



COLLEGE OF ARTS AND LETTERS

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Course Revision Report: ENGL 664 Teaching College Composition
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Introduction:

This report includes a description of the changes made in course content, new (and revised) assignments, a list of added readings, a description of resources added, and an updated syllabus. While I have changed the entire class, I intend to focus mainly on the first five weeks in my explanation since it is the most overhauled. I still have some work to do before my class starts this spring, but I am incredibly proud of the revisions I have made to my class, and I hope you will be too.

Changes Made in Course Content:

Prior to class, I will ask students to read Asao Inoue's brief rationale for grading contracts as antiracist teaching pedagogy and a brief chapter (4 pp.) chapter from *Bad Ideas about Writing* titled "America is Facing a Literary Crisis" written by Jacob Babb. During the first class period, we will discuss grading contracts and the pedagogies that inform them, reflect on our own schooling and backgrounds, which will prep them for their linguistic memoirs (this assignment is outlined in April Baker Bell's *Linguistic Justice*), and introduce them to how this course will aim to include contributions often neglected in field narratives by amplifying the voices and experiences of students and educators of a diverse past. This will be my first time using labor-based grading contracts in this class. In line with antiracist pedagogical scholarship, I am hopeful that labor-based grading contracts will help to ensure that students' work is assessed not by the extent to which it conforms to a White Mainstream English but rather by the labor they put into developing and revising their writing. For homework, they will read David Gold's "Beyond Ideology in Rhetoric and Composition" from *Rhetoric at the Margins: Revising the History of Writing Instruction in American Colleges, 1873-1947* to Week 1 and Keith Gilyard's "African American Contributions to Composition Studies" alongside the oft-assigned introduction from the field's longtime go-to taxonomy written by James Berlin.

In week 2, I will introduce the concept of microhistories (David Gold) to transform the opening week of my class from a re-telling of field history as a timeline of obstacles, accolades, and reforms of white men in elite, predominantly white writing programs as detailed in most textbooks to a class that will explore a more inclusive and diverse history. For homework in Week 2, students will choose one microhistory from a short list of microhistories that chronicle the programs and pedagogies from often neglected and traditionally marginalized institutions, such as HBCUs, women's colleges, and rural institutions. They will work together in small groups to teach the class about the microhistory they have chosen. This also shifts the power dynamic of the class to de-center me, the teacher, as the sole "knower" and brings us together to discover the stories (not story) of the field together.

Now that we have challenged the typically-shared history of the field and increased students' awareness (and hopefully appreciation) of the roles of people of color, women, and other marginalized groups in shaping our field as well as awareness of their omission from dominant field narratives, in week 3, I will introduce the concepts of counterstory (Aja Martinez) to facilitate the connection that, if the students in our field are typically only taught the histories and pedagogies from elite scholars from elite institutions, how does that translate into the pedagogies we enact in our classrooms? And, who do those pedagogies serve and who do they not serve? I am hopeful that opening the course as I have detailed above will prepare my students and I to work together throughout the semester to complicate, challenge, and change the master narratives of rhetoric and composition history and the ideological assumptions that underlie them, specifically in regards to systemic racism, sexism, homophobia, and ableism.

Thus, in week 4, we will move from recognition of the myth of linguistic homogeneity (a term coined by Paul Kei Matsuda) into action: what can we, as teachers, do to make our classrooms equitable, inclusive, and accessible? This week, we will read April Baker Bell's book, *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy* and students will write their linguistic memoirs, an assignment she outlines that asks them to consider the intersection of language and society with the facets of identity: racial groups, socioeconomic class, gender, sexual orientation, ability, culture, etc.

In the weeks that follow, we will continue to do as I have done, spending a week each on supporting multilingual writers (week 6), feminist pedagogies (week 7), Queer theory (week 10), critical pedagogies (week 8), antiracist pedagogies (week 9), and dis/ability/ accessibility (week 11). During week 9 when we discuss antiracist pedagogies, we will read Asao Inoue's *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*, "How Respectability Politics Stifle Black Self Expression" by Shannon Rodgers, and watch Ibram Kendi's "The difference between being 'not racist' and antiracist." In class, we will review the College Composition and COmmunication's statement Students Right to Their Own Language (1974) and the more recent DEMAND for Black Linguistic Justice (2020), which argues that teachers should not prioritize one linguistic norm in their teaching and assessment. Then, students will be asked to find, analyze, and revise a rubric toward an antiracist approach.

Then, when we move into the final third of the class in which students practice things like grading and lesson planning, begin developing teaching materials for a first-year composition class, and work towards their statement of teaching philosophy, we will apply the lessons of the preceding units.

Assignments Revised/ Added

We Are ALL Writers **Linguistic Memoir Assignment Overview**

“The world is wrong. You can’t put the past behind you. It’s buried in you; it’s turned your flesh into its own cupboard. Not everything is useful but it all comes from the world to be stored in you.”

-- Claudia Rankine

Who are you as a writer and, more importantly, why? How have your habits, perceptions, values, and language use been shaped by your experiences, race, education, culture, family, community, access, and other factors? What are beliefs you have about language and where do you believe they stem from? How is language used in your family or your community? What privileges, obstacles, or judgements have you faced because of your language, access, or other circumstances? How do these habits, perceptions, values, and language use change in different spaces and how have they changed or evolved over time? This first assignment is based on the assignment discussed in April Baker-Bell’s Linguistic Justice, and it will provide you with the opportunity to consider these questions (and more) as you write an essay responding to the unit’s culminating guiding question: **How have I become the writer (or reader or student if you prefer) I am today?**

Traditionally, narrative essays do three things:

- 1) Tell a story.
- 2) Observe details closely.
- 3) Make a point.

However, I encourage you to engage in the storytelling practices that you feel will best reflect your lived experience.

Your final draft should be no fewer than 700 words and no more than 1000 words (3-4 pages), and the document should be formatted according to MLA style, including the heading and page numbers, header, and line spacing. Though they are not required, should you choose to use outside sources in your Unit 1 essay, you should introduce them in your text, but need not provide a Works Cited page. Please include the final word count in your heading next to the assignment title..

Create a folder in your class Google Folder and title it “Last Name: We Are All Writers.” Save each draft of your paper (peer review draft, polished draft, and if you do another draft, final draft) individually in the folder (ex. “Last Name: Peer Review Draft.”). You can do this easiest by going to “File” then “Make a Copy.” This will help you keep up with your portfolio. Rest assured, we will talk through this more in class.

Assignment Highlights:

- Address the question: How have I become the writer (or reader or student) I am today?
- 700-1000 words, MLA formatting with final word count next to the assignment title.
- Organization, style, and tone is up to the writer.

Deadlines:

Early Draft Due:

Peer Review Draft Due:

Polished Draft Due:

Final Draft Due by no later than

Pedagogy: Statement of Teaching Philosophy

Once you have completed most of the theoretical readings for the course, you will write a two-page statement of teaching philosophy using MLA formatting. Statement of Teaching Philosophies are often submitted as part of annual reviews at universities, as part of promotion documentation and award consideration, and, perhaps most importantly, in job applications. Thus, the audience for these documents can be considered to be bright people who have experience and expertise in education though they may not be as familiar with rhetoric, composition, and writing studies. Example statements and resources can be found in our class folder.

Though it can be easy for these to ramble, push yourself to have a thesis (explicit or implicit) that makes a claim about your teaching as a whole, what composition is or could be, or what your classroom aims to do and for whom. Remember to back up your pedagogical statements with praxis.

As you draft your statement, consider the philosophies and pedagogies that have inspired you (and those that have not). Think about what you want your classroom to be and how you plan to approach your students. Illustrate how you intend to support and empower diverse writers with diverse needs. Combine these insights with the theories and movements you expect will play a part in your class and specific experiences, lessons, and insights from the classroom (even if they haven't happened yet) to write your statement.

Include a list of works referenced and/or works cited in MLA format (not included in page count). You may opt to pull directly from sources using paraphrase or citation or you may choose instead to talk about ideas ascertained from the readings and class discussion, but not cite them (i.e., talk about expressivism, but not cite bell hooks or Peter Elbow). If you choose not to directly cite, include a list of works referenced that includes the texts that inspired your stances. I would aim for pulling directly or indirectly from at least four scholarly rhetoric and composition sources, though you need not have read all of them in this class.

Please upload your draft for instructor comments into your Google Folder as a stand-alone paper (i.e., not part of your Writer's Notebook) and make sure I have editing access through my kmurraycostelloodu@gmail.com account¹. I will provide you screencast feedback on your draft. Your final revised draft should be placed in your final ePortfolio.

Commentary Draft Deadline:

Final Draft Deadline:

The assignment in short:

- two-page statement of teaching philosophy following MLA formatting guidelines
- pull directly or indirectly from at least four scholarly rhetoric and composition sources and back up your pedagogical statements with praxis
- include a list of works referenced and/or works cited in MLA format

Culminating Final Presentation

In class during the final class period (and/or during the scheduled final exam time, if needed), you will show us your ePortfolio and discuss with your classmates and I the trajectory of your

¹ Please remember this email address is used for Google Drive, not correspondence. All ODU correspondence should go through my kcstell@odu.edu email address.

ENGL 110 course. Though you will be expected to describe your pedagogical and rhetorical choices rooting them in the ODU writing program requirements and theoretical movements of the field, please also explain to us how, where, and why your class is inclusive, diverse, and antiracist. This will enable us all to learn from each other.

Time and Organization:

Your presentation should be 8-10 minutes. How you divide your time among the various components and whether or not you use technology to complement your presentation through sharing your screen is completely up to you. However, please note that we will be moving through these presentations quickly so, if you do plan to use tech, have it ready before class and be sure that you know how to share your screen prior to the time of your presentation.

Style and Audience:

Your audience consists of your classmates and I-- colleagues. I would encourage you to consider the expectation of style as "business casual." Your speech and tone can be informal, but you should also be aware that you are presenting yourself in a professional environment.

ProTips:

- Practice your presentation and consider in advance how you plan to divide your time.
- Do not read your presentation word for word.

A List Of Added Readings and Videos:

Baker-Bell, April. (2017). "I Can Switch My Language, But I Can't Switch My Skin": What Teachers Must Understand About Linguistic Racism. *The Guide for White Women Who Teach Black Boys*, Eds., Eddie Moore, Ali Michael, Marguerite Penick-Parks. Corwin.

Baker-Bell, April. *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy*. Milton: Taylor & Francis Group, 2020.

Cedillo, Christina. "Making Room for the 'Multiverse': Building Classrooms with Access for All in Mind."
https://odumedia.mediaspace.kaltura.com/media/ODU%27s+Spring+Conference+on+the+Teaching+of+Writing/1_krif23p4?st=406&ed=2316

Flores, Nelson and Jonathan Rosa. (2015). Undoing Appropriateness: Raciolinguistic Ideologies and Language Diversity in Education. *Harvard Educational Review*, Vol. 85 No. 2, Summer 2015.

Gilyard, Keith. "African American Contributions to Composition Studies." *College Composition and Communication*, vol. 50, no. 4, 1999, pp. 626–644. JSTOR, www.jstor.org/stable/358484.

Gold, David. *Rhetoric at the Margins: Revising the History of Writing Instruction in American Colleges, 1873-1947*. SIU Carbondale Press. 2014.

Gonzales Howell, Nicole, Kate Navickas, Rachael Shapiro, Shawna Shapiro, and Missy Watson. "Embracing the Perpetual 'But' in Raciolinguistic Justice Work: When Idealism Meets Practice." *Composition Forum*.
<https://compositionforum.com/issue/44/embracing.php>

Inoue, Asao B. "Why Writing Teachers Should Know About Race and Racism?" YouTube.
<https://youtu.be/2WYodByXcSg>

Inoue, Asao B. *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*. The WAC Clearinghouse; Parlor Press, 2015.
<https://doi.org/10.37514/PER-B.2015.0698>.

Kendi, Ibram X. "The difference between being 'not racist' and antiracist." TED: ideas worth spreading. May 2020.

Martinez, Aja. "A Plea for Critical Race Theory Counterstory: Stock Story versus Counterstory Dialogues Concerning Alejandra's 'Fit' in the Academy." *Composition Studies*, Fall 2014, 42(2). 65-85.

Young, Vershawn Ashanti. "Should Writers Use They Own English?." Iowa Journal of Cultural Studies 12.1 (2010): 110-117.

A Description Of Readings/Resources Added:

Though I have included a few videos that I expect students will find informative and engaging, most of the sources I have added are scholarly sources from BIPOC scholars in the field. While the bulk of sources I have added in this round of revision are aimed at linguistic justice, as I continue revising my syllabus, I also intend to bring in the work and perspectives of our BIPOC colleagues on issues and topics that do not directly pertain to race with the understanding that representation is important everywhere in all of our teaching materials not just those explicitly discussing issues of race.

An Updated Syllabus:

* I have highlighted material that has been substantially revised.

ENGL 664: Teaching Composition

Syllabus/Fall 2021

CRNs below

Contact Information:

Instructor: Dr. Kristi Costello
Website: <https://sites.wp.odu.edu/costello/>
Office: Batten 5047

Correspondence Email: kcostell@odu.edu
Email for Submitting Work/File Sharing:
kmurraycostelloodu@gmail.com

Office Hours: Over Zoom 10-10:50 on Tuesdays and Fridays, by appointment, and after class.

Class Meeting Day/Time:

Thursdays 4:20-7 p.m.

Course Description

Welcome to ENGL 664. The ODU Course Catalog describes this 3-credit course as “An intensive examination of alternative approaches to teaching first-year and advanced composition at the college level, with special attention to current schools of composition theory and research.” More specifically, this course is an overview of how the teaching of academic writing has been theorized and practiced since the late 1800s and an exploration of how theory and history inform current praxis. Together, we will interrogate field histories and investigate the contradictions, gaps, and oversights of frequently anthologized scholarship as we develop our own pedagogies and learn those endorsed by ODU’s General Education program. In short, beyond preparing you to teach first-year composition at ODU and elsewhere, I hope to provide what I wish my graduate education had afforded me: an understanding of the field with minimal dominant narrative distortion and a keener awareness and appreciation of the roles of people of color, women, the LGBTQIA+ community, dis/ability, and other marginalized groups in shaping it.

In addition to discovering field histories and theoretical approaches to teaching first year composition, this course will also offer:

- hands-on experience designing linguistic justice-centered, inclusive, and universal design-informed writing assignments, syllabi, grading contracts/rubrics, and other forms of documentation traditionally used in the composition classroom;
- a space for engaging in various composing processes and genres, providing and accepting feedback on writing, and experimenting with classroom technologies.

Course Requirements

*“Nothing will work unless you do.”
Maya Angelou*

Required Texts:

Ball, Cheryl E. and Drew M. Lowe. *Bad Ideas about Writing*. Oxford University Press and WVU Libraries, 2014. (free open access at <https://textbooks.lib.wvu.edu/badideas/badideasaboutwriting-book.pdf>)

Baker-Bell, April. *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy*. Milton: Taylor & Francis Group, 2020.

Gold, David. *Rhetoric at the Margins: Revising the History of Writing Instruction in American Colleges, 1873-1947*. SIU Carbondale Press. 2014.

Inoue, Asao B. *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*. The WAC Clearinghouse; Parlor Press, 2015. <https://doi.org/10.37514/PER-B.2015.0698>. This book is legally available for free in whole in Adobe's Portable Document Format (PDF).

Also Required for success in this course:

Regular Internet access, web cam, in-class access to readings posted on Google (either in print or on a screen), a Google Drive Folder, a means of taking notes during class, and a willingness to learn and engage.

Reading, Writing, & Homework:

You will almost always have a short writing task between each class, ranging from a first draft of an essay typical of those we assign in ENGL 110 to writing discussion questions about the week's readings. All of these writings should be housed in the Writer's Notebook (see below for more information).

Most weeks our weekly reading load will be three articles (approx. 35-50 pp. each week). Some weeks we will have slightly more reading; other weeks we will have slightly less. I have reduced the reading load this semester to enable us all to engage more closely and critically with the texts. Please note that you will likely not be able to complete the reading for this course on the day class meets. That being said, as you read, remember that you don't have to remember everything or take notes on every aspect of the text; instead read quickly, slowing down to engage more thoroughly with important ideas and take notes about key arguments, issues, and points of contention or confusion. Though I have done my best to upload the readings to our class Google Drive, access to the readings is your responsibility. This means that if a link isn't working or a page is cut off, it will be your obligation to secure the reading in another way.

Civil Discourse, Class Discussion, and Group Work:

Much of our best and most meaningful work in this class will come from class discussion and group work. I know it can be awkward to speak up, especially online, but thoroughly engaging and bringing your perspective into the conversation enriches the class and will help you better learn and wrestle with these concepts and our field's rich history.

In our structured and unstructured dialogues and activities, we will have many opportunities to explore some challenging issues and increase our understanding of different perspectives. Our conversations may not always be easy; we sometimes will make mistakes in our speaking and our listening; sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an additional aim of our course necessarily will be for us to increase our facility with the sometimes difficult conversations that

arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions (this paragraph adapted from Alisse Portnoy, University of Michigan).

Setting up your Class Google Drive and Writer's Notebook:

During the first week of class, you will need to enter Google Drive and create a folder designated for this course using your ODU account. Once you are in Google Drive, go to "New" in the upper left corner of the screen and choose "Folder." Name the Folder with your first and last name and (R or W depending on the day your class meets) ENGL 664 (ex. *Kristi Costello R ENGL 664*). This will take you to an empty folder. At the top of the screen you will see "My Drive > Folder" and it will have an arrow pointing down. Click this arrow and choose "Share+." Share your folder with me (kmurraycostelloodu@gmail.com) and make sure you choose the option for me to have editing access (represented by the pencil icon).

The first document you will create is your Writer's Notebook. To do this, go to the "+ New" in the upper left corner of your screen and select "Google Docs." You will see that your document will be titled "Untitled Document." Click on this and retitle your Writer's Notebook like this: Name Writer's Notebook. Now, you are ready to type! For each new entry, add the entry number, the date the entry is due, the prompt, and a unique title based on the content in your response. Please insert a "Page Break" between each entry; do not create a new document for each entry. More information about the Writer's Notebook is below.

Assignments

"A [writer's] most absorbed and passionate hours are spent arranging words on pieces of paper. I write entirely to find out what's on my mind, what I'm thinking, what I'm looking at, what I'm seeing and what it means, what I want and what I'm afraid of."

-- Joan Didion, "[On Keeping a Notebook](#)"

The class assignments represent the following elements of successful teaching: Reflection, Pedagogy, Practice, Praxis, Demonstration of Field Knowledge, Professionalization, and Presentation and Communication. Brief descriptions of the assignments follow. More detailed description of the class assignments can be found in the [Major Assignments Overviews Google Doc](#)² located in our [shared class Google Folder](#) and accessible through Blackboard.

Reflection: Writer's Notebook

In line with expressivist, writing-to-learn, process, genre, and critical pedagogies and in line with Joan Didion's call for writers to keep a notebook, you will be asked to keep a digital Writer's Notebook in Google Drive (see above for how to create the Writer's Notebook and the [Major Assignments Overviews Google Doc](#) for more details)³. **The Writer's Notebook is a place where you can respond to and wrestle with course ideas in creative and low stakes ways.**

² Full link to Major Assignment Overviews Doc:

https://docs.google.com/document/d/1w-Ky5dUdugYTA56C5HJG2pHf3J_YH-zpUXbyi3uiEiY/edit?usp=sharing.

³ If you are unable to attend any class periods and wish to make up the work you missed (and earn credit), add a section at the end of your Writer's Notebook and add one entry per missed class. More guidance about what the entries should include can be found in the attendance policy.

Practice:

When you teach ENGL 110, you are required to teach narrative, rhetorical analysis, and argument. To refresh yourself on these genres so you can best develop assignments and support your students in drafting them, you will write a Linguistic Memoir and a Rhetorical Analysis examining a rubric or other teaching artifact to identify and revise white supremacist, gendered, heteronormative, and/or ableist language and expectations.

Pedagogy: Statement of Teaching Philosophy

Once you have completed most of the theoretical readings for the course, you will write a two-page statement of teaching philosophy that draws upon the philosophies and pedagogies that have inspired you (and those that have not) to illustrate how you intend to support and empower diverse writers.

Praxis: Course Design

In this course, you will create a syllabus for an ODU ENGL 110 Composition course that meets all program and university requirements. Your syllabus will include a list of major assignments with brief descriptions and loose scaffolding but need not have daily lesson plans.

Professionalization: ePortfolio

As the course concludes, you will combine several elements-- your syllabus, assignment sheet, and rubric with your revised Statement of Teaching Philosophy-- to form your Professional/ Showcase ePortfolio using Word Press (or a comparable site like Google Sites or Adobe Spark) or through the development of one streaming document (in Word, Google Drive, or PDF form)

Presentation and Communication: Culminating Final Presentation

In class during the final class period (and/or final exam, if needed), you will show us your ePortfolio and discuss with your classmates and I the trajectory of your ENGL 110 course. Though you will be expected to describe your pedagogical and rhetorical choices rooting them in the ODU writing program requirements and theoretical movements of the field, please also explain to us how, where, and why your class is inclusive, diverse, and antiracist. This will enable us all to learn from each other.

Policies and Services

"As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another's voices, in recognizing one another's presence."

— bell hooks, *Teaching To Transgress: Education as the Practice of Freedom*

Accommodations and Students with Disabilities:

If any student has a disability or requires accommodations in order to succeed in the course, please contact me as soon as possible even if your need is not documented. Confidentiality will be maintained, and every reasonable effort will be made to meet your needs. Old Dominion University is committed to providing students with documented disabilities the same opportunity to achieve academic success as it provides for all students. The provision of services to students with documented disabilities at Old Dominion University is based on the principle of

non-discrimination and accommodation in academic programs set forth in the implementing regulations for Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. These services will be provided within the basic guidelines to follow, with the understanding that students with disabilities may require unique accommodations and must have their needs assessed on a case-by-case basis.

Attendance, Make Up, Late Work, and Extensions:

I am confident that students who attend class and fully participate with me and their classmates through video, chat, break-out rooms, and shared docs will have the most meaningful learning experiences. As these are unprecedented times, however, students will not lose points for missed classes, only missed opportunities for engaging with the material. All students can miss one class period, no questions asked, with no expectation of making up the work (with the exception of any major assignments due that day) though I do still encourage you to watch the video of the class to ensure you know the material for the exam. If you email me in advance, we can negotiate a reasonable timeline for you to submit your assignment/s, if applicable.

If you are unable to attend any additional class periods and wish to make up the work you missed (and earn credit), watch the video of our class session posted within 24 hours of class ending in our class Google Drive, complete the tasks assigned in preparation for and done in class, and respond to the class proceedings in your Writer's Notebook.

To do this, add a section at the end of your Writer's Notebook document titled "Make-Up Class entries" and add one entry per missed class being sure to include the date of the missed class period. In the entry, you should outline ALL of the components of the class period and respond--at least briefly-- to each one and complete and include any task that was asked of the class. If you miss peer review or another class activity that is more difficult to make up on your own, create an idea of what you think would be a fair and meaningful alternative (such as utilizing the writing center or completing a self-assessment); feel free to email me if you want me to sign off on the idea first. In sum though, in line with pedagogies we will read this semester that emphasize student agency, the onus of demonstrating that you have completed work in line with the content and rigor of the class period is on you, the student. The Make-Up Class entry does not take the place of homework or in-class Writer's Notebook entries. Please add those to the correct place in your Writer's Notebook. Please also note that class sessions will be deleted from the cloud after 7 days, which means you have one week after missing a class period to view and respond to the video.

If you need an extension on an assignment, please contact me before class, but do not allow not having your assignment ready to prevent you from attending class. You may lose partial points for not being able to fully engage in a class activity (such as reading your statement of teaching philosophy aloud) or submitting a major assignment late (typically in 10% increments), but I will not unilaterally detract points from your assignments for being late unless missing the deadline conflicts with the business of class. To protect myself from piles of latework to grade at the end of the semester, I am not inclined to accept work more than a week after the deadline unless we have been communicating and have negotiated a deadline together. Additionally, university grade deadlines will prohibit me from accepting late ePortfolios and other end-of-semester assignments.

All of that said. I want us all to have a good semester. I want us all to be safe, healthy, and able to learn about the teaching of writing together. My hope was to create attendance, make-up, and late work policy that would not cause additional struggle to anyone who is already struggling.

So, if at any point in the semester, you experience personal or extenuating circumstances that impact your attendance or ability to complete your work on time, email me or make an appointment with me.

Plagiarism and Academic Integrity

Plagiarism is the act of taking and/or using the ideas, work, and/or writings of another person as one's own. To avoid plagiarism, give written credit and acknowledgment to the source of thoughts, ideas, and/or words, whether you have used direct quotation, paraphrasing, or just a reference to a general idea. Research, as well as the complete written paper, must be the work of the person seeking academic credit for the course. Lastly, if you would like to submit one paper for more than one class or "re-use" a paper you have written for another class, you must first get the permission of your current instructor/s. Plagiarism is a serious offense against academic integrity that could result in failure for the paper or assignment, failure for the course, and/or expulsion from ODU. Cheating, also an act of academic dishonesty entails obtaining and/or using information in a fraudulent manner. For further information, including specifics about what constitutes plagiarism or cheating, see the student handbook and/or visit <https://wp.odu.edu/plagiarism/>.

COVID-19 Response:

Remember to report your symptoms (or lack thereof) using the COVID-19 daily check-in text app. If you show symptoms, immediately self-isolate and follow appropriate guidance on when and where to seek medical care. Take every precaution to mitigate potential spread to fellow students, ODU faculty, staff, and others in the community. These are unusual times and I understand you may encounter difficulties that school may amplify. Please note that I am sympathetic to any stressor that you may be encountering as a result of this predicament.

Grading

"What labor-based contracts assume is that all labor counts and all labor is equal when it comes to calculating course grades. This in and of itself builds equity among diverse students with diverse linguistic competencies since it is a grading system that does not depend on a particular set of linguistic competencies to acquire grades."

Asao Inoue (142)

	# of Missed Classes/ NonPart Days	# of Late Assignments	# of Missed Assignments	# of Missed Writer's Notebook Entries	Grading Contract Goals/ Reflections (3)
A (4.0)	2	1	0	2	✓✓✓
B (3.1)	2	2	1	2	✓✓✓
C (2.1)	3	3	2	3	✓✓
D (1.1)	4	4	3	4	✓
F (0.0)	5	5	4	5	X

In line with the work of antiracist teaching scholars and modeled after Asao Inoue's grading contracts, this course will use a completion-based course contract to determine final course grades. At the end of the semester, your scores in each of these five categories will be calculated (add your scores from all categories and divide by five) and shared with you for your review prior to the completion of your final grading contract reflection.

Though we will discuss these contracts and the rationale for using them in Week 1, we will discuss more of the theory behind them and interrogate the grading practices of our educations more thoroughly in Week 5. If you want to learn more in the meantime, check out Dr. Inoue's book *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom*, accessible for free [here](#) through WAC Clearinghouse.

Grading Scale: 3.95-4.0= A; 2.95-3.94= B; 1.95-2.94= C; .95-1.94= D, Below .94= F

See next document for course calendar.