office hours (remain logged into email account). We have found that most students tend to prefer to communicate through email rather than video conferencing or by phone.
- You can provide students with a phone number to call to discuss their writing during office hours.
- You can leave a video conferencing meeting open in a specified platform, letting students know they can access it at any time during your office hours to conference.
- You can also combine several of these, or offer all of them, depending on your and your students’ preferences. For example, you can leave your email running during your office hours, and let students know they can email to ask questions, or email to request a video conference. At which time, you can send them a link to meet. The most important thing is to let your students know that you are available to assist them with the various writing and multimodal assignments they will compose during the semester. It is also vital that you provide clear instruction as to how your office hours will work, and how students can take advantage of that time if they so choose. The best way to do this is to create an “Office Hours” tab in blackboard. When students click that tab, they should be able to read when you are available, and how they can access whatever platform you choose to use during office hours. We have also noticed that online students tend to have very demanding schedules, where they balance work, school, and families. For this reason, we highly recommend that you remain available to meet with students by appointment. That way, if your office hours are not convenient for some students, they will know they can still meet you with at a mutually convenient time.

Office Hour Scheduling Tools

- Calendly
- Google Calendar Appointment Slots
- YouCanBook.me Office Hour Scheduling Tool
18.4 Blackboard

Most DWR faculty use Blackboard to complement their face-to-face courses. However, moving a course fully online requires you to be familiar with Blackboard features you might not ordinarily touch. This section of the guide will walk you through some of the essential Blackboard content and assessment types.

18.4.1 Lectures

Narrate your PowerPoint slides or record a screencast as a way to deliver course content. You may use a computer with a microphone or a tablet to create this type of lecture. Your recording can then be uploaded to Blackboard for student viewing. External materials such as articles, blogs, videos, or websites may also be posted on Blackboard.

Helpful Resources

• 6 Tips for Creating Engaging Video Lectures
• Record a PowerPoint Slide Show with Narration
• Add Files, Images, Audio, and Video to Blackboard

18.4.2 Assignments

Regular Assignments are the best assessment option for student writing. To create an Assignment, click Assessments > Assignment in any Blackboard content area. You can customize the assignment’s presentation from the setup options. Once the link is created, students will go to it to submit their work. You can then access their submitted work from the Grade Center. See below for more information about the in-line grading tool.

Helpful Resources

• Create and Edit Blackboard Assignments
• Use SafeAssign in Blackboard Assignments

18.4.3 Journals

Blackboard Journals are appropriate for shorter writing activities and classwork. If you aren’t concerned with document format or in-line grading, journals can be much quicker to read and grade than traditional assignments. The Journal assessment type allows for multiple separate journal assignments. It’s often clearer for students if you create a separate journal assignment for each assigned activity. Journals can be created from any content area by click Assessments > Journals.
18.4.4 Class Discussions

For a discussion-based class, create an online discussion board on Blackboard. In any content area, click

Helpful Resources

- Create Blackboard Discussions
- Strategies for Creating Online Discussion Prompts

18.4.5 Grading Blackboard Assignments

The in-line commenting and grading feature in the current version of Blackboard is an essential tool for online teachers. Instead of downloading student essays, marking them up in Word, and reuploading them to Blackboard, instructors can now leave comments directly on student papers inside of Blackboard, post comments, and enter grades, all from one screen. You can find Blackboard’s tutorial video for online grading below. Here are some things we have learned about the in-line grading feature and how well it works in writing courses:

Be conscious of the time-out feature. The inline editor times out after 60 minutes, so if you are in the middle of marking up a paper and you get up to do something else, make sure you click “Save Draft” and exit the in-line editor. You can come back to it later and pick up where you left off. If you leave the editor up and come back to it after an hour, any markup you attempt to add will not “stick.” This can also become an issue if you have a sketchy internet connection. Your best bet: Click “Save as draft” often just to be safe.

If you want to leave styled comments, or use video/audio comments, click the “A” underneath “Feedback to Learner.” You’ll have the full Blackboard content editor in a popup window.

Use “Grading Notes” to leave notes to yourself about the paper. These aren’t visible to the student, and can be really useful if you’re going to conference with a student later.

The grade center column for the assignment must be visible to students in order for them to see your feedback. If you want to release all your feedback at once, hide the column from student view, complete your feedback, then unhide the column.

Students can access your feedback from two places: 1. Go back to the original assignment link where the essay was submitted. Once the feedback is released, the comments and grade will show up. Until then, the paper the student actually submitted will show up (so they can always check to make sure that their submission “went through” correctly. 2. Go to My Grades and click on the actual graded item (the drawback to this method is that they can see the grade here without actually reading the comments.

Finding In-Line Comments

You must leave some kind of grade in order for feedback to be visible to students. This can be tricky when you’re leaving feedback on drafts. The best rule of thumb here is to be consistent. If points for drafts aren’t a part of your grading scheme, make sure that students know that if they see “100/100” as the grade for their draft, it just means that they submitted it and you commented on it, not that they actually received an A+.

“Point Comments” work most consistently. Some of the other markup tools are more frustrating.

The in-line editor accepts most common file types (PDF, Doc, Docx, RTF), but not .pages files. See the section on file type naming for more tips about this.

Blackboard Tutorial: Using In-Line Grading
18.5 Google Classroom

Google Classroom provides an alternative to Blackboard that many teachers find preferable, especially for writing classes. You must have a go.olemiss.edu Google account to use Google Classroom (activate your account on MyOleMiss). Access Google Classroom at classroom.google.com. When you create a new class, you can email the access code it generates to your students so they can join the course. You can also manually add them by their go.olemiss.edu email addresses in the “People” tab.

GC is not a full LMS and should not be considered a 1-to-1 replacement for Blackboard. However, for courses that aren’t content heavy, like writing classes, its integration with Google Docs makes it more appealing.

Unlike most LMSs, Google Classroom is not hierarchical. Instead, the interface is designed around the feed/timeline metaphor. By default, all your activity shows up in the student’s “Stream.” You can also post announcements to the course stream that will be distributed to students as email.

You can organize your content in the “Classwork” tab. Instead of folders or learning modules, Google Classroom uses Topics to organize other content. Topics, like all other content on Classroom, are draggable. You can arrange them in whatever order you want. If you use Topics, make sure you select which topic you want something to go in when you create it. If you forget, you can always drag it to the correct position.

The four content types in GC are “Assignment,” “Quiz Assignment,” “Question,” and “Material.” Each one of these has its own use cases for your course.

18.5.1 Assignment

Anything you want students to turn in for a grade should be created as an Assignment. The Assignment popup screen allows you to give the assignment a title and add a description and attach any relevant documents or links. If you click “Add” and upload your assignment sheet as a Word document, it will automatically be imported into your courses Google Drive. You can add several other content types this way, or create new Google Docs content by clicking “Create.” Google Classroom does have rubric functionality now. Check out this help page if you want to know more. Otherwise, you can assign a point value and due-date for the assignment just like in Blackboard. Be sure to put the assignment in the correct Topic if you use them. Finally, If you don’t want students to see the assignment right away, clicking the arrow next to “Assign” will reveal options for “Schedule” and “Draft. Students submit assignments as Google Docs (or Word documents). You’ll then provide feedback and a grade in Google Docs as well and return their document to them when you’re done with summative comments.

18.5.2 Quiz Assignment

GC quizzes are delivered through Google Forms. The process is pretty straightforward, and if you’ve ever created a regular Google Form, creating a quiz works exactly the same way.

18.5.3 Question

Questions are good replacement for discussion forums. You can create a question thread and allow students to respond in short answer form (and to reply to each other). It isn’t as robust as Blackboard’s discussion forums, but it’s also much easier to use on the student’s end. Questions aren’t gradable, so if you want to assign a point value to student responses you’ll have to keep track of it elsewhere.
18.5.4 Material

GC “Material” is basically everything else. Whereas Blackboard distinguishes among several different content types, most content can be added to Google Classroom as Material. If you need to add links to readings, PDFs, videos, recorded lectures, etc, just add them as Material and make sure to put them in the correct topic.

Google Classroom is a great option to consider if you hate Blackboard or if you’re already comfortable with Google Docs. We’ve created a very basic WRIT 101 Google Classroom course for you to explore. To add it as a student, go to classroom.google.com and use the code noyclsp to join the class.

To be added to the class as a teacher (to copy it or see the teacher-only features) just contact Andrew Davis.

18.6 Video Tools

There are a variety of tools to support synchronous video communication between you and your students and among your students themselves. Each platform has its own affordances and advantageous use cases.

18.6.1 Zoom

Helpful Links

- Zoom Technical Support Pages <https://support.zoom.us/hc/en-us>

All UM faculty, staff, and students have centrally managed Zoom accounts for video meetings. Please visit Zoom’s Getting Started page for more information about downloading and using Zoom.

When signing in to Zoom, select “Sign in with SSO” and enter the domain “olemiss.” You can also go directly to https://olemiss.zoom.us. You will be prompted to sign in with your MyOleMiss credentials.

All UM Zoom accounts have Pro licenses for unlimited meetings.

Zoom is a good choice for larger meetings, webinar-style presentations, or open “office hours” style meetings. Zoom also allows the host user to record the meeting to their computer. This is very useful if you’re using Zoom for lecture capture. Feel free to contact Andrew Davis if you want to discuss use cases.

Zoom integrates with Blackboard, allowing you to schedule and manage class meetings without leaving your Blackboard Course.

18.6.2 Google Hangouts Meet

Google Hangouts Meet is the Google Suite video conferencing solution. It integrates with go.olemiss.edu calendars and email. Like Zoom, a user can go directly to https://meet.google.com, sign in to a go.olemiss.edu account, and initiate a new video meeting. Also like Zoom, a user can generate an access link to send to anyone else who needs to join the meeting (including non-go.olemiss.edu users).

Google Hangouts Meet is an ideal solution for Google Calendar users because it’s already integrated. When you go to create a new event in your go.olemiss.edu calendar, you can click “Add Conferencing” to automatically pair a Hangouts Meet link with the event. When you add a student to the event, they’ll receive an invitation in their email and it will go on their Google calendar.

For more information about Google Hangouts Meet, visit the Google help pages.
18.6.3 FaceTime, Duo, WhatsApp, Facebook Messenger, etc

There are countless other video chat apps that your students may use. Try to be as flexible as possible with platform if it’s really important that you meet a student face-to-face. Video conferencing works best on a laptop with a good broadband connection. For some of our students, that’s not realistic for a variety of reasons. Sometimes, a good ole-fashioned phone call is the best way to resolve confusion and technical frustrations.

18.7 Best Practices

Adapted from UM Academic Outreach

18.7.1 For managing your students

Choose one form of communication with your students and stick to it. In focus groups, students said they preferred information to be posted in the announcements section of your Blackboard page, and then sent to them via Blackboard email to their UM email.

Communicate with your students early and frequently. Cultivating a sense that you are present with the students in a meaningful if non-literal sense is crucial to successful online teaching. Begin the online experience with some kind of very low stakes community-building exercise, deployed as early as possible, to help students feel like they’re part of a community rather than individuals accessing course materials in parallel, isolated from each other.

Use tools and approaches familiar to you and your students: Try to rely on tools and workflows that are familiar to you and your students, and roll out new tools only when absolutely necessary. If a closure is caused by a local crisis, it may be already taxing everyone’s mental and emotional energy; introducing a lot of new tools and approaches may leave even less energy and attention for learning.
Contact Andrew Davis if you have a student who is utilizing classroom accommodations so you can be sure to maintain those during periods of academic disruption.

Be sympathetic and flexible for students in distress, who lack the resources to fully access your class online, or who are unfamiliar with online learning.

Check in on students working behind or who are not logging into Blackboard during the academic disruption. They may be confused, sick, or distracted by caregiver responsibilities.

### 18.7.2 For managing your course

**Focus on learning outcomes** even if you need to adjust the specific activities that contribute to those outcomes. Keep students moving toward those outcomes. Avoid “busy work.”

**Prioritize course activities** and focus on delivering the ones with the most significant impact on learning outcomes. You will have to reconsider some of your expectations for students, including participation, attendance, communication, and deadlines. As you think through those changes, keep in mind the impact this situation may have on students’ ability to meet those expectations, including illness, lacking power or internet connections, or needing to care for family members. Be ready to handle requests for extensions or accommodations equitably.

**Rearrange course activities** if needed to delay those activities where face-to-face interaction is most crucial.

**Provide Regular Feedback:** Giving students detailed feedback on their writing and/or speaking is extra important when you can only communicate with students virtually. Do your best to return work promptly and maintain constant communication with students about their submitted work. You may want to reconsider your stance on responding to drafts or accepting revisions since your students won’t have the in-class support they might have come to expect.

### 18.8 Student Technology

Keep in mind, not all students may have appropriate technology or high-speed Internet at home. If you and your students will be meeting synchronously or sharing video files, check technical recommendations below. Though students may be able to engage if they do not fully meet the recommendations, they will have less difficulty if they can meet them. If a student reports they are having issues, refer them to IT for help. If they continue to have difficulties, you will need to work individually with students to determine what is plausible.

- **Browser:** Latest version of Microsoft Edge, Google Chrome or Mozilla Firefox (AVOID SAFARI when interfacing with Bb).
- **For operating system:** minimum of Windows 7 or Mac OS X v10.12 (“Sierra”). Computer should meet the minimum hardware requirement for its operating system (see website for Apple or Windows for info).
- **For reliable audio-visual sharing:** a consistent Internet upload speed of at least 2Mbps. You can check your connection on [https://speedtest.net](https://speedtest.net).
- **Processor:** 2.0 GHZ or better.
- **Memory:** 2GB or better.
- **External or built-in webcam/microphone/speakers/mouse.**

It’s a good idea to gauge student internet/bandwidth access in order to anticipate possible assignment difficulties down the road. This could be as simple as an email to your class asking students who have poor or inconsistent bandwidth access to contact you or as complex as a survey about specific technologies.

Try to be as flexible as possible with students. It’s a good idea to have low-tech alternatives in mind for your assignments that have high-tech requirements.

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### 18.8. Student Technology
18.9 Writing Centers

In the event of a public health closure of UM campuses, the University Writing Centers are prepared to continue meeting the needs of our students through our online services. While we may not be able to run our centers at full capacity due to possible staffing limitations, we will continue to offer access to our two types of online appointments.

18.9.1 Live Chat Appointments

Live chat appointments are ideal for getting immediate feedback and answers to questions. The student and writing consultant are able to type messages, share drafts of writing projects, and make changes in real time. This type of appointment requires a consistent internet connection for the length of the appointment. Live chat appointments are best when conducted with a personal computer or laptop rather than a mobile device.

18.9.2 Correspondence Appointments

Correspondence appointments are asynchronous and ideal for getting feedback and answers to questions over a longer period of time. Students provide their draft along with information/requirements for a writing assignment prior to the reserved appointment time. About an hour after the reservation time, the student will receive an email notification that feedback has been uploaded by the writing consultant. These appointments can be completed without a consistent internet connection. A student can upload their paper from any wi-fi connection and return to our scheduler at a later time to download their written feedback. If you or your students have any questions, please visit our website for more information and step by step instructions: https://rhetoric.olemiss.edu/writing-centers/online/

You can find the most current information on UM’s response to coronavirus at https://olemiss.edu/coronavirus.

Note: In the event of an institution wide closure, please do not require your students to use the WCs as we will likely be operating at a lower staffing capacity. You are welcome to offer extra credit or incentives, but please keep in mind that our online services may be in high demand across all campuses and departments.

18.10 Library

18.10.1 Library Building Hours

The library building is open for the time being, from 7am-5pm this week and 7am-7pm for the following weeks. This is subject to change, but you can go to the Library hours page for a full up-to-date schedule. All carrels are open, books can be checked out, library computers/printers/scanners are available, and StudioOne is open for filming and reservations.

The IDEALab, Starbucks, and group study rooms are currently closed.

18.10.2 Extended Due Dates

All material currently checked out will be due May 8th. To return items through the mail, contact the library at libadmin@olemiss.edu or 662-915-7091 for details.
18.10.3 Interlibrary Loan

We have suspended ILL of physical items, but continue ILL of articles and chapters to the extent that other libraries can supply them. Be prepared for some possible delays.

18.10.4 Scanning Course Materials/Reserves

The Libraries can digitize materials needed for your course; if you have materials on course reserve, or need your course texts available electronically, apply using the digitization request form.

For further information about copyright and fair use in times of crisis, you can read a detailed statement here.

18.10.5 Book Ordering

Book ordering is open until April 17, and we’re continuing to process book orders until then. If you’d like a physical book, we’ll honor the request, but you’ll have to come and pick it up as normal.

18.10.6 eBooks

eBooks are an option as well, and I’m happy to look for multi-user or unlimited-user ebooks for any course materials and get them in place by next week. We also have temporary unlimited access to many ebooks we currently own, so if you’d like to know the status of any ebook in our catalog, let Alex Watson know. Access to ebooks is available through OneSearch or the library catalog, and Alex Watson can get direct links for embedding purposes on request.

18.10.7 Videos, Tutorials, and Virtual Presentations

Library presentations are being made available virtually through Zoom, though they will need notice to get an expended/enhanced Zoom account set up in preparation. They also have the ability to make non-interactive tutorials and presentations on request. You can search existing library videos on the library website.

18.10.8 LibGuides for Courses

If you’d like a special library page with resources for your class, we are in a position to make those for you. Contact me about it with your course information and any specific databases, books, or resources you’d like added to it. The resulting page will have a URL that is easily shared or dropped into Blackboard. Here’s the list list of existing guides

18.10.9 Library Chat

The library will be running its standard chat reference service Monday-Friday 11:00-3:00 CST for the time being. Alex Watson will also be personally manning a special chat reference for class-specific and subject-specific questions. If you’d like to make sure he is available to chat with a student or students, feel free to make an appointment via email. Here is the direct chat link.
19.1 SPCH 102

SPCH 102 is a skills-building course and allows students repeated opportunities to work through the speech process. The assignment-based design engages Bloom's Taxonomy from comprehension to creation a minimum of five times. Reading, discussion, and quizzes occur throughout the course to enhance memory and understanding of core concepts. Peer coaching and/or review, as well as post-presentation journaling enhance analysis and evaluation.

19.2 SPCH 105

19.3 SPCH 210

19.4 Upper Division Courses
20.1 WRIT 100/101 Assignment Library

Writing 100 and 101 follow the same outcomes and use common assignments. Teachers have three different curriculum options, and some may choose to combine the options. The curriculum choices are a textbook, The New York Times, and NPR. Select the course flavor below.

20.1.1 WRIT 100/101 Standard Curriculum

Contents

- Common Reading Text Project
- Analysis
- Argument
- Multimodal
- Reflection Blog

Writing 100/101 is designed as an introductory course to academic writing featuring genres commonly used in other academic situations such as analysis, argument, and reflection. For information on class size and conferencing requirements, please see the WRIT 100/101 Course Page. Students choose to take either Writing 100 or Writing 101 and then move into Writing 102 or Liberal Arts 102 after successful completion of either course; they are not placed into either course by test score or writing sample.

Common Reading Text Project

The first-semester, first-year writing courses—WRIT 100 and WRIT 101—use the Common Reading Text as the basis for the first major writing project. This project emphasizes the critical reading, critical thinking, analysis, research, and synthesis skills that are vital to college writing. In this assignment, students are given a prompt pertaining to the Common Reading Text and asked to compose an essay that integrates the Common Reading Text with outside sources and the student’s own ideas. First-year writing courses use the Common Reading Text as a basis for student reading and writing rather than as a literary study.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts
Analysis

In analysis, students examine an issue or an artifact’s component parts to understand how it makes meaning. The analysis project is usually the hardest project for students because they don’t have much experience with it and have difficulty moving past summary. Analysis is roughly a three-week unit.

Areas to highlight: Many students are unaccustomed to examining individual parts of an issue or an artifact and may need guidance in breaking down the whole. Often, students struggle with identifying an analytic thesis that answers the questions how, why, and/or so what. Once students have a draft in place, the most common problems are organization and focus. It is not uncommon for a student to try to cover many different ideas. These writers need help organizing their thoughts and focusing their essays. Students sometimes struggle with providing enough specific evidence to support their analyses. These writers may need to be alerted to areas that would benefit from additional evidence.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts

Argument

In argument, students make a claim and support that claim with evidence. While instructors may assign for this project different types of argument, the assignment should require background information on the topic as context for the argument, a clearly-expressed main claim, evidence, integration of outside sources, and refutation of counter-arguments. Argument is roughly a three-week unit.

Areas to highlight: Students often need help narrowing a topic to a specific, debatable claim. Some students struggle to provide enough specific evidence to support their claims and need help brainstorming places to find evidence. Students often need help integrating quoted material and paraphrases into their texts as well as documenting their sources. Students may also need help considering opposing viewpoints or counterarguments and refutation.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts
Multimodal

In the multimodal assignment, students re-work or re-think an earlier project in a different mode or medium. Multimodal is roughly a two-week project.

Areas to highlight: Students often don’t recognize that a change in mode or medium requires a change in technique, so students need help in understanding how electronic, visual, or spoken text is different from print text and, thus, how to think about audience. Students may also need help with unfamiliar technology.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts

Reflection Blog

The reflection to blog is a personalized space for recording, organizing, and reflecting on a student’s learning. This semester-long project incorporates daily, weekly, and unit reflections, culminating in a final reflective post.

Areas to highlight: Students are generally unfamiliar with self-reflection and metacognition and need many opportunities throughout the semester to practice. Many will need help with being more specific about their learning. Students may have difficulty demonstrating their progress, or lack thereof, through examples, often resorting to more telling than showing. Students may also struggle to understand how tagging can be a mechanism to represent the larger structures of their learning.

20.1.2 WRIT 100/101 NYT Curriculum

See Also

- Required Text: A semester-long subscription to The New York Times
- Optional Text (can be required by instructor): The Writer’s Practice
- Additional Resources

Contents

- Common Reading Text Project
- Analysis
- Argument
- Multimodal
- Reflection Blog

Welcome to the Writing 100/101 New York Times assignment library. Assignment sheets, rubrics, and student samples are available under each project content area.
Common Reading Text Project

The first-semester, first-year writing courses—WRIT 100 and WRIT 101—use the Common Reading Text as the basis for the first major writing project. This project emphasizes the critical reading, critical thinking, analysis, research, and synthesis skills that are vital to college writing. In this assignment, students are given a prompt pertaining to the Common Reading Text and asked to compose an essay that integrates the Common Reading Text with outside sources and the student’s own ideas. First-year writing courses use the Common Reading Text as a basis for student reading and writing rather than as a literary study.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts

Analysis

In an analysis, a writer closely examines an issue or an artifact, systematically breaking down and considering the components, as well as the context in which it was constructed, to posit an interpretation or evaluation. This assignment has several flavors based on *The New York Times*.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts

Argument

In argument, students make a claim and support that claim with evidence. While instructors may assign for this project different types of argument, the assignment should require background information on the topic as context for the argument, a clearly-expressed main claim, evidence, integration of outside sources, and refutation of counter-arguments. Argument is roughly a three-week unit.

Areas to highlight: Students often need help narrowing a topic to a specific, debatable claim. Some students struggle to provide enough specific evidence to support their claims and need help brainstorming places to find evidence. Students often need help integrating quoted material and paraphrases into their texts as well as documenting their sources. Students may also need help considering opposing viewpoints or counterarguments and refutation.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts
Multimodal

In a multimodal project, a writer recomposes an earlier project in a different mode. This assignment has several flavors based on *The New York Times*.

See Also

- Daily Reflection Prompts
- Timed Writing Prompts

Reflection Blog

The reflection to blog is a personalized space for recording, organizing, and reflecting on a student’s learning. This semester-long project incorporates daily, weekly, and unit reflections, culminating in a final reflective post.

Areas to highlight: Students are generally unfamiliar with self-reflection and metacognition and need many opportunities throughout the semester to practice. Many will need help with being more specific about their learning. Students may have difficulty demonstrating their progress, or lack thereof, through examples, often resorting to more telling than showing. Students may also struggle to understand how tagging can be a mechanism to represent the larger structures of their learning.

20.1.3 WRIT 100/101 NPR Curriculum

Welcome to the Writing 100/101 NPR assignment library. Assignment sheets, rubrics, and student samples are available under each project content area.

20.2 WRIT 102 Assignment Library

See Also

- WRIT 102 Teaching Guide
- WRIT 102 Sample Syllabus

Contents

- Rubrics
- Analysis
- Synthesis
- In-Class Writing
- Research Paper
- Multimodal Project
- Reflection Blog
- Critical Thinking
Welcome to the Writing 102 Assignment Library. This library is organized by major unit. Where applicable, each assignment’s page is subdivided by course theme.

WRIT 102 (First-Year Writing II) is a theme-based, first-year writing course designed to build on writing skills learned in either WRIT 100 or WRIT 101 and develop critical thinking and research skills appropriate for use in academic writing. The course pays special attention to developing argumentative skills, analyzing texts, and synthesizing information into thoughtful, coherent essays and projects. Students enrolled in WRIT 102 will produce papers that are longer and more in-depth than in WRIT 100/101. The course culminates in a final portfolio of the student’s work.

Course Objectives

The objectives of this course are

- to develop basic writing skills learned in WRIT 100/101, including the understanding that writing is a process that develops over time
- to write for specific purposes and for specific audiences,
- to respond critically to different points of view, allowing the student to create effective and sustainable arguments,
- to become skilled at locating primary and secondary research from a variety of sources and at evaluating their reliability, and
- to become effective researchers and writers of research papers as a member of an active writing, reading, and researching community.

20.2.1 Rubrics

WRIT 102 uses a general rubric for all major assignments. There is a long version and a short version.

- Long Rubric
- Short Rubric

20.2.2 Analysis

Paper #1 is an analysis of a single text. This can be a response paper to an author’s argument or a profile or analysis of a person, place, or thing. It should be 3-4 pages with at least a single entry on the Works Cited page and is worth 10% of the student’s final grade.

Areas to highlight: This assignment will help students learn to look closely at a text (academic or otherwise) and begin the fundamentals of quoting and citation. Because some students may have had a disruption in time between a WRIT 100/101/equivalent course and a WRIT 102 course (even if it is only winter break), it is recommended that instructors go over thesis statements and paragraph construction that students should have learned in WRIT 100/101. Students may also need help in understanding the difference between summary and analysis.
20.2.3 Synthesis

From the Online Writing Lab at Purdue, “Synthesize means that you combine information in a way that could coherently and effectively present your ideas or opinions. In some assignments, you will be required to synthesize sources or ideas. This means that you will combine the sources and ideas and organize them in a way that is appropriate and approachable to your readers.”

After much discussion and analysis of the way instructors develop and execute the synthesis paper assignment, the WRIT 102 curriculum committee offers two different tracks for the instructor, although each informs the other: one focuses on research and the other focuses on composition.

In either track, the committee agrees that the synthesis essay should have the following outcomes:

The student will:

- Write a 4-6 page essay with at least two, but no more than three, sources cited in a given citation style
- Create and support a thesis using these sources
- Select and evaluate high-quality, contextually relevant sources with an identifiable thesis, either stated or implied
- Engage critically with sources by analyzing and evaluating source contexts and positions
- Move beyond simple compare and contrast in blending (or integrating) sources
- Address underlying assumptions and common themes within the sources
- Become more comfortable with citation and good quoting/paraphrasing in preparation for the research essay

20.2.4 In-Class Writing

The in-class essay is a timed writing exercise where students may do similar work as in papers 1 and 2 in that students might be asked to respond to a particular text or argument or evaluate a text’s argument. This may be related to paper #3, the research paper. The in-class essay is worth 5% of the student’s final grade.

Areas to highlight: Timed writing can be intimidating to many students. Going over strategies to alleviate stress will be useful for this assignment and any future essay exam. Because the writing is so short, students may believe the writing process does not apply but instructors should model how to use brainstorming/outlining, drafting, and revision in this context, with special attention to time management. Students who do not do well in this assignment often do not prepare well for the in-class essay (by not bringing a required essay or optional notes) or do not read the prompt carefully. These areas should be addressed; Instructors may also opt for a practice timed essay in class.

20.2.5 Research Paper

Paper #3 is the research paper where students will come up with their research question in the context of the class theme. This paper should be 7-9 pages and use at least seven credible sources. This assignment is worth 20% of the student’s final grade.

Areas to highlight: This is the most intimidating assignment for students. Many of them may have never written this length of paper. Some may have only written an “informational” research paper and not an argumentative one. Since the class spends nearly a month of class periods on this assignment, the sequence of homework assignments, in-class work, and other elements of the process are important to a student’s success. Several class periods should be spent on developing a research question alone. This special care and attention will make the process much more manageable. Emphasize their many avenues of support – the instructor, their peers, the consultants in the Writing Center, and the reference librarians.
20.2.6 Multimodal Project

The multimodal assignment revises the research paper into another mode. This assignment is worth 15% of the student’s final grade.

Areas to highlight: This assignment is perhaps the most individualized by theme; however, problems with technology will be the biggest issue. Instructors should take advantage of Andrew Davis (Lamar Hall Ste. B, Rm 22) to learn how to teach the technology to students. Instructors should keep in mind that this assignment can be as low or high tech as wanted.

In general, since this assignment is most often paired with the research papers, students may be tired of their subject or be reluctant to cut their papers. Further, failures in the paper version may translate to problems with the multimodal project. Try to return the research paper back as quickly as possible to alleviate this issue and try not to double-penalize them.

20.2.7 Reflection Blog

The reflection is a personalized space for recording, organizing, and reflecting on a student’s learning. This semester-long project incorporates daily, weekly, and unit reflections, culminating in a final reflective post (called an epilogue).

Areas to highlight: Many students will have practiced self-reflection and metacognition in WRIT 100/101, and WRIT 102 should build from this foundation. However, students who placed out of WRIT 100/101 may not have had much practice at all. In general, many will need help with being more specific about their learning. Students may have difficulty demonstrating their progress, or lack thereof, through examples, often resorting to more telling than showing. Students may also struggle to understand how tagging can be a mechanism to represent the larger structures of their learning. In WRIT 102, it is also a challenge to make this assignment fresh and engaging rather than rote and reflexive.

20.2.8 Critical Thinking

This folder contains critical thinking exercises, assignments, and class activities as well as research that can be used with any major unit.

20.3 WRIT 250 Assignment Library

See Also

- WRIT 250 Teaching Guide
- WRIT 250 Sample Syllabus
- WRIT 250 Sample Calendars
- Additional Resources
Writing 250 is an advanced composition course designed to help students further develop the analysis, synthesis, argument, and research skills built in first-year writing in addition to introducing them to primary research. The course follows a Writing in the Disciplines approach, requiring students to choose topics within their fields to research and to write about to help prepare them for their later coursework in core classes. Writing 250 is offered both face-to-face and online.

20.3.1 Exploratory Essay

The Exploratory Essay is designed to introduce students to writing in the disciplines and to finding/using Library resources related to their major. This narrative essay requires students to find and compare academic and non-academic sources on the same topic. There are three variations of the assignment that instructors can choose from. The final product takes the form of a process narrative in which students trace their steps in finding and comparing sources. Usually, the exploratory essay ends up generating a topic idea that students will want to pursue for the subsequent assignments.

Areas to highlight: Students often struggle with understanding the difference between academic journals themselves and the articles within them. This can be particularly difficult in online sections of the class. It is also important to walk students through Library database searches (or request a librarian demonstration), as students sometimes assume that any source that comes from a library search is peer-reviewed. Also, sometimes students make this first assignment more complicated than it needs to be: it’s ultimately a process narrative, and instructors should emphasize that it’s a relatively low-stakes entry-point into researched writing in the disciplines.

20.3.2 Annotated Bibliography

The second major assignment is an annotated bibliography based on secondary research for the research project students have identified. Students will articulate a topic and rationale in a topic proposal ePortfolio/Research Toolbox assignment around the same time as they are working on the annotated bibliography. For the annotated bibliography, students select 8 to 10 academic or professional research sources and write summaries and evaluations of each source. Students also write an introduction to the bibliography, in which they identify trends or concepts that connect the sources to one another.

Areas to highlight: Students often struggle with selecting good sources, even though they have already had experience with the process with the exploratory essay. Some of the same issues are prevalent, including the use of popular/non-academic sources, as well as sources published in academic journals that aren’t necessarily appropriate for a literature review (opinion pieces, book reviews, etc). Students also struggle with meaningful, detailed summary and specific evaluation of the sources, and sometimes tend to review the sources in very broad terms.
20.3.3 Literature Review

The literature review is a synthesis of secondary research on a student’s topic. Students choose at least five of their secondary sources from the annotated bibliography to include in a literature review that describes the “state of research” in their major on their chosen topic. Emphasis is placed on identifying the gap in existing research, into which the student’s proposed research project will eventually fit.

Areas to highlight: Students struggle with synthesis of sources and identifying gaps in research. Also, sometimes students have trouble seeing “the big picture” of research, and instead more through their sources in isolation. It’s important to emphasize the balance between direct quotation, paraphrase, and original synthesis, as sometimes students rely too heavily on direct quotation.

20.3.4 Prospectus

The Prospectus is the culmination of the research project students have worked on for the entire semester. The prospectus serves as a formal proposal for an original primary research project in the student’s major, based on the research question identified earlier in the semester. In the prospectus, the students combine a condensation of the literature review with a discussion of the results of their small-scale primary research project (mini-pilot or in-class survey), and outline an original study that they have designed to answer their research question.

Areas to highlight: It helps to describe the prospectus as a sales pitch. Students should think of it as an opportunity to “sell” their proposed research project to a group of skeptical colleagues. Ultimately, they have to prove that they have credibility as researchers in their field and that their project is valid enough to stand on its own. The effectiveness of this approach depends largely on how well students can show how their original student fits into the discourse community established in their review of literature.

20.3.5 Multimodal

Students work on the multimodal presentation concurrently with the prospectus. The presentation is the student’s opportunity to “sell” the research project proposed in the prospectus. Students are required to use different modes of expression in assembling the presentation, including video, audio, and handouts. In a face-to-face class, presentations usually take place during the last week of the semester. In an online class, students create recorded versions of their presentation and share on a discussion board.

Areas to Highlight: Students often don’t recognize that a change in mode or medium requires a change in technique, so students need help in understanding how electronic, visual, or spoken text is different from print text and, thus, how to think about audience. Students may also need help with unfamiliar technology. Students also struggle with making their presentation persuasive (selling their proposed research) instead of informative (reviewing existing research).

20.3.6 Research Toolbox

This project is undergoing some curricular revision. The files below are in a state of transition.
CHAPTER TWENTYONE

DRW POLICIES AND PROCEDURES
On an annual basis and in consultation with IT, up-to-date training and training documentation will be developed and provided to all faculty and staff who have access to physical and/or electronic versions of sensitive information at the DWR fall orientation session, which takes place in August each year. If a new employee’s hire date begins after the orientation session, training will be provided within one month of their start date to ensure they comply with the university’s information security policies. Upon completing security awareness training, DWR faculty and staff will be required to submit confirmation of training completion to the Administrative Coordinator. These training confirmations will be retained in DWR personnel files which are maintained in the department chair’s office. In addition to in-house training, all employees will be encouraged to attend IT sponsored training throughout the year; which can be found at https://ittraining.olemiss.edu/. We have added the following section about Annual Security Awareness training to the department’s IT Security Policy:

Any member of the department who has access to confidential student or employee information in digital or physical formats is required by the University to complete security awareness training annually.

Additionally, all faculty and staff should routinely complete training and attend workshops hosted by the department and IT.

UM Information Security Resources

- IT Training Workshops
- UM Security Awareness Policy
- UM Information Confidentiality/Security Policy
22.1 Antivirus and Firewall

Important Links

- UM Antivirus Protection Policy
- Windows Instructions
- Macintosh Instructions
- Installing on Non-University Computers

All employees within the department are required to install Anti-Virus software on their computer and maintain an active firewall. Please see the IT Antivirus Instructions page and follow tutorials for downloading and installing antivirus software. Employees can seek assistance from the IT Helpdesk or the designated local contact for departmental virus protection. Additionally, all employees should be aware of the following requirements/ responsibilities:

- Update virus protection software daily, and configure computer systems to perform frequent auto-scans for viruses (daily recommended).
- Exercise extreme caution when opening attachments. Never open an attachment unless it is expected even if it is from a trusted user.
- Report all virus incidents to the IT Helpdesk. Provide the following information if known: virus name or type, extent of infection (single PC, Server, Network, etc.), source of virus, and potential recipients of infected material.
- Perform regular backups of data on individual computer systems (daily recommended).
- If IT responds to a virus incident and finds that the infected computer system is not running virus protection software, then the individual must agree to purchase, install and properly use the software to prevent future incidents.

Designate a local contact for departmental virus protection. The contact will assist in installation of software, education of the user community, and incident response.

22.2 Screen Locks and Session Timeouts

A password protected session/screensaver lock should be used on all departmental computers to prevent viewing/access of data after a certain period. Session lock is required after 15 minutes of inactivity.

Video Tutorials

- How to Lock your Mac with a Shortcut
- Automatically Lock Windows 10 Screen
22.3 Automatic Security Updates

Important Links

- Manage Updates in Windows 10
- How to manage system updates on MacOS

Desktop computers and personal devices should be configured to apply application updates and operating system (OS) patches daily. Patches should be applied to servers on a regular basis as frequently as is feasible.

22.4 Monitoring of Sensitive Servers and Devices

All UM owned computers or servers, which are used to store, process, or transmit sensitive UM data locally, must be entered into the UM System Registry. The associated department must provide an active contact for each machine and ensure that registered information is kept current.

The department is responsible for actively testing and monitoring its security practices and periodically evaluating and adjusting its information security program based on the results of testing and monitoring. In addition, all servers and storage devices that contain sensitive information must be registered so they can be periodically scanned for vulnerabilities. To register a server or workstation, login to myOleMiss and select UM System Registry under “Technology”.

22.5 Mobile Device Encryption

Mobile devices that will be used to store sensitive data locally must be approved by the IT Security Coordinator prior to use, and have disk-level encryption enabled. If disk-level encryption is not a viable option, the individual sensitive files may be encrypted with AES-256 encryption or equivalent instead.

Additionally, it is recommended that all UM owned mobile devices have disk-level encryption enabled by way of the operating system. Devices should also have a PIN or Password screen-lock configured.

22.6 Cloud Storage

Important Links

- UM Enterprise Cloud Platforms
- Cloud Platform Security Chart

As part of our responsibility to safeguard confidential information, all faculty, staff, and student workers will use only cloud storage approved by the University of Mississippi when conducting professional activities.

At present, only three cloud storage options are approved and supported by UM:

1. Box (@olemiss.edu accounts)
2. Microsoft OneDrive for Business (@olemiss.edu accounts)
3. Google Drive (@go.olemiss.edu accounts)
Danger: Mac Users: iCloud Drive should be disabled in the Apple ID section of System Preferences. If not, MacOS will automatically store information from Desktop, Documents, and maybe other folders directly on their cloud storage service. This is especially concerning for any devices that access/store sensitive or confidential information. Once disabled, information stored in the service may need to be retrieved and will definitely need to be deleted by logging in to https://www.icloud.com/iclouddrive/ with the configured AppleID.

Windows Users: If you sign in to a Windows device with a personal Microsoft account, make sure to *disable* backups of work-related folders to your personal OneDrive Account. Instead, *add* your @olemiss.edu Microsoft Account to Windows and enable backups to your OneDrive for Business (@olemiss.edu) account.

### 22.7 Annual Policy Acknowledgement

All current DWR employees must digitally acknowledge the Information Security Policy annually by August 31. New employees should acknowledge the policy upon beginning work for the DWR.
CHAPTER
TWENTYTHREE

DWR REPORTS AND INTERNAL RESEARCH