
Cornell University

JOHN S. KNIGHT INSTITUTE

FOR WRITING IN THE DISCIPLINES

ACADEMIC YEAR 2009–2010

INDISPENSABLE REFERENCE

FOR TEACHERS OF

FIRST-YEAR WRITING SEMINARS

www.arts.cornell.edu/knight_institute

INSIDE...

Requirements for First-Year Writing Seminars	3
Appropriate Goals for First-Year Writing Seminars	4
General Information	5
Semester Calendar, with a Schedule for Essays and Drafts	7
The FWS Syllabus: Information to Include	8
Preparing for the First Day of Class: A Checklist	9
Resources Available for Instructors Teaching FWSs	10
Proposing FWSs.....	12
Developmental and Support Programs for Teachers of Writing	12
Course Leader and Graduate Student Instructor Responsibilities	14
Students with Problems: What Can You Do?.....	15
College Contacts for Students with Problems.....	18
Academic Integrity Code and Procedures: Summary for Instructors.....	18
Attendance.....	20
Faculty Policies on Scheduling Academic Activities	21
Using and Administering Student Evaluations.....	22
FWS Evaluation Forms (mid- and end-of-semester)	23
The Writing Workshop	26
The Writing Walk-In Service.....	28
Awards for Students and Instructors	29
Buttrick-Crippen Fellowships	30
John S. Knight Institute Staff Chart	inside back cover
Cornell University Calendar	back cover

REQUIREMENTS FOR FIRST-YEAR WRITING SEMINARS

(These guidelines, in unannotated form, also appear on the Knight Institute website.)

Teaching a First-Year Writing Seminar means that you have agreed to assume responsibility for a seminar that through introductory work in a particular field of study helps students learn to write good English expository prose—prose that, at its best, is characterized by clarity, coherence, intellectual force, and stylistic control. First-Year Seminars pursue this common aim through small classes and adherence to a program-wide set of guidelines. Offering a course for the Knight Institute constitutes an agreement to comply with the following guidelines, which provide an important commonality among First-Year Writing Seminars:

1. *Seminars should require at least six—and at most nine—formal essays on new topics, totaling 25–30 pages of polished prose. Assignments should form a coherent sequence.* Instructors should receive the first essay no later than the beginning of week two, and the second in the subsequent two or three weeks. These early essays provide instructors with an opportunity to introduce their students to the kinds of writing and thinking required in the course and to get a sense of them as writers. At least three of the remaining four essays should go through several stages of development.

Within the great diversity of FWS topics, this guideline provides an important commonality. Students, Cornell faculty of other courses, and graduate schools the students may later attend—all should be assured that this amount of writing is standard in every seminar.

2. *A minimum of three of the 6–9 required essays (see above) are developed through several stages of revised drafts under the instructor’s guidance. Guidance may include, in addition to written commentary on drafts, individual conferences, in-class group work, peer commentary, reading responses, journals, and so on.* This approach to the teaching of writing ensures an important commonality in methodology among FWSs.

Instructors should encourage the understanding of writing as a process and as a means of learning by requiring suitable kinds of preparatory and informal writing. Instructors should provide ample opportunities for students to develop their writing through preliminary written work; students learn how to assess their own (and others’) writing, determining what is good, and why, and what needs to be rewritten. Instructors should comment thoroughly on completed written work, and each completed essay should be returned with “transferable” comments before the next one is due. Responses should be planned not to justify a grade but to help students learn how to improve their writing.

3. *All seminars spend ample classroom time (about half) on work directly related to writing.* For suggestions on how to use such time, see *The Elements of Teaching Writing* by Keith Hjortshoj and Katy Gottschalk. There is no point at which students are “too good” or already “too competent” to benefit from discussions of language and of writing. Instructors help students understand the relevance of all discussions to their learning to write.

4. *Reading assignments in the course subject are kept under 75 pages per week to permit regular, concentrated work on writing.* Common sense must dictate how to apply this rule of thumb: some readings are difficult and a very few pages a week suffice; some novels, in big print, can be assigned in larger doses. In every case, *readings should serve the writing.* To this end, readings, while intellectually demanding, stimulating, and providing the basis for coherent inquiry, should be far fewer than in a normal introductory course in the discipline. Readings may provide models for students of good writing or of various kinds of writing in your discipline.

5. *All students meet in at least two individual conferences with the instructor.* Such conferences provide a necessary supplement to in-class work on writing. They also help students learn how to engage in Cornell’s intellectual community.

APPROPRIATE GOALS FOR FIRST-YEAR WRITING SEMINARS

First-Year Writing Seminars form the foundation of Writing in the Disciplines at Cornell, and rest on the following beliefs: Writing is most appropriately learned through in-depth, sustained study in fields in which writing is located. Writing is best taught by those who are experts in those fields. Students best learn to write when they write for specific purposes, whether of genre (e.g., the familiar essay) or disciplinary field (e.g., anthropology)—when they write where they wish/need to learn, to work, and to communicate. Because, for both teachers and students, writing is at the heart of much learning and communication, instructors can often improve their teaching through consideration of uses of writing that will help students achieve desired goals.

Some appropriate goals for students in First-Year Writing Seminars are as follows:

- Students emerge with *confidence* in their writing ability and in their ability to continue to learn to write; they emerge convinced of the importance of writing well. Students have gained little who are too terrorized or discouraged to write for anyone, who emerge convinced that writing is an arbitrary business dictated by the whims of the instructor.
- Students discover the necessity of *drafts/revision*; they learn what is involved in *rewriting*: e.g., adjusting to an audience, creating an appropriate voice, making a better argument, supplying better evidence, working on style. They have had opportunities to improve their essays and to learn more about writing by producing frequent drafts.
- Students understand that *writing can help them to learn*; they have experienced that process through various kinds of preparatory writing work in and out of the classroom, work that helps them to explore a subject and that prepares them for their essays.
- Students understand and are able to meet the demands of *writing in a field* in matters such as form, argumentation, and levels of diction.
- Academic integrity: Students learn how to enter disciplinary “conversations” through productive, responsible use of primary and secondary texts. They learn how to document their writing appropriately, including effective and clear use of quotations, footnotes or endnotes, and works cited pages. They learn about the various styles of documentation (e.g., MLA, APA, etc.) and the resources that will help them choose and follow one of these styles consistently.
- Students realize how what they have learned about writing applies (or does not apply) to *other writing situations*, other courses. Their knowledge must be transferable. To this end, they can describe, with appropriate terminology, what they have learned about writing in a writing seminar.
- Students learn to *proofread* so that their finished products are free of mechanical error. They have learned how to use handbooks to solve problems, e.g., with punctuation and documentation.
- Students, as appropriate, discover the resources of the library available for research and writing.

Goals particularly suitable for the second semester:

Students learn through experience and discussion that the demands of a particular subject, purpose, audience, or voice, can cause necessary variations in such matters as style, structure, content, argument, and that therefore one style/format and so on may not be suitable to all purposes, all occasions. Students perceive that they must continue to investigate “how to write” in new disciplines and situations *after* their First-Year Writing Seminars in order to write clearly and well.

Note: Teaching a second-semester (spring) writing seminar brings its own special challenges. We urge you to remember that while most (although not all) of your students in the spring semester have taken one writing seminar, most will also be inexperienced in your disciplinary field.

GENERAL INFORMATION

Students in your seminar

Students placed in a particular First-Year Writing Seminar will come from all undergraduate schools and colleges, will rarely be majoring in that particular subject, and will have selected your seminar as one of their top choices.

Instructor responsibilities

If you are a TA about to teach a FWS for the first time, remember that you are fully responsible for this course—for grades, standards of attendance, the ordering of books (usually), and so on. This also means that if, for instance, you fall ill and have to miss a class, you are responsible for making arrangements to cover that class. The support staff of your department, your DGS, and your course leader are appropriate people to contact for assistance.

Scheduling of class rooms and times

Your department arranges teaching times and rooms; contact the appropriate person for information in these areas. *Final examinations* are not normally given in FWSs. Rather, you might hold final conferences during exam week, collect final drafts of essays, or have students submit portfolios of finished work. *Certain hours shall be free from all formal undergraduate class exercises, including film screenings—4:25 p.m. to 7:30 p.m. on Monday, Tuesday, Wednesday, and Thursday; after 4:25 p.m. on Friday; after 12:05 p.m. on Saturday; and all day Sunday. In addition, classes may not meet on Tuesday and Thursday evenings.* These times are reserved for activities such as prelims, sports, clubs, music, and eating.

Submitting syllabi

The Knight Institute should receive a copy of your syllabus by Wednesday of the first week in each semester. Please include not only the required book list but also a schedule for having students read, write, and revise. This information is useful when students inquire about courses, and it helps us to keep abreast of the state of the Institute. If you are a TA, you should also give a copy of your syllabus to your course leader.

Ordering books

If you are designing your own FWS, you are responsible for ordering books before the end of the spring semester. The support staff of your department

can help you with this process and may be available to assist you to obtain desk copies. These individuals can also advise you about compiling course packets of readings through such venues as The Cornell Store, Kinko's, or Gnomon. Be sure to keep track of how much students will have to spend on texts for your First-Year Writing Seminar. Given that these are 3-credit courses, costs should normally not exceed \$200.

If you have not taught a seminar before, it makes sense to consult someone about which books to choose. If you are a TA, your course leader will be able to advise you in this area.

You should choose a *handbook* for use in your seminar: first-year students need to get this reference work on their shelves, and you will need to use it with them during the semester. For possibilities, consult the libraries in the Knight Institute, 101 McGraw and the Writing Workshop, 174 Rockefeller. Please be aware that some handbooks can be quite pricey; you may find that a smaller, less expensive version will serve your purpose.

The Knight Institute library includes a collection of handbooks designed for use with specific disciplines (e.g., art, art history, biology, film, history, literature, math, music, philosophy, political science, psychology, social science, and sociology).

Some recommended handbook choices:

Books on style:

- Richard Lanham. *Revising Prose, 5th ed.*, Longman, 2006.
- John R. Trimble. *Writing with Style: Conversations on the Art of Writing, 2nd ed.*, Prentice-Hall, 2000.
- Joseph M. Williams. *Style: Lessons in Clarity and Grace, 9th ed.*, Longman, 2007.
- Joseph M. Williams. *Style: The Basics of Clarity and Grace*, Longman, 2006.

Handbooks:

- Diana Hacker. *A Writer's Reference*, Bedford/St. Martin's, 2007.
- Andrea Lunsford. *The Everyday Writer*, Bedford/St. Martin's, 2002.
- Ann Raimis. *Keys for Writers, 5th ed.*, Houghton Mifflin, 2008.

(continued on page 6)

GENERAL INFORMATION (CONT.)

Books and websites on use of sources:

- *The Code of Academic Integrity and Acknowledging the Work of Others*. Only Arts & Sciences freshmen receive this pamphlet at orientation; FWS instructors receive a copy from the Knight Institute. For copies to use in class, contact the Knight Institute or download them from: theuniversityfaculty.cornell.edu/policies/pol_main.html.
- Cornell's "Library Gateway" includes a link to "Citation Tools": www.library.cornell.edu/services/citing.html. This excellent site provides links to: the Code of Academic Integrity, APA, Chicago, and MLA citation styles; an "Annotated bibliography how-to"; "RefWorks"; and "EndNote." Students will find full information and examples for each of the citation styles.

Course packets:

If you are designing your own course packet of reading materials, ask the Custom Publishing Department at The Cornell Store to give you an estimate on cost to students. Permissions fees for some materials can be prohibitive.

Blackboard:

Blackboard is a web-based course management system that makes it easy for instructors to manage distribution of materials, assignments, communications, and other aspects of instruction for their courses. Go to www.blackboard.cornell.edu to get started.

Copyright and fair use of documents

It is important that you follow legal guidelines for texts that you post on Blackboard, put on electronic reserve, or collect for a course packet.

For Blackboard, you should, every semester, for each text, complete the "Fair Use Checklist" that can be downloaded from "The Copyright Information Center," www.copyright.cornell.edu. (This site also provides a link to "Library Course Reserves" and other useful services and materials.) When you re-teach a course, it is better to create a coursepack than to put texts protected by copyright online for a second and subsequent semesters. When you put texts on Blackboard, be sure to set controls to limit access to students in the course: you must exclude guest, observer, and self-enroll privileges. This step is an important means of avoiding copyright infringement.

The Cornell Store will help you to ensure that all materials in your course packet are being used legally; the library will also help you ensure legal use of texts for electronic reserve.

Collecting and returning papers

Please do not collect or return students' papers by asking them to deposit them in or collect them from boxes or other unattended stations. Such procedures are illegal because they do not protect students' confidentiality (and, alas, they are also known to invite various kinds of cheating).

In other words, you should collect and return papers individually and in person, after class or during office hours. Do not leave papers in mailrooms. And do not ask that your department's office staff take responsibility for your papers unless you are certain that your department has agreed to this procedure: many departments have not.

Grades

TAs and temporary lecturers who offer First-Year Writing Seminars are the ultimate arbiters of the grades their students receive. They are the official instructors of the courses they teach, whether or not those courses are sections of a larger instructional entity with a single name (e.g., "American Literature and Culture"). Only they can decide to change the grades they award. Considerations of equity nonetheless suggest that the grading standards in a multi-sectioned course should be reasonably uniform—as indeed they should be in First-Year Writing Seminars as a whole. Students who wish to lodge a formal protest about the grades they receive should be directed to the Chair of the department in which a course is given (though even a Chair cannot overrule an instructor in this matter). Course leaders and the Director of First-Year Writing Seminars can sometimes be useful in defusing such problems informally.

When you are helping students improve their writing, the comments you make on papers are more important than the grades you assign; comments also take more time and more effort. If you would like to know more about how to comment on essays (and about grading), you should, if you are a TA, consult your course leader. You can also consult Gottschalk and Hjortshoj's *The Elements of Teaching Writing* available in 101 McGraw Hall.

SEMESTER CALENDAR, WITH A SCHEDULE FOR ESSAYS AND DRAFTS

FALL 2009

Week 1, August 27–28
Preparatory writing

Week 2, Aug 31–Sept 4
ESSAY 1 FINAL (2–3 pages ungraded): a “trial” essay
Begin Essay 2

Week 3, Sept 7–11
ESSAY 2 FINAL (2–3 pages)

Week 4, Sept 14–18
Essay 3 proposal/ preparatory writing/ workshop

Week 5, Sept 21–25
Essay 3 draft

Week 6, Sept 28–Oct 2
ESSAY 3 FINAL (4–5 pages)

Week 7, Oct 5–9
Essay 4 proposal/ preparatory writing/ draft

Week 8, Fall break. Classes meet Oct. 14–16
Workshops on Essay 4

Week 9, Oct 19–23
Workshop;
ESSAY 4 FINAL (4 pages)

Week 10, Oct 26–30
Essay 5 preparatory writing/ proposal draft 1

Week 11, Nov 2–6
Essay 5 draft 2

Week 12, Nov 9–13
ESSAY 5 FINAL (5–6 pages)

Week 13, Nov 16–20
Essay 6 draft 1

Week 14, Classes meet Nov 23–25 to 1:10 P.M.
Essay 6 draft 2

Week 15, Nov 30–Dec 4
ESSAY 6 FINAL (7–10 pages)

Exam period Dec 9–18
SUBMISSION OF PORTFOLIOS OR OF A REVISED PAPER; OR
A FINAL CONFERENCE

SPRING 2010

Week 1, Jan 25–29
Essay 1 draft or preparatory writing

Week 2, Feb 1–5
ESSAY 1 FINAL (2–3 pages ungraded): a “trial” essay
Begin Essay 2

Week 3, Feb 8–12
Essay 2 draft
ESSAY 2 FINAL (3–4 pages)

Week 4, Feb 15–19
Essay 3 workshop, preparatory writing

Week 5, Feb 22–26
Essay 3 draft

Week 6, Mar 1–5
ESSAY 3 FINAL (4–5 pages)

Week 7, Mar 8–12
Essay 4 draft, preparatory writing

Week 8, Mar 15–19
ESSAY 4 FINAL (4 pages); Essay 5 proposal

Week 9, Spring break. Mar 22–26

Week 10, Mar 29–Apr 2
Essay 5 draft 1

Week 11, April 5–9
Essay 5 draft 2

Week 12, Apr 12–16
ESSAY 5 FINAL (5–6 pages)

Week 13, Apr 19–23
Essay 6 draft 1

Week 14, Apr 26–30
Essay 6 draft 2

Week 15, May 3–7
Workshop;
ESSAY 6 FINAL (7–10 pages)

Exam period May 12–21
SUBMISSION OF PORTFOLIOS OR OF A REVISED PAPER; OR
A FINAL CONFERENCE

THE FWS SYLLABUS: INFORMATION TO INCLUDE

- **Your name.** You may want to hint at what students are to call you—Dr., Ms., first name, Professor?
- **Department abbreviation, course number, section number, and seminar title.**
- **Office hours; location of office.**
- **E-mail address, telephone number(s), and hours** during which you can or can't be called.
- **Texts required** (or optional). Course packet—available where? Handbook—a specific required one or any approved handbook the student already owns?
- **Course description;** and perhaps include a *rationale* for the course—why you are interested in it, the conceptual framework.
- **Description of required writing.** Kinds and quantities (drafts; revisions; journals), perhaps some opening insights and observations (the kind of writing done in your discipline?).
- **Guidelines for submission of written work.** You might set up guidelines such as the following:
 - Word-process all written work; handwritten papers will not be accepted.
 - Use standard font, in 12 point.
 - Double-space, using 1 inch margins.
 - Number your pages.
 - Staple or paper-clip your pages together.
 - At the top of the first page include your name, assignment number, date, and essay title.
 - Proofread and spellcheck before bringing any drafts to class.
- **Requirement for conferences.** Students taking First-Year Writing Seminars should meet at least twice in individual conferences with their instructors. Students need to be encouraged/required to meet with you and to take advantage of your office hours.
- **Policy on absences and lateness.** Some instructors make clear to students that they are responsible for finding out from other students (not you) what happened in their absence—getting copies of materials and assignments, discussing work covered in class, and so on.
- **Grading policy.** What elements enter into the final grade; what work is graded? Be very clear about how you are going to determine the final grade—and don't change your system half way through the semester, or depend on verbal announcements about your policy as the course progresses. Many teachers find it convenient to work with percentages: e.g., 10% for participation (if you wish to factor in credit for this area, include written participation such as peer editing), 90% for the essays. If you intend to lower the final grade because of lateness to class, work submitted late, more than three unexcused absences, and so on, this is the place to make those penalties very clear.
- **The public domain.** A statement indicating that all student writing for the course may be read and shared by all members of the class. (To avoid privacy conflicts and concerns.)
- **Syllabus.** An indication of the general pace and organization of the course. Most instructors hand out a 14-week overview of when papers and readings will probably be due. Intermittent, detailed 3–4 week day-by-day syllabi may be distributed throughout the semester. *Always hand out syllabi at least a week in advance of when reading and writing assignments will be due.*
- **A statement on university policies and regulations.** Example: “This instructor respects and upholds University policies and regulations pertaining to the observation of religious holidays; assistance available to the physically handicapped, visually and/or hearing impaired student; plagiarism; sexual harassment; and racial or ethnic discrimination. All students are advised to become familiar with the respective University regulations and are encouraged to bring any questions or concerns to the attention of the instructor.”

FWS SYLLABUS . . . (CONT.)

- **A statement for students with disabilities.**

Example (provided by the Office of Workforce Diversity, Equity, and Life Quality): “In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except in unusual circumstances, so that arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.”

- **A statement on academic integrity.** Suggested example: All the work you submit in this course must have been written for this course and not another and must originate with you in form and content with all contributory sources fully and specifically acknowledged. Make yourself familiar with Cornell’s Academic Integrity Code, which is distributed to students in the *Policy Notebook*. The code, together with a guide to *Acknowledging the Work of Others*, can be downloaded at <http://theuniversityfaculty.cornell.edu/pdfs/AIAckWorkRev90620.pdf>. In this course, the normal penalty for a violation of the code is an “F” for the term.

You may also want to add the following statement: Collaborative work of the following kinds is authorized in this course: peer review and critique of students’ essays by one another and, when approved by the instructor in particular cases, collaborative projects by pairs of students.

PREPARING FOR THE FIRST DAY OF CLASS: A CHECKLIST

No one forgets to prepare the substance of a course, but remembering other nuts and bolts types of preparation can be just as crucial for getting the course off to a strong start. Here’s a checklist of “things to do before the first class”:

Your scheduled teaching time: Find out—**early**—when you have been scheduled to teach (the administrator of your department knows). Don’t assume you got what you asked for: find out.

Your room: Find out—**early**—what room you are teaching in and look it over. If you need a table, and your room has chairs bolted into rows, you need to make a change. Earlier, not after the first day!

Find out whom to contact in case your room is ever locked or you have other physical plant difficulties (overhead projectors, VCRs, and so on). This is especially important if you have an early morning or evening class when other offices are closed.

Your books: Order your books. Check with your departmental administrative aide about when and how to do this. Make sure you know the deadline for getting in the order.

If you are creating a course packet, start early. Check on the cost of the packet: copyright costs can be prohibitive, and you may need to change your mind about some selections.

Go to the bookstore a week before classes start to make sure the books for your course have come in.

Course materials: Find out how to get copies of materials made for your class and make sure you know the department’s regulations for using the copier. Practice using the copier.

Prepare all the necessary materials for the first day of your class at least a week or two early. Proof them. Wait at least two or three days, reread, and proof again—only then make copies for the class. Don’t wait until just before the first class to make your copies: everyone else will be doing the same thing, and you’ll be late.

(continued on page 10)

PREPARING FIRST DAY . . . (CONT.)

Student questionnaire: Prepare a questionnaire that will give you helpful information about each student. Administer the questionnaire at the first or second meeting.

The first class session: Plan a really interesting set of activities for the first day. What happens on the first day sets the tone for the rest of the semester. If you do all the talking, you'll set a pattern. Begin the course not just with rules and regulations but with a taste of the work you'll be doing all semester. Have a relevant handout or text on the blackboard that will encourage conversation: students are eager on the first day of class, so build on that eagerness.

Please do not allow anyone who has not officially added your seminar to sit in on the class; and do not indicate that there is "still room" in your class. Even though your class may appear to have open spaces, other students may already have electronically enrolled.

Most enrollment problems arise when students are allowed to sit in on classes in hope that a space will open up. Because of the electronic system, they may never actually be able to add; in the meantime, they feel they have earned a place in your course and have not found a different one. Students are guaranteed an FWS of limited size. Please help us to keep this guarantee by telling students that they can attend your seminar only after they have officially enrolled.

Attendance: Learn students' names as quickly as possible; make sure they learn your name and each other's as well. (It's startling how often students don't know the name of their instructor or of other students; it doesn't speak well for the intellectual community of the course.) Small groups, insistence on students' referring to each other by name rather than as "she" or "he," naming games—use any approach that works for you.

Syllabus: On the first day hand out a general syllabus plus a detailed syllabus for the next three or four weeks. Keep several extra sets on hand for students who may add the course later.

Final grades: Check with the administrator of your department about how and when you will receive final grade sheets for your seminar and about the deadlines for submission of final grades.

RESOURCES AVAILABLE FOR INSTRUCTORS TEACHING FWSs

• RESOURCES AT THE LIBRARIES

The Instruction Librarians in Olin and Uris Libraries... use a regular class session to introduce students to the organization and use of library resources at Cornell. Librarians work with instructors in advance to plan sessions; their objective is to integrate their teaching with the individual instructor's teaching goals and with the subject focus of each section. Typical elements of a session include a brief orientation to the physical library, a live demonstration of searching in a variety of databases, and hands-on time on the computers in the Uris Library Electronic Classroom. In support of this instruction, students are provided with a tailored bibliography or webliography of reference resources together with handouts or websites that explain how to use computerized and print resources and library services. Other handouts explain how to critically evaluate and properly cite the information students find. It is best to contact the library at least two weeks in advance of a preferred session date. To arrange a session please fill out the request form at: www.library.cornell.edu/olinuris/ref/knightwriting.html or for more information, contact Tony Cosgrave at 5-7148 or e-mail him at ajc5@cornell.edu.

The Division of Rare and Manuscript Collections... located in Kroch Library, offers an extensive program of instruction and support for all faculty and classes. Class presentations, reserve reading lists, and classroom use of materials are all easily arranged through the Division. All materials—antiquarian and modern, printed books and manuscripts—are available for students' use. Seminar rooms are also available. The Division has worked extensively with the Knight Institute in the past and encourages instructors to contact Katherine Reagan, Curator of Rare Books (kr33@cornell.edu), for more information.

The Human Sexuality Collection... on the lower level (2B) of Kroch Library, Division of Rare and Manuscript Collections, is open to all researchers. Brenda Marston is Curator of the Collection and may

RESOURCES AVAILABLE FOR INSTRUCTORS TEACHING FWSs (CONT.)

be consulted about using it (5-3530; or e-mail bjm4@cornell.edu). She has worked with a number of instructors, designing appropriate assignments for First-Year Writing Seminars, and will make arrangements for an entire class to visit the archives. A helpful online *Sexuality Research Guide* is available at: rnc.library.cornell.edu/HSC/faq/hscfaq.htm. Also available is *Feminist, Gender, and Sexuality Studies: A Research Guide* www.library.cornell.edu/olinuris/ref/fgss.html.

Services for Faculty and Instructors...

www.library.cornell.edu/svcs/serve

This web site serves as a directory of library services, providing faculty and instructors with contact information, online forms, policies, procedures, and directions for making purchase requests for materials needed for classes (books, films, etc.), how to place items on Reserve (including E-Reserves), and how to request a library instruction session for their classes.

Olin Library Media Center...

www.library.cornell.edu/olinuris/media/index.html

houses the combined media collections of Olin, Kroch, and Uris Libraries — videos, DVDs, and non-musical sound recordings. VCRs and DVD players are also available for viewing in-house. The microform collections — microfiche, microfilm, and microprint — and viewers are also housed in the Media Center. To request to use the Uris Media Classroom (instructors only) or to reserve a Video/DVD to be used for a class, contact the Media Center at okumedia@cornell.edu or call 5-5912.

• **READING MATERIALS**

Reference materials are in the Knight Institute, 101 McGraw and in the Writing Workshop, 174 Rockefeller. These range from samples of handbooks to source books for teachers to other related topics: pedagogy; the analysis of style; education and the sciences; education and issues of diversity.

Assignment sequences, writing exercises, and student essays. The Knight Institute keeps hard copies of all prize-winning assignment sequences and student essays

in its library at 101 McGraw Hall. Cornell instructors may also access files of the essays, exercises, and sequences by going to the Knight Institute website (www.arts.cornell.edu/knight_institute) and choosing the “Archive of Teaching Materials” link. The archive is hosted by the Cornell University Library in the eCommons Digital Repository, (<http://ecommons.library.cornell.edu>).

Discoveries, the Knight Institute’s book of award-winning student essays, is available each fall semester to all students enrolled in First-Year Writing Seminars. Containing essays which can be used for class discussion, copies are delivered to each first-year student’s residence hall room. Issues are also available at our web site and in 101 McGraw.

Resource books available in the Knight Institute:

- Keith Hjortshoj and Katy Gottschalk’s *The Elements of Teaching Writing*.
- Judy Pierpont’s *Second Language Students in the Writing Class: A Manual for Instructors*.
- Keith Hjortshoj’s *The Transition to College Writing and Understanding Writer’s Block*.

Issues of diversity:

Instructors of First-Year Writing Seminars must be aware of issues of race, sexuality, gender, and class, all of which are inevitably present in discussions, in course readings, in student essays, and in the interaction between student and teacher.

The Institute maintains a selection of readings that may be useful to teachers of writing on issues of race, gender, sexuality, and class. Feel free to browse through our collection (and make suggestions for additions); you can check out materials you would like to read.

• **HERBERT F. JOHNSON MUSEUM OF ART**

The staff of the Johnson Museum will work with instructors to develop class sessions which use the museum’s global collections and exhibitions to explore course-related themes and concepts, and to strengthen writing skills. To arrange a class visit, contact Cathy Rosa Klimaszewski, Associate Director/Ames Curator of Education, well in advance of your visit, at 4-4627 or by e-mail at crk7@cornell.edu.

(continued on page 12)

RESOURCES AVAILABLE FOR INSTRUCTORS TEACHING FWSs (CONT.)

• **CORNELL OUTDOOR EDUCATION (COE)** is the largest collegiate outdoor education program in the nation. COE is interested in collaborating with FWS instructors by jump starting community and student interaction, by providing trips to explore local areas of beauty or natural history interest, or for adventure-based learning experiences and reflection. COE can provide team building, van transportation, outdoor equipment (packs, canoes, snowshoes, foul weather clothing, camping gear, etc.), and student outdoor leaders to assist with safety and any needed instruction. Assistance in trip planning (location, logistics, etc.) is available from the professional staff members. COE also has two facilities—the Hoffman Challenge Course and the Lindseth Climbing Wall—available for seminar use. E-mail COED@cornell.edu, tm49@cornell.edu, or see www.coe.cornell.edu.

PROPOSING FWSs

FWS teaching assignments are made by individual departments. Seminar topics must be proposed and designed under the auspices of the sponsoring department. That department, after its own review, then submits them for final Knight Institute and Education Policy Committee review.

The Knight Institute may edit course descriptions for publication in the FWS brochure and the eCommons site; if extensive editorial changes are required, the instructor and/or the course leader will normally be consulted.

DEVELOPMENTAL AND SUPPORT PROGRAMS FOR TEACHERS OF WRITING

The Knight Institute seeks in a variety of ways to support and improve the teaching of writing at Cornell. Often this support is informal, involving conversations and advice as the need arises. The Institute also offers more formal instruction in the art of teaching writing.

Ideas for appropriate topics and approaches in a writing course may be found by reading *The Elements of Teaching Writing* or *Second Language Students in the Writing Class*.

Writing 7100: Teaching Writing

TAs who wish to teach First-Year Writing Seminars are required to take a course in the theory and practice of composition instruction, Writing 7100: Teaching Writing (offered summer and fall). In addition, they are encouraged to take part in an internship program offered during the six-week summer session, in which experienced instructors introduce them to the teaching of writing. During the academic year, faculty members from the various departments act as course leaders to continue this support and training. New TAs may also be assigned to more experienced TAs as part of a peer-mentoring program. Approximately 80 TAs participate in Writing 7100 each year.

Faculty Seminar in Writing Instruction

The Faculty Seminar, made possible by the John S. Knight Endowment and facilitated by the Knight Institute staff, is held every summer before and during the six-week summer session. A two-day workshop before the session begins is followed by four weekly afternoon meetings. Participants are typically faculty who are either planning a new course or revising an existing course. These courses are typically First-Year Writing Seminars or Writing in the Majors courses but they need not be. Some participants also teach First-Year Writing Seminars as part of the Summer Session and/or the Pre-Freshman Summer Program.

The seminar serves two primary functions. First, it gives faculty an opportunity and an incentive to reconsider teaching practices. In particular, it gives faculty the opportunity to reconsider the role of writing in both first-year and upper-level courses. Second, it provides faculty with an opportunity to discuss teaching with a small group of colleagues from a range of disciplines. Departments represented in the last three years include: History; English; Anthropology; Classics; Horticulture; Nutritional Science; Theatre, Film and Dance; Sociology; Philosophy; and Landscape Architecture.

Interested faculty can send a letter of application in response to the Call for Applications, sent out each fall by the Knight Institute. Participating faculty receive a stipend (amount designated in the annual call for applications). The seminar is typically capped at six.

The Peer Collaboration Program

The Knight Institute supports TAs who would like to participate in collaborative activities such as team-teaching, team-grading, team-conferences, or team-observation. TAs submit their proposals directly to their course leader, who in turn submits them to the Institute for consideration. The Knight Institute also accepts a limited number of Head TAs, who work closely with the faculty mentor in coordinating and supervising development of the collaboration program for the meaningful exchange of ideas and expertise. The Head TA must be an experienced teacher of First-Year Writing Seminars. Participants in this program receive a small stipend.

The TA Mentorship Program

In the TA Mentorship program, an extension of the Peer Collaboration program, the graduate student who is teaching an FWS for the first time consults throughout the semester with a more experienced graduate student (someone who has taught two or more seminars and has previously participated in the Peer Collaboration program). Participants in this program receive a small stipend.

The Essay Response Consultation Program

Writing Walk-In Service tutors are a valuable resource not just for students, but also for teachers. The Essay Response Consultation Program enables instructors to sit down one on one with tutors to talk about student writing. Because tutors have a great deal of experience in reading student essays and teacher comments, they can usefully support writing seminar instructors who want to deepen and extend strategies for commenting on student work. Instructors can work with tutors to review a set of papers on which the instructor has already commented, or to discuss a set of papers when the instructor is in the process of providing response and evaluation. Either way, the Essay Response Consultation Program offers instructors a rich opportunity to consider, with informed peers, how their writing assignments and response strategies best facilitate student learning.

Center for Learning and Teaching

The Center for Teaching Excellence emphasizes the importance of life-long learning in the development of outstanding teachers. CTE's instructional development programs encourage a constant refinement and development of the practice of teaching and create an atmosphere in which teachers may discover their most effective teaching methods. These programs support graduate TAs as they begin their careers as well as faculty members as they strive to achieve excellence in teaching. All Instructional Development activities, be they workshops on teaching issues and skills or confidential individualized assistance, ensure equality in a diverse community. Further information is available from David Way at 5-2663 or dgw2@cornell.edu.

Students with Disabilities

Student Disability Services, in the Center for Learning and Teaching, can consult with you about assistance for students who require accommodations because of a disability. Call Student Disability Services at 4-4545.

Harassment: Advisors, Procedures

Harassment Advisors are designated individuals within academic units, colleges, and professional schools who are available to advise persons with concerns related to harassment based upon EEO-protected class status, i.e., race, color, national origin, ethnicity, religion, creed, disability, ex-offender status, sex/gender, sexual orientation, age, veteran status, and marital status.

Within the College of Arts and Sciences, call the Advising Office at 5-5004 for the appropriate contact. For the complete list of Cornell University Harassment Advisors, please contact the Office of Workforce Diversity, Equity, and Life Quality, at 5-3976, e-mail owdelqtemp@cornell.edu, or go to www.ohr.cornell.edu/hr/hrManage/diversity/harassAdvisor.html.

Other Consultation

Katy Gottschalk, Director of First-Year Writing Seminars, is available for consultation if you would like to discuss an assignment you're designing, how to respond to an unusually difficult essay—or student—and so on. Feel free to contact Katy at 5-7049, kkg1@cornell.edu or 101 McGraw Hall.

COURSE LEADER AND GRADUATE STUDENT INSTRUCTOR RESPONSIBILITIES

All TAs and temporary lecturers, regardless of experience, work with course leaders. This mentorship serves the goal of collaboration in matters of pedagogy; it also assures TAs that they will be able to ask knowledgeable faculty members to write letters of recommendation about their teaching when they go on the job market.

The following description of course leader and staff responsibilities should prove useful, whether simply as a review or as new information.

Course leaders

In brief, the responsibilities of a course leader are as follows:

1. To provide advice and assistance to staff members by holding regular meetings or individual conferences, by periodically looking over papers corrected by staff members (beginning early enough in the semester to be helpful), and by visiting each instructor's class one or more times. Visits can be made more comfortable for all concerned if certain matters of form are discussed in advance (will the course leader participate in the class, or act as a passive observer? should the course leader be introduced to the class, and in what capacity? etc.). Early staff meetings might cover designing a syllabus (how can the teaching of writing fit in with the sequence of readings? should essays be assigned before, during, or after discussing a text? how much time should be allotted for discussion of rough drafts and revisions?). Other meetings might discuss choosing appropriate paper topics, conducting discussions of texts, correcting essays, and determining (and perhaps even agreeing on) standards of grading.

It is especially important to meet early on with new graduate student instructors of writing to review the plans they are developing for reading and writing assignments.

2. Check syllabi and consult with graduate student instructors, to ensure that all sections fall within First-Year Writing Seminar guidelines (6–9 papers; guided development of at least three essays; at least 25–30 pages of student writing; no more than 75 pages a week of reading; and so on).

3. To be available as a resource for instructors and their students when they need the assistance of a disinterested person.

4. To review the student evaluations of each instructor's work at the end of the semester. These evaluations come first to the Knight Institute and are then returned to instructors via their department chairs or DGSs.

Graduate student instructors

The responsibilities of graduate student instructors, aside from teaching their courses as effectively as possible, are to attend all meetings called by course leaders and to cooperate in any planned activities such as correcting an essay for group discussion. Graduate student instructors should feel free to consult course leaders for help beyond that provided by the regular activities (see 1 and 3 above).

Please call Paul Sawyer or Katy Gottschalk if we can be of help during the semester; we would be glad to participate in staff meetings.

STUDENTS WITH PROBLEMS: WHAT CAN YOU DO?

Most of the problems you'll encounter while teaching are the expected problems of teaching well-planned classes, writing responses to student essays, and so on. But occasionally you will notice a student who seems to be in trouble:

- A student who doesn't attend class
- A student who is behind in the course work
- A student who is emotionally troubled

In the worst case, all three may apply.

Because first-year students usually take large classes in which they aren't noticed as individuals, your attention to a student with difficulties may be especially helpful, and you may well want to take some kind of action. At the same time, you should remember that *a teacher is not a counselor*. The guidelines below are designed to help you avoid taking on the role of counselor while helping you take appropriate, responsible action to assist the student. You have a variety of resources (though not all of them obvious) on which you can rely in such circumstances, including:

- Your course leader, if you are a TA
- The Knight Institute staff
- The Crisis Manager (5-1117 day; 5-1111 evening)
- The contact for the student's college (see p. 18) and the student's faculty advisor
- Gannett Health Center's Counseling and Psychological Services, CAPS, (5-5208)
- Suicide Prevention and Crisis Service (272-1616)

The following are some kinds of difficulties students get into, and some responses that seem to work best:

Students who don't attend class

Description: A student hasn't appeared in class for several weeks. You hear rumors from his or her

friends or classmates, but have no real idea what is going on.

Your action:

1. Try to contact the student by telephone to find out what the situation is. If the student's telephone number is not listed in the Cornell Student Directory, the student's college registrar should be able to give you that information. The student's college appears on your class list.
2. Contact the student's advisor if you can't locate the student. You may find out who the student's advisor is by calling the contact for the student's college (see p. 18).
3. Write a letter to the student, with copies to the contact for the student's college and to the student's advisor.

Include the following information:

- Your attendance policy
- The student's attendance record since the beginning of the term
- The student's work in the course to date
- What you expect the student to do so as not to fail the seminar and what penalties will ensue if the student does not comply
- A potential grade that you would give if the student were not to return to class
- Whether, if the student will fail no matter what, the student should consider petitioning to drop from the course if possible

Action you cannot take: Drops

You can't simply drop students who stop attending from your class. According to University and college policies, the student must receive an "F" in the seminar if he or she does not drop (or, if necessary, withdraw from) it.

(continued on page 16)

STUDENTS WITH PROBLEMS . . . (CONT.)

Action you should not take: Incompletes

The Institute cautions you not to give incompletes unless the student has a significant academic investment in the course (an investment that includes participation in class discussion as well as written work), and unless the student has demonstrated a genuine need to postpone the work. In First-Year Writing Seminars, students write papers and receive comments on them in a cumulative effort throughout the semester. Incompletes that require massive submissions of essays after the course is over do not make educational sense. If you are in any doubt whatever about what to do, consult your course leader, if you have one, or the Director of First-Year Writing Seminars.

The student's college also has its own policies on incomplete grades. Before acting, you should therefore check with the student's college registrar for its policy. You will probably need to fill out a special form.

What the Knight Institute can do to help you:

We can determine whether the student is still registered, or on leave. If you have not contacted the student, we will try to provide the student's address and phone number.

If you have already attempted to telephone or write the student over the past several weeks, we will determine in which college the student is registered and find out the name of the student's faculty advisor. If a college does not have faculty advisors, then the Institute asks for the name of an appropriate dean or member of the counseling staff. Bruce Roebal, the Institute's Registrar, will be glad to assist you with any and all questions. Contact Bruce at 5-3505, via e-mail at bar2@cornell.edu, or at 263 McGraw Hall.

Students who are behind in course work

Description: Your student is seriously behind in the course work (he or she probably also attends sporadically). The student keeps promising to catch up with the work, to attend more faithfully—but doesn't.

Your action: Write a letter to the student, sending copies to the contact for the student's college and to the student's advisor (see the guidelines above). Talk with the student; it occasionally works to have the student draw up a contract describing in detail how and when he or she will make up the work. Include in writing, and give the student a copy, the penalties that will ensue if the contract is broken. Consult the Director of First-Year Writing Seminars or your course leader (if you are a TA) if you are in any doubt about the appropriate course of action to take. This isn't the first time students have started to fail a course, and experience helps in deciding what to do.

Actions you should not take: You should not try to drop the student from your course or give him or her an incomplete (see above).

Students who are emotionally troubled

Coming to college often means leaving behind one's usual support systems. Consequently, the first year can be a source of significant distress for some students.

First-Year Writing Seminar instructors are in a unique position. Because of the small class size, the intimacy of the seminar format, and the one-on-one contact afforded by student conferences, you may be the first person to see the outward signs that a student is struggling. You may also be one of the first people in whom a student considers confiding.

Problems a student may share or signs you may notice include missing classes, getting behind on coursework, withdrawing from friends and commitments, erratic sleeping patterns, appetite and weight changes, deterioration in physical appearance, excessive alcohol or drug use, odd or erratic behavior, frequent difficulties in relationships, hostility towards others, excessive worry, consistently sad or depressed mood, expressions of hopelessness or wishes to die, self-harming behaviors, or anything else you sense is self-defeating or unhealthy.

STUDENTS WITH PROBLEMS . . . (CONT.)

General advice:

1. If a student comes to you with a problem, keep in mind that it probably took great courage to ask for help. Listen actively and validate that he or she has made a good choice by seeking support.
2. If a student has not sought help from you but appears to be struggling, consider expressing your concern. Privately bring up the subject in an empathic and nonjudgmental way. It's often helpful to get some advice about this beforehand. See No. 4 below.
3. Suggest the student seek support from helping resources on campus or in Ithaca. Useful contacts included the Counseling and Psychological Services, CAPS (5-5208), Cornell United Religious Work, CURW (5-4214), Empathy, Assistance and Referral Service, EARS (5-EARS), or Suicide Prevention & Crisis Services (272-1616), an Ithaca-based hotline appropriate for anyone who is struggling, not just those who are feeling suicidal. Also, CAPS has instituted informal walk-in hours at various sites across campus for students who need easier access to help. For details, go to www.gannett.cornell.edu/CAPS/offsiteSupport.html.
4. Remember you are not alone. Consult your course leader, the student's College Contact (p. 18), the Institute (5-4061), or CAPS (5-5208). Counselors at CAPS are available during regular business hours to consult about any mental health concern. A counselor can offer advice on how to provide support and best help the student access other helping resources. Counselors are also available after hours (5-5155) to advise on urgent situations.
5. Avoid becoming the student's only or primary source of support. This can be overwhelming for you and detrimental to the student's welfare.
6. Dealing with student problems can be quite stressful. If you feel you could use additional support, consider the resources listed in No. 3 above or contact the Employee Assistance Program, EAP (5-1531). The

EAP is a free, professional, and confidential service providing counseling and consultation to faculty and staff.

7. If a student is in the midst of a life-threatening, imminent crisis (e.g., threatening suicide), call 911.

More detailed information on providing help, talking to students, and recognizing signs of distress is available on the Gannett Health Services web site: www.gannett.cornell.edu/CAPS/distress.html.

What the Institute can do to help you:

We can talk with you about the student and about possible courses of action to take. The Institute determines the student's college, and immediately telephones that college's first contact.

We will make follow-up calls as necessary:

- Calling residence life if they do not report back to us
- Contacting you to see if the student is still attending class
- Offering other support as appropriate
- Coordinating flow of information with the crisis manager, if appropriate

We guard the student's privacy as much as possible, by:

- Asking you, the instructor, how you wish to handle the situation
- Giving you enough information to take the first steps on your own
- Having you make the calls (if desired)
- Not releasing the student's name to anyone other than primary caretakers in college, residence-life, and psychological staffs

COLLEGE CONTACTS FOR STUDENTS WITH PROBLEMS

- **Agriculture and Life Sciences**

Lisa Ryan, Bonnie Shelley 4-5386
140 Roberts Hall **lar4, brs9@**

- **Architecture, Art, and Planning**

Michelle Sinnigen 5-6900/4-8029
B-01 West Sibley Hall **mls45@**

- **Arts and Sciences**

Ken Gabard 5-5004
55 Goldwin Smith Hall **kag4@**

- **Athletics and Physical Education**

Alan E. Gantert 5-4286
Teagle Hall (Patty Russell) **par2@**

- **Continuing Education and Summer Sessions**

Cathy M. Pace 5-4987
B-20 Day Hall **cmp2@**

- **Crisis Management Team**

A crisis manager can be contacted
at any time through Cornell Police 5-1111
Or, during daytime hours, call
Tanni Hall, Associate Dean of Students 5-1117
528 Willard Straight Hall **tmh10@**

- **Engineering**

Fran Shumway 5-7414
167 Olin Hall **fss2@**

- **Hotel Administration**

Lisa Shaffer 4-2902 (direct), 5-6376 (main office)
180 Statler Hall **ls272@**

- **Human Ecology**

Carole Bisogni 5-1127
183 Martha Van Rensselaer **cab20@**

- **Industrial and Labor Relations**

Laura Lewis 5-2223
101 Ives Hall **lal8@**

- **Internal Transfer Division**

Neoma Mullens 5-4386
220 Day Hall **nm27@**

ACADEMIC INTEGRITY CODE AND PROCEDURES: SUMMARY FOR INSTRUCTORS

Sources of information and assistance:

Cornell's Code of Academic Integrity is legislation adopted by the university faculty (in its form previous to the University Faculty Senate) and is under the purview of the Dean of the Faculty. The code itself is printed in a small bright-yellow booklet. Step-by-step instructions for handling individual cases are printed in a bigger bright-yellow booklet. Hard copies are available in college offices (in A&S from Deb Morey, 172 Goldwin Smith Hall, 255-7061) and from the Dean of the Faculty. The Code is available, and students can take a quiz and a tutorial in academic integrity, at: **<http://plagiarism.arts.cornell.edu/tutorial/exercises.cfm>**.

The large yellow booklet contains instructions for notifying a student you suspect of cheating, conducting a primary hearing, and reporting findings. It also contains form letters you can simply copy and use. If you prefer, you can download the forms from the Arts webpage at **www.arts.cornell.edu/stu-adv/integrity.php** or contact Deb Morey if you need additional assistance. Further, you can always consult the faculty leader of your course, the chair of your college's Academic Integrity Hearing Board (AIHB), or a dean (in A&S Assistant Dean Patricia Wasyliw, 255-5792) for advice about how to proceed. The colleges try to make the unpleasant but necessary business of dealing with such situations as painless as possible. The best way to keep situations from "back-firing" is to follow procedures.

ACADEMIC INTEGRITY CODE AND PROCEDURES: (CONT.)

Procedures—a summary:

In essence, the code places responsibility and authority for handling suspected cases of cheating in individual courses into the hands of instructors. If you suspect a student has cheated, you conduct a “primary hearing” (see the big yellow booklet for a description) and make a decision about guilt or innocence. If you find a student guilty, you assign an appropriate grade penalty and report the finding and penalty to the secretary of your college’s AIHB—no matter what the student’s college. (The secretary of the college in A&S is Deb Morey.) If you think the grade penalty you have assigned is sufficient and if the student accepts culpability, both of which are usual, the case is closed.

If you think an offense in your course is so severe that a penalty beyond a grade penalty might be appropriate, you ask the chair of your college’s Academic Integrity Hearing Board to convene a hearing and consider the case. Only college deans may impose penalties beyond grade penalties (for example, notations on the transcript, suspensions, or dismissals). Deans almost always implement the recommendations of the AIHBs; if they do not, they are obligated to explain why.

Reporting findings; repercussions:

Reporting the findings is crucial to the system. The secretary to your college’s AIHB forwards guilty findings to his/her counterpart in the student’s college. These findings are kept in a file separate from the student’s college record and never see the light of day unless the student asks to have them released (for example for a security clearance or for an application to law school). However, if a student is found guilty of cheating more than once,

the AIHB of the student’s college will consider recommending to its dean a penalty in addition to the individual grade penalties. When this happens, the convictions that led to this review are not re-considered, only the appropriateness of an additional penalty. In fact, the instructors who convicted the students may never even know this further review occurs.

Appeals:

After a primary hearing, a student can appeal your finding of guilty or your penalty to your college’s AIHB. If s/he does, the whole case (evidence and finding) will be reviewed *de novo*. The AIHB can uphold or reverse an instructor’s finding. Assuming it upholds your finding, it can recommend (but not require) that an instructor adjust the grade penalty—make it either more or less severe.

A footnote, about collecting evidence:

Usually the most burdensome part of dealing with suspected cases of cheating is finding the document that has been plagiarized. If, after looking in the obvious places (introductions to standard works, web sites, students’ papers on the same topic who are in other sections of the course), you can’t locate the source, you can talk with a student about how s/he wrote the paper, ask for drafts or notes, discuss where ideas came from and how they evolved. If a student has in fact stolen a paper or large parts of one, these questions will often reveal that. If they do not, no matter your lingering suspicions, you should probably drop the case and simply reiterate the importance of doing one’s own work.

Written by L. S. Abel, February, 2000.

ATTENDANCE

When discussing class attendance with your students, you may find the following excerpts from University policies helpful:

Class attendance and absences

From the Cornell University Courses of Study, p. 14:

Students are expected to be present throughout each term at all meetings of courses for which they are registered. The right to excuse a student from class rests at all times with the faculty member in charge of that class.

Class schedule and absences

From the Cornell University Faculty Handbook, pp. 75–77:

Students have an obligation to be present throughout each term at all meetings of courses for which they are registered. In some courses, such as physical education and courses in which participation in classroom discussion is considered vital, there may be penalties for absences per se and defined limits of absences, the exceeding of which leads to the student failing the course or receiving a grade of Incomplete. These rules are set by the department or instructor.

[...] It is harder to make up missed work if the class that was missed was a test or a laboratory session or field trip. Such makeups involve the direct cooperation of the instructor. If the instructor feels the absence was unjustified, he or she is not required to provide the student with the opportunity to make up the missed work.

There is no such thing as a “university excuse” for absence from class that frees a student from responsibility for the missed work. Only the instructor of a course can provide such an exemption to a student. **And even the faculty member is**

not permitted (by legislation of the University Faculty) to cancel classes just before or after academic recesses without special approval of the dean of the school or college concerned. Each faculty member and instructor has the special responsibility of maintaining the regular quality and content of instruction in classes just before and after university vacations, regardless of the number of students present in the classroom.

There are some circumstances, however, in which faculty members are not supposed to penalize students directly for missing classes and are urged to try to make opportunities for the students to make up work that was missed. These circumstances include, but are not limited to, the following:

Illness, or family or personal emergency. Gannett Health Center will confirm treatment of students for illnesses. A college office or adviser may also be able to give confirmation. Students have the responsibility of providing help in obtaining confirming evidence of circumstances for which they are requesting consideration.

Religious observances. The university is committed to supporting students who wish to practice their religious beliefs. Students are urged to discuss religious absences with their instructors well in advance of the religious holiday so that arrangements for making up work can be resolved before the absence. Faculty are urged to announce at the beginning of the semester all activities which, if missed, would require make up work.

Weather. During winter weather, “snow days” occasionally cause delay or cancellation of activities at the university. Times for making up missed activities in a coordinated way are publicly announced on such occasions. The local radio stations, *The Cornell Daily Sun*, the *Cornell Chronicle*, and other media convey the news.

Athletics and Extracurricular Activities. Students whose participation in varsity athletics or other recognized extracurricular activities requires occasional absences from the campus may present an appropriate slip or letter with the signature of a responsible official, attesting that the proposed absence is in connection with a recognized activity. In the case of athletics, the Faculty Advisory Committee on Athletics and Physical Education must approve the schedule of events and associated athletic leaves of absence each year, thus assuring that the athletic absences are kept within approved limits and guidelines.

From the University Council on Physical Education and Athletics:

General rules governing athletic events and leaves of absence

If your concerns are not addressed here, contact Alan Gantert, Associate Director of Athletics and Physical Education or Patty Russell, (see College Contacts, p. 18).

Each athletic event, whether individually or one of a season schedule, must be approved by the Faculty Advisory Committee on Athletics before the event is contested. Compliance with the following regulations may be assumed as requisite for such approval:

1. Leave time shall be defined as follows:

Leave before 10:00 A.M.	=	1 day leave
Leave between 10–12 NOON	=	$\frac{3}{4}$ day leave
Leave between 12–2 P.M.	=	$\frac{1}{2}$ day leave
Leave between 2–4:30 P.M.	=	$\frac{1}{4}$ day leave
Leave after 4:30 P.M.	=	No leave

2. No home contest shall be scheduled during regular weekday daytime class hours (8:00 a.m.–4:30 p.m.) unless leave time is taken. This restriction does not apply to evening classes. Individual excuses will be issued for students missing evening prelims, evening classes, and Saturday morning classes. These excuses are not to be construed as leave and will not affect the total leave granted to any team.

3. Leave of absence for any varsity team shall not exceed five days in any one term, or eight days if the season extends over two terms. In the latter case, no more than five of the eight days of leave may be taken in one term. The interpretation of leave days shall exclude the counting of Saturday.

4. Exclusive of championship play, no more than one and one-half days leave shall be granted in any one calendar week for any sport.

5. No more than three dates of competition in a given sport shall be scheduled in any one week.

6. Travel to away contests shall ordinarily be scheduled so that buses and vans do not leave the campus on weekday afternoons until after regular class and laboratory hours, unless leave time is taken.

7. Not more than two away events involving leave of absence for an individual may be scheduled within any two calendar week period. This will be interpreted also as not permitting more than two consecutive weekend trips for any individual. Post season championship events are excluded from this policy.

8. Classes shall not be missed in order for a team to practice, unless leave time is taken.

FACULTY POLICIES ON SCHEDULING ACADEMIC ACTIVITIES

Afternoon and evening scheduling

Certain hours shall be free from all formal undergraduate class exercises, including film screenings—4:25 p.m. to 7:30 p.m. on Monday, Tuesday, Wednesday, and Thursday; after 4:25 p.m. on Friday; after 12:05 p.m. on Saturday; and all day Sunday. In addition, classes may not meet on Tuesday and Thursday evenings.

USING AND ADMINISTERING STUDENT EVALUATIONS

Evaluations:

At the end of the semester, all instructors of First-Year Writing Seminars are required to have their students complete evaluations of the class.

Those of you who have taught a seminar before know that we provide a standard evaluation form (see pp. 23–25). Most instructors have their students fill out the forms in the last week of the semester: we will send you enough for your class (with No. 2 pencils). If you do not care for the written section of the evaluation, use that section of our evaluation form simply as a model and make necessary changes yourself. Be sure, however, to include questions concerning what students learned about writing; and don't simply solicit one or two sweeping generalizations. We are less concerned with how much your students liked you and the course than with what they have learned—or think they have learned—about writing. We'd be happy to work with you to design a modified evaluation form.

The uses of end-of-semester evaluations:

These evaluations can be of use to instructors in three ways: (1) The evaluation form itself provides useful information about course content and methods. Look over the evaluation form while setting up your course before the semester begins, and during it while you are teaching. The form also provides suggestions for terminology that you can teach students: students as writers should become acquainted with terms such as “audience,” “passive voice,” “thesis,” and “evidence.” (2) Reviewing the evaluations after the end of the semester can provide important insights into how to improve your teaching in coming semesters. (3) Providing evidence of your improvement in areas about which

students have been critical may impress future employers with your ability to grow as a teacher and to respond intelligently and seriously to criticism.

Warning:

Keep your end-of-semester student evaluations. Prospective employers may ask to see them. They might wonder why you threw them away (or never administered any).

The benefits of mid-term student feedback:

Doing some research on your students during the semester can be more productive (certainly for that semester) than end-of-term evaluations.

Administering student evaluations:

Leading discussions about the merits or problems of your class is *not* a good idea. The most aggressive or dominating student is likely to take over and set the agenda. Students themselves can be surprised to find out how much they *don't* agree when they *write their comments without previous discussion*. **Written** evaluations allow the voices of quieter, less pushy students to be heard.

When administering feedback or evaluation forms, you need not leave the room. Doing so may allow discussions of how to fill out the evaluations to develop, sometimes setting up an agenda which didn't exist beforehand. To maintain order, and silence, you can remain in a corner of the classroom while students are filling out evaluation forms. End-of-semester evaluations should be collected by one student, put in an envelope, sealed, and then delivered immediately to the Knight Institute. At the office the student will be asked to sign his or her name and record the time of delivery.

[Optional: Suggested Evaluation for Instructor's Use Only]

JOHN S. KNIGHT INSTITUTE FOR WRITING IN THE DISCIPLINES

MID-TERM EVALUATION

When you answer these three questions, you might keep in mind the following topics: in-class discussion of and work on writing; discussion of readings; reading assignments; writing assignments; conferences; feedback on your writing.

1. Here are some things I think are going well in this course—let's keep doing them:
2. Here are some suggestions and recommendations for the remainder of the semester:
3. Here are some personal reflections about my work on writing so far this semester:

[Required: Evaluation for ALL First-Year Writing Seminars]

JOHN S. KNIGHT INSTITUTE FOR WRITING IN THE DISCIPLINES

FWS END-OF-SEMESTER EVALUATION

Part I: Written responses

Instructor's Name _____

Department _____ Course Number _____

Course Title _____

- What were the best aspects of this course? this instructor?
- Do you believe your writing has improved? If so, how did the course promote this improvement? Are there aspects of writing we should have stressed more heavily?
- Were written comments on papers helpful? If so, why? If not, why not?
- How useful were class discussions of the texts we read? of writing?
- After taking this course, what do you consider to be your greatest strengths and weaknesses as a writer?

FWS END-OF-SEMESTER EVALUATION

JOHN S. KNIGHT INSTITUTE FOR WRITING IN THE DISCIPLINES

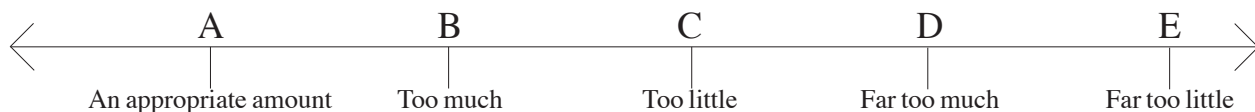
Part II: Computer-scored responses

- PRINT the Course ID number in the blocks under “IDENTIFICATION NUMBER.”
- Fill in the Course ID bubbles and the corresponding bubbles for questions 1 through 33.
- Respond to the following questions and statements by coloring in completely the circles on the right half of Side 1, using the golf pencil provided or a No. 2 pencil. Do not use ink.
- Do not respond directly on this questionnaire.

1) The most important reason I chose this seminar:

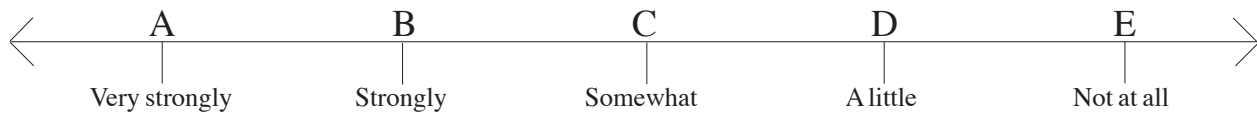
- A) I liked the course description.
- B) I thought it would be challenging.
- C) My advisor recommended it.
- D) It was offered at a time I had open.
- E) I could not get into one of my top preferences.

For the following questions:



- 2) How much reading did you do?
- 3) How much out-of-class writing did you do? (First-Year Writing Seminar guidelines suggest a minimum of six essays and a maximum of nine.)
- 4) How much time was spent learning about writing?
- 5) How much time was devoted to learning how to revise essays? (FWS guidelines suggest that a minimum of three essays go through a process of guided revision.)

How much do you agree with the following statements?



In class, in conferences, or in paper comments, the teacher emphasized

- 6) choosing the words that best express ideas.
- 7) writing grammatically correct sentences.
- 8) structuring sentences carefully.
- 9) providing appropriate documentation for sources.
- 10) developing a strong argument.
- 11) writing well-focused, coherent paragraphs.
- 12) making transitions from one paragraph to the next.
- 13) focusing an essay on a significant problem, hypothesis, thesis, argument, or idea.
- 14) supporting claims with pertinent, substantive evidence.
- 15) incorporating and analyzing source material and quotations.
- 16) editing essays to eliminate flaws of grammar, word choice, spelling, and format.
- 17) revising essays to enhance interest, clarity, and persuasiveness.
- 18) writing in a style appropriate for a particular purpose.
- 19) writing in a style appropriate for a particular audience.

In this seminar,

- 20) reading and writing assignments formed an understandable progression.
- 21) the level of difficulty of the readings seemed appropriate.
- 22) I learned to read with care in the discipline of the seminar.
- 23) informal/preparatory writing assignments helped me understand the readings and write an essay.
- 24) I had opportunities to confer privately with the teacher.
- 25) the teacher was well-prepared.
- 26) the teacher directed discussions well.
- 27) the teacher treated my writing with respect.
- 28) the teacher graded my papers fairly.
- 29) the teacher returned our papers within a reasonable length of time.
- 30) comments on each returned paper helped me improve the next assignment.
- 31) I felt intellectually stimulated.
- 32) I became a more confident writer.
- 33) I became a more skillful writer.

Thank you for your help.

Please use the Written Evaluation to elaborate
on any of your responses to these questions
and to comment further on your seminar.

THE WRITING WORKSHOP

Joe Martin, Director
174 Rockefeller Hall 5-1390 jam8@cornell.edu

The Writing Workshop provides several supporting services to instructors and students in First-Year Writing Seminars. Workshop staff consult with instructors on a wide range of issues involved in the teaching of writing, ranging from developing course materials and assignments to grading and responding to student papers. Workshop staff also teach upper-level writing courses, support instructional development in First-Year Writing Seminars, and promote the integration of writing into many aspects of the University curriculum.

An Introduction to Writing in the University: Writing 1370 (Fall), Writing 1380 (Spring)

The Writing Workshop offers a writing seminar for unprepared students who may struggle with college-level writing assignments. In spite of their successful high school backgrounds, some incoming students cannot quite handle the expectations of First-Year Writing Seminars. Such students may have little experience in analytic and argumentative writing, or they may not have been asked to read and write about complex and challenging texts. These students would probably strain the resources and strategies of even experienced writing seminar teachers.

Certain qualities characterize the writing of underprepared students. They cannot frame satisfactory responses to writing assignments. These students struggle while trying to organize critical essays and have difficulty in sustaining their arguments. Their essays frequently sound very simplistic, are undeveloped, and are often short and abrupt. Students whose difficulties with English syntax, grammar, usage, and diction interfere with their ability to write clearly and coherently most likely need a Workshop seminar. Students with learning disabilities of sufficient severity that they cannot develop an essay except with careful coaching may also benefit from enrolling in a Workshop seminar.

Although for many Workshop students English is their second language, the Workshop writing seminars do not teach language acquisition. Like all writing seminars, WRIT 1370 and 1380 focus on developing the

ability to write effective and clear essays. We work with the weakest second-language students whose levels of error are so great that they interfere with their abilities to organize and develop coherent essays. However, we do not enroll students simply because their writing displays some of the more obvious markers of second-language speakers. Students who clearly know how to organize and develop clear essays but whose writing shows obvious patterns of relatively minor second-language interference are not candidates for Workshop seminars.

Referring Students to the Writing Workshop

Most students are enrolled in the Workshop after a writing assessment at the beginning of the fall semester; others come directly to us because of their doubts about their own writing abilities. Still, some of these students may not come to our attention and may appear in your class. Given this possibility, you should keep in mind that some students in your seminar may have difficulty with your assignments. Their essays may have so many problems with analysis or with language that you don't know exactly what to comment on or where to begin.

The Writing Workshop can arrange for students who are struggling with initial assignments to transfer from their writing seminars to the Writing Workshop seminars. It is beneficial for instructors and their classes to identify such students at the beginning of the term and encourage them to make this change. *To minimize confusion early in the term, instructors need to identify these students within the first two weeks of the semester by following a simple procedure.*

1. *Assign a short essay*—preferably analytic or argumentative—for submission by the beginning of the second week of class. This is standard practice for most writing teachers who want to know something about their students' writing abilities as soon as possible. It is better to assign an out-of-class essay, one that will indicate the students' real skills for developing and revising. The topic of the essay should also reflect the work of the class itself. A broad or informal topic—asking students to explain their personal interest in the class—may not reveal those students who will have difficulty with the kind of analytical writing you will expect later in the term.

2. *Identify any essays that don't seem to fit the level of writing in your class.* Discuss with those students as soon as possible (perhaps after class or with a quick e-mail message) your concerns. Occasionally, a writer will admit having done little real preparatory work on an initial assignment and may actually be a more accomplished writer than the essay indicates.

3. *Send photocopies of the essays you have identified, of the assignment itself with any supporting handouts, and a brief statement indicating your concerns for the students' writing to the Writing Workshop, 174 Rockefeller.* Include the names and colleges of the students along with your name, course information, and your campus address and NetID.

4. *The Workshop staff will read and evaluate the essays you send.* If the staff agrees that certain students might benefit from a Workshop writing seminar, those students will be invited to the Workshop office for a discussion of their writing and advised on the advantages of transferring into a more writing intensive course. Not every student whose work initially seems out of place in your seminar needs to enroll in a Workshop seminar. What looks like weak writing for your class may not look so weak when compared to students already in Workshop classes.

For this process to work with the least disruption, the Workshop needs to receive referral essays before the end of the second week of the semester. After three or four weeks students become comfortable with their courses and are reluctant to transfer. And because Workshop classes do fill up, a student referred after week two may not find a course with an opening.

Working with ESL students in your class

A significant number of students for whom English is a second or third language attend Cornell. Most of these students are well-prepared for First-Year Writing Seminars. Nonetheless, you may have ESL students whose essays show obvious problems with English grammar and syntax but whose abilities in organizing and developing essays do not meet our criteria for enrollment in the Workshop. If you have such students, ***Judy Pierpont, a member of our staff, can help you develop teaching strategies for responding to your students' essays and for helping them develop their language skills.***

Judy is available (at 5-4234 or jp28@cornell.edu) to meet with you and discuss your students' writing. Do not send students directly to Judy since her own schedule precludes her from working with any other students. Instructors who have not taught writing seminars during the past year will receive a copy of her manual, *Second Language Students in the Writing Class*. Additional copies are available in the Writing Workshop office.

Special Topics in Writing: Writing 1390

In spite of writing seminars and other writing courses, some students still need more focused writing instruction to help them overcome critical writing problems that interfere with their academic progress. Usually these are students who struggle with longer assignments that are essential to their course work or who are dealing with writer's block. Students interested in this kind of course must speak to the director for permission to enroll.

The Workshop Library

The Writing Workshop contains a small library of composition textbooks, handbooks, readers, and source books for writing teachers. Instructors looking for a handbook to use, essays or articles for class discussion, reference materials for students, and books on writing pedagogy can review and borrow books for a semester. Students may borrow handbooks if their instructors recommend that the students consult such a book while working on assignments.

THE WRITING WALK-IN SERVICE

Tracy Hamler Carrick, Director
174 Rockefeller Hall 5-1392 thc33@cornell.edu

The Writing Walk-In Service (WWIS) provides an almost daily system of support for individuals at any stage of the writing process. It is a free resource available to everyone on campus—faculty, staff, graduate and undergraduate students—for nearly any kind of writing project: applications, presentations, lab reports, essays, papers, and more. Tutors (trained undergraduate and graduate students) serve as responsive listeners and readers who can address questions about the writing process or about particular pieces of writing. They can also consider questions of confidence, critical reading, analytic thought, and imagination. Many writing tutors also have experience working with non-native speakers of English.

WWIS and FWS students

Tutoring is especially suitable for students in First-Year Writing Seminars who want one-on-one support as they refine and develop strategies for working with college-level academic essays. Writers of all levels of experience and ability can benefit from such individualized attention; referring strong writers in your seminar can be as beneficial as referring those who struggle.

During a WWIS tutoring session:

- Tutors may help writers get started with an essay by reading and discussing a writing assignment, evaluating research material, or brainstorming an outline.
- Tutors may offer tips on shaping a coherent argument, making strong use of evidence, working with appropriate citation conventions. They may also consider questions about depth of analysis, organization, thesis definition, audience expectations, paragraph development, stylistics, or sentence structure.
- Tutors may work with writers to identify patterns among errors in grammar or usage and to develop effective strategies for their own line-editing. Tutors do not proofread or edit; such work is against WWIS policy.

Students can visit the WWIS from time to time or on a regular basis. Occasionally, though, writing instructors may feel that casual referrals are not sufficient, that students need more directed, ongoing support. With special permission, students may be assigned tutors with whom they meet weekly to discuss reading and writing assignments, drafts, and ongoing challenges with academic research and writing.

WWIS and FWS instructors

Writing Walk-In Service tutors are a valuable resource not just for students, but also for teachers. The Essay Response Consultation Program enables instructors to sit down one on one with tutors to talk about student writing. Because tutors have a great deal of experience in reading student essays and teacher comments, they can usefully support writing seminar instructors who want to deepen and extend strategies for commenting on student work. Instructors can work with tutors to:

- review a set of papers on which the instructor has already commented.
- discuss a set of papers when the instructor is in the process of providing response and evaluation.

Either way, the Essay Response Consultation Program offers instructors a rich opportunity to consider, with informed peers, how their writing assignments and response strategies best facilitate student learning.

Hours of Operation

The Writing Walk-In Service operates out of five campus locations on Central, North, and West campuses. During the academic year, the WWIS is open Sunday through Thursday from 3:30–5:30 p.m. and from 7:00–10:00 p.m. Writers can schedule appointments or they can drop in at a convenient time.

With your help the WWIS will continue to be a valuable resource for every writer on campus.

www.arts.cornell.edu/writing

AWARDS FOR STUDENTS AND INSTRUCTORS

The winners will be announced to the Cornell community, and copies of winning submissions will be made available to interested persons. You will receive further information about all contests.

Submission deadlines:

Fall semester contests—by Friday, December 11, 2009

Spring semester contests—by Friday, May 14, 2010

FIRST-YEAR WRITING SEMINAR AWARDS

Awards of \$300 each are offered for excellent expository writing in a First-Year Writing Seminar. To be eligible for these awards, essays must have been written in response to a teacher's assignment. Student essays are eligible for possible publication in *Discoveries*, the Institute's annual compilation of prize winning student essays.

•*ELMER MARKHAM JOHNSON PRIZE*

This prize is given in memory of Elmer Markham Johnson, who taught first-year English at Cornell and served as Chancellor of Telluride House. (Fall only)

•*JAMES E. RICE, JR. AWARDS*

The generosity of the Adelpic Cornell Educational Fund, with the support of Susan A. and Robert N. Cunjak '96, allows us to offer two James E. Rice, Jr. '30 awards each semester for excellent expository writing in a First-Year Writing Seminar. (Fall and Spring)

•*ADELPHIC AWARD*

The Adelpic award goes to the best essay written in response to a teacher's assignment in an FWS by a student whose native language is other than English. Students whose education has been entirely in English-medium schools do not qualify. Sponsored by the Adelpic Cornell Educational Fund. (Fall and Spring)

GERTRUDE SPENCER ESSAY PRIZE

The Gertrude Spencer prize of \$350 each will be awarded to an instructor (graduate student) and his/her student for work together that led to the student's finished essay. The teacher may, for example, have designed a sequence of readings accompanied by journal entries, one-paragraph analyses of texts, a rough draft, and a revision, culminating in a stu-

dent essay. The essay itself may well be one that is significant not because it is "perfect" but because it shows that the student improved significantly in understanding of the discipline and in ability to write within that discipline. Student essays are eligible for possible publication in *Discoveries*. (Fall and Spring)

GERTRUDE SPENCER PORTFOLIO AWARD

This prize, in the amount \$350 to the instructor (graduate student) and \$350 to his/her student, is given in memory of Gertrude Spencer and will be awarded to a student and instructor in recognition of excellence in the development of a portfolio of the student's essays.

A portfolio (including a minimum of four essays and no more than seven) might display the growth in the student's writing ability over the course of the semester; it might show the excellence of the student's work in a variety of modes of writing; it might display the excellence and development of a student's work with a particular topic. Student essays are eligible for possible publication in *Discoveries*. (Fall and Spring)

KNIGHT AWARD FOR WRITING EXERCISES

The Knight Award for Writing Exercises recognizes excellence in short exercises and/or handouts designed to improve student writing. Appropriate topics may be drawn from the whole range of writing issues such as development of theses, use of primary sources, organization of evidence, awareness of audience, attention to sentence patterns (e.g., passive/ active voice; coordination/ subordination), attention to diction, uses of punctuation, attention to mechanics (e.g., manuscript formats, apostrophes). Exercises and handouts may be developed for use in and/or out of class.

Submissions should comprise three parts: (1) a copy of the handouts or instructions that go to students, (2) an explanation of the exercise/handout and of the principles behind it addressed to future instructors who may use the material, and (3) if possible, an example of a student response. Submissions may range in length from one to five pages. Winning exercises and handouts, receiving \$350, will usually be included in the course packet for Writing 7100 and will be posted on the Knight Institute's website. (Fall and Spring)

JAMES F. SLEVIN ASSIGNMENT SEQUENCE

The James F. Slevin Assignment Sequence prize of \$500 will be made to the teacher submitting the best sequence of writing assignments used in a First-Year Writing Seminar. (Fall and Spring)

Assignment sequences in a writing course are built around a series of essay topics, but submissions should also include a rationale and a description of your plans for eliciting and responding to student drafts and revisions. You might also describe your ideas on how you ready students for each essay assignment, for example by engaging them in preparatory writing exercises, including informal writing designed to help students understand the material on which they subsequently write formal essays. Reflections on what worked well, and why, and on what you would change another time would be welcome.

TEACHING PORTFOLIO

Each spring the John S. Knight Institute will give a \$750 award for the most outstanding teaching portfolio submitted by an instructor of a First-Year Writing Seminar.

Gathering materials for a teaching portfolio can help you to become a better teacher. Good teachers continue to learn to teach throughout their careers, and self-reflection can be an important part of that process. You can maintain and develop a portfolio, then, for your own learning and record-keeping purposes. Having a teaching portfolio may also help you get a job, or get promoted.

Information about constructing a portfolio is available at the Knight Institute, 101 McGraw Hall. Applications and supporting materials should be submitted by Friday, June 11, 2010.

RECOGNITION OF ACHIEVEMENT IN TEACHING

An award for graduate student instructors of First-Year Writing Seminars, one winner will receive \$1,000 and the Knight Institute's "Recognition of Achievement in Teaching" certificate. All other meritorious applicants will receive a certificate.

To receive this recognition, a TA must:

- have taught a minimum of two FWSs;
- have taken part in at least two of the following activities: Peer Collaboration Project, Essay Response Consultation Program, TA Mentorship, or Knight Institute facilitator positions;
- develop and submit a Teaching Portfolio;
- have a course leader or faculty mentor submit a recommendation;

- (optional) have attended, or facilitated, a workshop offered by the Office of Instructional Support, or have had a class session videotaped by the OIS; and
- (optional) have participated in the Graduate Student Outreach Program, through which TAs may teach a mini-course in one of the area's elementary, middle, or high schools.

Completed applications should be submitted to 101 McGraw Hall by Friday, June 11, 2010.

BUTTRICK-CRIPPEN FELLOWSHIPS

The Buttrick-Crippen Fellowships (for 2010–11) provide a full year of support during which the Fellow can devote him- or herself to the study and practice of teaching composition within and beyond the context of his or her own discipline.

The Applicant

Open to candidates with an interest in undergraduate writing from any field of the Graduate School at Cornell. Preference will be given to those who are enrolled in a Ph.D. program. The award is intended for graduate students who have had substantial teaching experience.

The Award

The Buttrick-Crippen Fellow will spend the fall semester preparing a new First-Year Writing Seminar for the Institute and will teach that seminar in the Spring '11 semester. The Fellow will receive a stipend (\$21,400 for 2009–10), tuition, health insurance, and Summer '10 support (\$4,500 in summer '09). To receive summer support, the Fellow must be registered for the summer with the Graduate School.

The Criteria

The Committee seeks applications that integrate writing into the study of a discipline. Seminars that fill gaps in the current set of offerings have been the strongest contenders in previous years. See also the Requirements of FWSs on page 3 of this brochure.

References

Applicants may consult the Institute's web site for the current year's offerings.

Application and Submission

Application instructions should be picked up in 101 McGraw Hall. Applications must be received by the Buttrick-Crippen Committee, 101 McGraw Hall, no later than Friday, January 15, 2010.

**JOHN S. KNIGHT INSTITUTE
FOR WRITING IN THE DISCIPLINES
101 MCGRAW HALL**

Paul Sawyer
Director, John S. Knight Institute

Katherine Gottschalk
*Walter C. Teagle Director of
First-Year Writing Seminars*

Keith Hjortshoj
*John S. Knight Director of
Writing in the Majors*

Elliot Shapiro
Co-Director of Writing in the Majors

David Faulkner
Senior Lecturer

Bruce Roebal
Administrative Manager and Registrar

Donna O'Hora
Administrative Assistant

Madeline Maher
Administrative Assistant

**WRITING WORKSHOP
174 ROCKEFELLER HALL**

Joe Martin, *Senior Lecturer,
Director, Writing Workshop*

Tracy Hamler Carrick, *Senior Lecturer,
Director, Writing Walk-In Service*

Darlene Evans, *Senior Lecturer*

Judy Pierpont, *Senior Lecturer*

Wendy Martin, *Administrative Assistant*

CORNELL UNIVERSITY CALENDAR

Summer 2009

Three-Week Session

Eight-Week Session

Six-Week Session

Wednesday, May 27–Friday, June 19

Monday, June 8–Tuesday, August 4

Monday, June 22–Tuesday, August 4

Fall 2009

Monday, August 10

Friday, August 21

Thursday, August 27

Friday, September 11

Saturday, October 10

Wednesday, October 14

Friday, October 16

Wednesday, November 25

Monday, November 30

Saturday, December 5

Sunday–Wednesday, December 6–9

Thursday, December 9

Friday, December 18

Saturday, December 19

Electronic FWS Ballots due by 11:59 P.M.

Residence halls open, 9:00 A.M.

Instruction begins (all courses)

Last day to add a First-Year Writing Seminar, 4:30 P.M.

Fall break begins, 1:10 P.M.

Instruction resumes, 7:30 A.M.

Last day to drop a course without receiving a “W”

Thanksgiving recess begins, 1:10 P.M.

Instruction resumes, 7:30 A.M.

Last day of instruction

Study period

Final examinations begin

Final examinations end

Residence halls close

Spring 2010

Monday, January 18

Monday, January 25

Friday, February 5

Friday, March 12

Saturday, March 20

Monday, March 29

Saturday, May 8

Sunday–Wednesday, May 9–12

Wednesday, May 12

Friday, May 21

Sunday–Saturday, May 23–29

Sunday, May 30

Residence halls open, 9:00 A.M.

Instruction begins (all courses)

Last day to add a First-Year Writing Seminar, 4:30 P.M.

Last day to drop a course without receiving a “W”

Spring break begins, 1:10 P.M.

Instruction resumes, 7:30 A.M.

Last day of instruction

Study period

Final examinations begin

Final examinations end

Senior Week

Commencement ceremony, 11:00 A.M.

Summer 2010

Three-Week Session

Eight-Week Session

Six-Week Session

Wednesday, June 2–Friday, June 25

Monday, June 14–Tuesday, August 10

Monday, June 28–Tuesday, August 10

The dates shown in this calendar are subject to change at any time by official action of Cornell University.

In this calendar, the University has scheduled classes, laboratories, and examinations on religious holidays.

It is the intent of the University that students who miss those activities because of religious observances be given adequate opportunity to make up the missed work.
