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CHAPTER 1: INTRODUCTION TO FIRST-YEAR WRITING

Office: 128 Park Hall
Telephone: (706) 542-2128
Why Write? FYW and Academic Discourse

Writing is more than simply recording our thoughts, observations, and conclusions. Often it is a way of discovering what we think or feel. If it were merely the transcribing of what is in our minds, writing would never cause us any problems. Yet how many times have you sat down to write, thinking you knew what you wanted to express, only to find that your thoughts were jumbled or half-formed? Or you may have begun a writing assignment with nothing to say, but found, as you wrote, that you had a range of opinions and information about your subject. In both cases, you discovered what you actually knew or thought only in the act of writing.

Scholars and researchers have long known that writing is itself “a way of knowing.” The act of writing improves comprehension of academic material and fixes that material in our memories. Even more important, writing can play a crucial role in the process of learning itself. Writing helps us to make connections among different pieces of information and between information and ideas; it also provides us with a visible record of those connections and (for instance, in the case of multiple drafts) shows us how our ideas change over time. In other words, writing allows us to produce not just information, but knowledge.

The kind of writing focused on in First-Year Writing (FYW) is called academic discourse. At the University of Georgia, you will be asked to do many different kinds of writing for your classes. As you move into your academic major toward graduation, you will become increasingly involved in writing tasks that draw on specific genres and conventions for your academic field. Psychologists, for instance, engage in different kinds of research and writing than do literary critics. First-Year Writing cannot prepare you directly for all these advanced experiences in writing; what we do instead is to give you a grounding in academic discourse, which lays a foundation for later thinking and writing experiences by practicing kinds of writing that seek to inform and persuade a range of audiences. In FYW courses, you will do research on various topics and, together with your teacher and fellow students, work through writing and discussion to use that information to produce knowledge. You will also test the persuasiveness of your knowledge for a variety of audiences, including your teacher, peers, and others.

Two other important goals of FYW are the arts of revision and collaborative critique. For each writing assignment, FYW classes engage in drafting and revision, and for each they engage as well in peer review. You get the opportunity to demonstrate your proficiency in
these two crucial areas in the Composing/Revision and Peer Review exhibits in the Electronic Portfolio that you submit as your final requirement in the course. (The Electronic Portfolio is discussed in detail later in this book.) Your skill in these areas will stand you in good stead as you leave your current teacher and classmates, moving through the core curriculum and your chosen major at the University of Georgia. Finally, our program emphasizes writing in electronic environments that are important not only to academics and the world of business, but also to individuals in their private lives. You will experience a variety of technologies in FYW, including the program’s own electronic writing environment, Emma, which we use both for work during the semester and for constructing final FYW Electronic Portfolios.

The Instructors and Administration of UGA’s First-Year Writing Program sincerely hope that you enjoy your experiences with writing this year and that you leave our program with the skills and work habits necessary to succeed in writing tasks throughout the curriculum and in the world of work. More broadly, we hope that you leave us feeling confident of your critical thinking, your composing and revision skills, and your ability to comment intelligently on your own and others’ writing. Finally, we hope that you will continue to enjoy and practice writing during your years at the University of Georgia. For that reason, we will give you information later about further opportunities for reading and writing at UGA.

CHAPTER 2: Description of First-Year Writing Courses

All FYW courses share a set of core goals, or learning outcomes, which are detailed below and are also reflected in the program grading rubric and capstone Electronic Portfolio assignment (both of which are discussed in greater detail later in this Guide).

English 1101: First-year Composition I

English 1101 focuses on informational, analytical, and argumentative writing (the principal genres of academic discourse that students will encounter in many courses across the curriculum), and on research skills and critical thinking. While there are different varieties of English 1101 classes and instructors design their own syllabi, you can get a general sense of what an English 1101 course
looks like by consulting the First-Year Writing Program’s website, available online through the English Department Home Page at: http://www.english.uga.edu/.

Prerequisites

Students must either place into English 1101 or pass out of the Academic Enhancement Program.

Goals

In English 1101 students will learn to:

• compose papers in and out of class using processes that include discovering ideas and evidence, organizing that material, and revising, editing, and polishing the finished paper;
• think critically so that they can recognize the difference between opinion and evidence and so that they can support a complex, challenging thesis;
• address papers to a range of audiences;
• understand the collaborative and social aspects of the writing process and demonstrate an ability to critique the writing of themselves and others;
• develop a sense of voice appropriate to the subject, the writer’s purpose, the context, and the reader’s expectations;
• understand how genres shape reading and writing and produce writing in several genres;
• follow the conventions of standard edited English and MLA documentation;
• use electronic environments for drafting, reviewing, revising, editing, and sharing texts;
• understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

Requirements

Students will compose a minimum of three written projects (1,000-1,500 words or longer) that count for at least 50% of students’ final grades. In addition to writing papers and doing other work, all students will create a final electronic portfolio that counts as 30% of their final grade.

The ePortfolio is discussed at greater length below.

Course Texts


English 1102: First-year Composition II

Prerequisites

To enroll in English 1102, students must have either exempted English 1101 or passed it with a “D” or better. To graduate, however, students must have earned a grade of “C” in English 1101 and have a combined average grade of “C” in English 1101 and 1102. Students therefore are strongly advised not to enroll in English 1102 until they have received a "C" in English 1101.

According to the University policy on plus-minus grading, a grade of “C-” will not satisfy the requirement for a “C” in ENGL 1101; a combined average of “C-“ or 1.7 in English 1101 and 1102 will not satisfy the requirement for a combined average of “C” in the two courses. For more information on plus-minus grading, see: http://www.bulletin.uga.edu/PlusMinusGradingFAQ.html. FAQ #6 is particularly relevant to the requirements of First-Year Writing.
Goals

English 1102 shares the core goals, or learning outcomes, of English 1101 but includes as well other goals specific to the course. The content also varies: while English 1101 focuses on different varieties of non-fiction writing, English 1102 focuses on informational, analytical, and argumentative writing through literary texts in various genres; as in English 1101, research and critical thinking skills are also emphasized. While there are different varieties of English 1102 classes and instructors design their own syllabi, you can get a general sense of what an English 1102 course looks like by consulting the ENGL 1102 Sample Syllabi posted on the First-year Composition Program’s website, available online through the English Department Home Page at: http://www.english.uga.edu/.

In English 1102 students will learn to:

- read fiction, drama, and poetry and write analytically about them;
- understand literary principles and use basic terms important to critical writing and reading;
- complete written projects in and out of class using processes that include discovering ideas and evidence, organizing that material, and revising, editing, and polishing the finished paper;
- think critically so that they can recognize the difference between opinion and evidence and so that they can support a complex, challenging thesis, and more specifically, document writing using textual evidence;
- address written work to a range of audiences;
- understand the collaborative and social aspects of the writing process and demonstrate an ability to critique the writing of themselves and others;
- develop a sense of voice appropriate to the subject, the writer’s purpose, the context, and the reader’s expectations;
- understand how genres shape reading and writing and produce writing in several genres;
- follow the conventions of standard edited English and MLA documentation;
- use electronic environments for drafting, reviewing, revising, editing, and sharing texts;
- understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

Requirements

Students will compose a minimum of three written projects (1,000-1,500 words or longer) that count for at least 50% of the student’s final grade. In addition to writing papers and doing other work, all students will create a final electronic portfolio that counts as 30% of their final grade. The ePortfolio is discussed at greater length below.

Course Texts

Schilb and Clifford. Making Literature Matter, 7th Ed.

Alternative Approaches to First-Year Writing

The First-Year Writing Program is involved in a number of innovative programs on campus and offers several alternative versions of its core courses. Each of these courses has the same prerequisites, goals, and requirements as the more traditional versions.
Honors Courses for First-year Composition II

Honors students have the option of substituting for English 1102 either English 1050H (Composition and Literature) or English 1060H (Composition and Multicultural Literature). These courses have the same general goals as other First-Year Writing courses at the University of Georgia, but each class is designed individually by the instructor, often around a special topic.

English Composition for ESOL Students

Special sections of English 1101 and 1102 are reserved for students who have a native language other than American English and who can benefit from an English for Speakers of Other Languages (ESOL) emphasis in these classes. Students enroll only with the permission of the department (POD), but the classes are not marked differently on their transcripts. The ESOL sections, like classes for native speakers, focus on writing academic argument in English 1101 and writing about literature in English 1102.

First-Year Writing classes for ESOL offer non-native speakers opportunities for vocabulary development, for grammar practice, and for orientation to American styles of writing and organization. Residents of the United States whose first language is not American English, as well as international students, may qualify for these classes. To determine your eligibility and to obtain a POD to register for the ESOL classes, contact the First-Year Writing Program Office (706-542-2128) or Kensie Poor, kpoor@uga.edu.

First-Year Writing Online

In the regular, eight-week “Thru Term” of summer school, the First-Year Writing Program offers English 1102E, a fully online, asynchronous course. Students in 1102E meet all the standard FYW ENGL1102 requirements while completing a series of units (or “modules”). Students work as a cohort between specified dates, but do not meet as a group during particular class times, either online or face-to-face. Assignments fall due on most weekdays throughout the summer session.

Special Topics FYW

Experienced instructors may design a special topics version of FYW that is approved in advance by the First-Year Writing Committee. These courses often focus on topics related to the instructor’s research or scholarly interests, and the sections are marked by a special note in ATHENA.

Reacting to the Past

The FYW Program frequently offers sections of composition that incorporate the innovative pedagogy of UGA’s Reacting to the Past curriculum. You can find out more about Reacting at the University of Georgia at: http://www.reacting.uga.edu/.

Service Learning

English 1101S allows students to hone their developing writing skills through community service while still fulfilling the goals of a standard 1101. Depending on the focus of the course, 1101S may involve field trips and out-of-class community service as well as community based writing projects. The ultimate goal of service-learning is to promote students civic and academic learning while contributing to the public good. Service Learning courses are not offered every semester.
CHAPTER 3: Policies and Procedures

Placement

Most university students will take six hours of FYW (English 1101 and 1102) during their first year at UGA. However, some students will receive credit for these hours based on the following tests. Complete information about Placement is available on the Registrar’s website, under the heading “Credit from Testing” at https://reg.uga.edu/students/credit-from-testing/.

1. The Advanced Placement Test: Students who earn a score of 3 or 4 on the National Advanced Placement Test in Literature and Composition or Language and Composition receive three hours of credit for English 1101; those who earn a score of 5 receive six hours of credit for English 1101 and 1102. All AP equivalencies are available on the Registrar’s website.

2. The International Baccalaureate (IB) Test: Students who earn a score of 4, 5, or 6 on the International Baccalaureate Test at the Higher Level (HL) in English receive three hours of credit for English 1101; those who earn a score of 7 on the International Baccalaureate Test at the Higher Level (HL) receive six hours of credit for English 1101 and 1102. Students who earn a score of 5, 6, or 7 on the Standard Level (SL) test receive three hours of credit for English 1101. All IB
equivalencies are available on the Registrar’s website: https://reg.uga.edu/students/credit-from-testing/.

3. Cambridge International A Level and Cambridge AICE Diploma: “Admitted students are encouraged to contact UGA departments for placement and credit until credits are published. The University of Georgia is currently reviewing credit equivalencies for Cambridge International A Level and Cambridge AICE examinations.” Please check the Registrar’s website for updates as more information becomes available at https://reg.uga.edu/students/credit-from-testing/cambridge-equivalences/.

4. The English Departmental Placement Test: Students not placed by a national placement test such as AP will fall into two groups. Students with an SAT (Evidence Based Reading & Writing) score of 590 and above or an ACT score of 26 or above place automatically in ENGL 1101 and may register for that class without any further testing; if these students choose to do so, they may take the English Departmental Placement Test voluntarily with an eye to earning three credit hours for English 1101.

Students with an SAT (EBRW) score of 580 or below who have not been placed by a national placement test are required to take the English Departmental Placement Test before registering for any First-Year Writing class. Specific information about the Departmental English Placement Test can be found at the Testing Services Website: https://testing.uga.edu/content_page/placement-tests.

The Departmental English Placement Test consists of two parts, mechanics and rhetoric. A score of 22 (part 1) and 20 (part 2) will earn students three hours of credit for English 1101 and they can register for English 1102. Students whose test scores indicate that they might have trouble in English 1101 will write an essay to determine whether they will be advised to take English 1101 or a Division of Academic Enhancement class, such as UNIV1105.

Students should take the placement test at a First-year Orientation Session. Those who miss the test at Orientation may take it later at University Testing Services in Clark Howell Hall. However, the test is not open to students who have taken or are currently enrolled in First-Year Writing here or elsewhere. For more information, please visit the Testing Services website at: https://testing.uga.edu/. This test is currently undergoing revision for next year.

Absences

Due to Covid-19 the following policy has been lifted for Fall 2020.

Because writing skills develop slowly over time and because in-class activities are crucial to the final Portfolio, students’ regular attendance is essential in First-year Writing.

Consequently, during fall and spring semesters, on the fifth absence (MWF classes) or the fourth absence (TTh classes), no matter what the reason, students can expect to be administratively withdrawn with a W before the withdrawal deadline and administratively withdrawn with an F after the withdrawal deadline.

For the Summer Thru Term, on the fourth absence, no matter what the reason, students can expect to be administratively withdrawn with a W before the withdrawal deadline and with an F after the withdrawal deadline.

Grade Appeals
It is the instructor’s responsibility to judge work and assign grades. Consequently, students with questions about final grades should first discuss those questions with their instructors. If the problem cannot be resolved in discussion, students may prepare a grade appeal in writing according to the guidelines established by the Franklin College Faculty Senate Bylaws, Article V. The bylaws are available at: https://www.franklin.uga.edu/content/faculty-senate-laws. Search for “Grade Appeals.” This information can be found in Article 5 under Faculty Senate By-laws.

In First-Year Writing appeals, the Director of First-year Composition replaces the Department Head of English in the appeals procedure, in accordance with the English Department bylaws. See Section II, “Appeals at the Department Level.” Once a ruling on the grade appeal has been made, if either the student or instructor wants to take the appeal further, the appeal will be conducted according to the guidelines set out in Section III, “Appeals at the College Level.”

Before appealing a grade, students should be aware of the following conditions established by the Franklin College Bylaws:

1. A student may appeal a grade if, and only if, he or she is able to demonstrate that the grade was based on factors other than a fair assessment of the student’s academic performance in the course.

2. The standards by which grades are assigned, the number and relative weight of assignments on which grades are based, and decisions to allow students to make up or retake missed examinations or assignments, are not grounds for appeal.

**Incompletes**

The University assigns certain grades that are not computed in the grade point average. The Incomplete (“I”) is one of these. It indicates that students have completed almost all of the course work satisfactorily but are unable to meet the full requirements of the course for reasons beyond their control.

When assigning Incompletes, instructors will explain in writing what students must do to finish the course and to calculate a grade, providing a copy of these instructions to both the student and to the FYW office. Students who receive Incompletes may have no longer than three semesters to complete all of their remaining work satisfactorily. Instructors can require that students complete work in a shorter period of time. If an “I” is not removed after three terms (including Summer Thru Term), it changes to an “F.” Incompletes are assigned sparingly and at the discretion of the instructor when a small amount of essential work remains. FYW Instructors must first obtain permission from the Director of the First-Year Writing Program to assign a grade of “I.” An “I” is never assigned prior to mid-semester or for the purpose of allowing students to repeat courses.

**General Grading Weights**

The meaning of grades is defined generally in the undergraduate version of the University of Georgia Bulletin: http://www.bulletin.uga.edu/.

The meaning of grades according to the First-year Composition Program and the Program Grading Rubric is defined as follows:

- **C** Competent / Credible / Complete (70-79)
- **B** Skillful / Persuasive (80-89)
- **A** Distinctive (90-100)
D Ineffective (60-69)
F Extremely Ineffective (<60)
W Withdrew

See the discussion of the FYW Grading Rubric below for more information about grading procedures.

**Plus/Minus Grading**

Plus and minus grades are assigned only to a student’s final average for the course. For the final course grade in First-Year Writing Program, the numerical range for each plus/minus grade is as follows:

- A  4.0 (92-100)
- A- 3.7 (90-91)
- B+  3.3 (88-89)
- B  3.0 (82-87)
- B-  2.7 (80-81)
- C+  2.3 (78-79)
- C  2.0 (70-77)
- C-  1.7 (68-69)
- D  1.0 (60-67)
- F  0.0 (<60)
CHAPTER 4: Using Emma in the First-Year Writing Program

What is Emma?
Emma is a web application designed specifically for writing and revising in academic communities. Students and instructors use Emma throughout the composing process, from brainstorming and drafting through peer review, revision, grading, and commenting. Emma organizes tools useful for multi-modal composition within a digital environment. The Emma environment, by providing both public and private spaces where students can collect their work and receive feedback from their peers and instructor, fosters an academic learning community.

Creating an account
Emma uses UGA’s MyID. To create an account, open a web browser to the Emma homepage (http://www.emma.uga.edu) and click the Sign in button. Enter your MyID and password. Once you have logged in, please fill out the profile page. Enter your name carefully as you will not be able to edit it later. You may update your photo and biography at any time.

Enrolling in a course
Once you have completed your profile, please enroll in a course. Click the Enroll in a Course button and carefully enter your instructor’s last name. A list of courses will come up; select your section by clicking the Enroll button (Tip: Note carefully the time of your section – many instructors teach several FYW sections). Until your instructor approves your request, your course will be listed as Pending.
Once approved, the course will display under Courses Enrolled: click the name of the course to enter it.

**The Class Workspace in Emma**

Most pages in Emma will have a navigation bar across the top for the major tools in the application and a side navigation bar on the left for working within the selected tool. The first page is the Course Home Page, which includes information about the course: the upcoming events in the calendar, an announcement space, and access to the roll and your classmates’ profiles.
On the top navigation bar, you see the major tools in Emma. Each will be described below.

**Resources**

Your instructor will post your syllabus, assignments, readings and other resources here. Note the menu on the left: you will be able to select various categories of files.

**Projects**
The Projects space, which is the document-collection space, is where you will do much of your work in Emma. Every document in Emma belongs to a project, and within that project, students add labels to organize their files and drafts. For example, for a Poetry Project, you might have files labeled as Draft 1, Draft 2, Peer Review, and Final. You can find your files and the files of your classmates using the various menus on the left as well as the toolbar just above the file list.

The First-Year Writing Program encourages Process Writing, a practice that emphasizes the stages of composition as much as the final documents. Emma allows you to store and label each stage easily. If you mislabel a document, you can change the label by clicking on the Settings below each file listing.

On the left navigation, you will find the Create button (which you will find for many of the tools in Emma). Clicking Create gives you a drop-down menu for choosing whether you want to create an Emma document, upload a document or other file, or create a link to other websites or documents.

Similarly, Emma makes it easy to offer Peer Review. Find the document of the peer you would like to review by selecting Shared Files and then the name of the author on the tool-bar, open the document (or mouse over the document listing), and then click Create Review.
The Peer Review will be connected to the original file and labeled as a Peer Review Document.

To find Reviews by you or for you, click on Projects, then click on “Reviews by me” or “Reviews for me” on the left menu.

Documents created in Emma can take advantage of the application's built-in tools, which include an array of editing and formatting tools, note insertion, and built-in markup highlighting.

When your instructors read and evaluate your documents, they can include markup links to information and exercises to help you resolve grammatical, mechanical, or rhetorical issues.
Calendar

Your instructor may post assignments and deadlines in the class Calendar. There are several views, including a month display and an agenda listing that shows events for the whole term. Upcoming events are also displayed on the Course Homepage.

Journal
Emma includes several tools for low-stakes writing. The Journal, as the name suggests, is a simple place for informal writing that is seen only by you and your instructor. Click the Create button to get started. Your instructor may offer feedback on your journals; these comments will display beneath your posting.
The Forum offers a shared writing space for conversations. Students can post comments and replies to each other within a discussion topic.

Notes

In the Notes space, you can collect ideas for essays, save research, or take notes in class.
Technical Information

Because Emma has been designed as a multi-modal composition platform, it accepts many types of files, including those containing multimedia elements, such as images, videos, and hyperlinks. There is a 10MB size limit for files uploaded to Emma. Depending upon the file format and the browser you are using, these files may be accessed within the browser in Emma, or you may need to download them.

Files in proprietary formats—such as .doc, .wpd, or .docx—can only be downloaded and accessed using the proprietary software with which they were created; therefore, your instructor may or may not accept assignments in these formats during the course of the semester. For the final ePortfolio, all final drafts should be created using Emma documents (eDocs) or should be converted to PDF. Microsoft Word documents (.doc or .docx format) will not be accepted in the ePortfolio.

Students should always back up their Emma documents with files saved elsewhere in their preferred document format (OpenOffice, Word, etc). We strongly recommend that students compose in a word processor and copy-paste their work into Emma’s document editor. During peer review, students should save often to avoid losing work. Students and instructors also should remain aware that the file conversion of documents to Emma document HTML files may result in formatting changes, so check final submissions carefully. Students can get help with personal word processing solutions in the FYW Digital Learning Lab in Park Hall 118.
FYW Digital Learning Labs
The First-Year Writing Digital Learning Labs are located on the first floor of the new wing in Park Hall. We have two teaching labs:

- Park 117 has movable tables and mediascape screens, but no computers. A limited number of laptops will be available for checkout for use in the 117 during the class period. Students must bring their UGA id card to Park 118 to check out a laptop.
- Park 119 has 11 computers and two projectors.

Your instructor will let you know if you are scheduled to meet in the teaching labs.

Park 118 of the FYW Digital Learning Labs is open to First-Year Writing students and instructors every weekday 8:00-5:00. This lab has computers and a scanner that students can use to work on assignments related to their FYC classes. Students can visit Park 118 on a walk-in basis to meet with a member of our support team for technical assistance with Emma or other FYC technologies. All members of our support team are experienced teachers who use Emma and other relevant FYW technologies in their own classrooms, so they are a tremendous resource for students taking FYW courses.

CHAPTER 5: EVALUATION OF ESSAYS

What Do Teachers Want?
Because all writing, no matter how personal, attempts to communicate with some audience, writing is a social art. And all writers — whether students writing to develop their skills, amateurs writing to satisfy personal ambition, or professionals writing to support themselves — need to get some reaction to their writing. One form of reaction students get is from peer review. By critiquing one another’s papers constructively in workshops, student writers gain immediate insight into the effectiveness of their argumentation and prose. Peer review is an important part of the assessment of students’ work, for it allows students to get feedback from a range of real readers; the process of responding to other students’ essays helps students to become good critics of their own and of others’ writing. This skill is important to much college work and is often cited by employers as being crucially important to the world of work. Because peer review is an important skill cultivated in First-Year Writing, the capstone Electronic Portfolio includes a demonstration/discussion of the writer’s Peer Review process. Students also receive comments and other feedback on some drafts and on graded essays from their First-Year Writing teachers; this feedback, along with peer review commentary, is important to the job of revising graded essays for inclusion in the ePortfolio.

Another form of reaction students get to their writing is from their teachers. How teachers grade a written project should interest all students. First, they should understand that no exact correlation exists between the number of marks, or even comments, on a paper and the grade that paper receives. A composition does not begin as a “100” and then lose points as the teacher finds mistakes. Although errors can seriously damage the overall effectiveness of a piece of writing, to write well students must do more than merely rid their work of grammatical and mechanical errors. Effective communication depends primarily on rhetorical concerns; in other words, how effectively does the writing assignment being evaluated meet the needs of a particular audience and accomplish a particular purpose?

To ensure consistency and good communication across the Program, all FYW classes use a common FYW Grading Rubric, designed by a volunteer committee of teachers here in our English Department, which explains in detail our criteria for different grades. There are four basic categories:

- **Competent/Credible/Complete**, which describes compositions that are satisfactory and passing and therefore fall into the “C” range;

- **Skillful/Persuasive**, which describes compositions that are well above average – clearly superior to competent work – and fall into the “B” range;

- **Distinctive**, which describes compositions that stand out from even very competent work in a singular or important way and therefore fall into the “A” range;

- **Ineffective**, which describes work that, for different reasons, does not meet the basic criteria for competency.
Teachers and peers will offer comments and feedback to help you improve your work during successive stages of the drafting process. But when your instructor grades the final draft of your project, she or he will decide, first of all, which of the four categories the composition falls into, using the particular criteria listed under each category for guidance. If your project has Unity, Evidence and Development, and follows basic rules for Presentation and Design, it has earned a C. If in addition, your project also has Coherence and Audience Awareness, you have entered the “B” range, and so forth. Once the instructor has commented on your work and determined the general category into which your work falls, he or she will then decide holistically what place in the given point spectrum your grade falls. For instance, if the project has Unity, Evidence, Presentation/Design, and is beginning to develop good Coherence, the instructor may determine that it falls toward the lower end of the Skillful/Persuasive spectrum (80-89 points): in such a case, your composition might earn an 82 or 83. If your project has, in addition to the qualities detailed above, a strong personal voice that clearly demonstrates Audience Awareness through its ability to communicate with “real people,” it might earn an 87 or 88.

Of course, there is no exact mathematical formula for determining grades. For instance, it is always possible that a project that contains a few grammatical errors (Presentation/Design) or changes or loses direction at one or more points (Unity) excels so clearly in more advanced criteria – say, a sense of voice showing a clear Audience Awareness or an especially complex and original or imaginative argument – that the instructor decides it really should earn a B. In general, though, students should expect to satisfy all of the criteria for the Competent/Credible/Complete category in order to receive a passing grade.

The FYW Grading Rubric gives both students and teachers a common vocabulary for talking about writing quality and a set of important criteria for evaluating projects and/or compositions that are submitted for a grade during the semester and also those revised works submitted in the capstone electronic portfolio. Some instructors use a special template in Emma that links comments to criteria of the FYW Grading Rubric (which helps students to understand their grades). Students can also use the Rubric to assess the progress of their own work as they move through the drafting process. Finally, as the Rubric indicates, teachers may include special requirements that affect students’ final grades, adding or subtracting points based on those special, stated requirements. If you excel in these extra requirements or fail to meet them, your grade may be raised or lowered accordingly.

**What Grades on Compositions Mean**

In more specific numerical terms, the meaning of grades is defined by the undergraduate version of the University of Georgia Bulletin: http://www.bulletin.uga.edu/. The meaning of grades according to the First-Year Writing Program is defined as follows:
C  Competent / Credible / Complete (70-79)
B  Skillful / Persuasive (80-89)
A  Distinctive (90-100)
D  Ineffective (60-69)
F  Extremely Ineffective (<60)
W  Withdrew
I  Incomplete

Plus / Minus Grading

Plus and minus grades are assigned only to a student’s final average for the course. For the final course grade, the numerical range for each plus/minus grade is as follows:

A  4.0 (92-100)
A-  3.7 (90-91)
B+  3.3 (88-89)
B  3.0 (82-87)
B-  2.7 (80-81)
C+  2.3 (78-79)
C  2.0 (70-77)
C-  1.7 (68-69)
D  1.0 (60-67)
F  0.0 (<60)

FYW Grading Rubric
Here is the actual rubric that your teacher will use when evaluating your essays and often will encourage you to use when critiquing your peers’ essays and making judgments about your own work.

Student’s Name__________________________________ Teacher ______________________________

Project #____  Special Assignment Requirements __________________________________________________

Conference___________

“Enter a pertinent quote here.” (Teachers can self-select)  Writing Center___________

_____ Competent/Credible/Complete

If you meet these first three standards, you are writing competently and you will earn a grade of “C.” (70-79)

1. Unity
   • Contains a center of gravity, a unifying and controlling purpose, a thesis or claim, which is maintained throughout the composition.
   • Organizes writing around a thesis or according to the organizational requirements of the particular assignment (e.g., summary, narrative, argument, analysis, description, etc.)

2. Evidence/Development
   • Develops logical and relevant supporting detail and/or evidence.
   • Includes more specific, concrete evidence (or details) than opinion or abstract, general commentary.

3. Presentation and Design
   • Follows guidelines for Standard English grammar, punctuation, usage, and documentation.
   • Meets your teacher’s (or the MLA’s) and the First-year Composition program’s requirements for length and/or format.

_____ Skillful/Persuasive

If you meet all of the competency standards above and, in addition, achieve coherence and exhibit audience awareness, you are writing skillfully and you will earn a grade of “B.” (80-89)

4. Coherence
   • Uses words and sentences, rhythm and phrasing, variations and transitions, concreteness and specificity to reveal and emphasize the relationship between evidence and thesis.
   • Explains how, why, or in what way the evidence/detail provided supports the claim/point/thesis/topic ideas.
   • Incorporates evidence from outside sources smoothly, appropriately, and responsibly.

5. Audience Awareness
   • Demonstrates a sense that the writer knows what they are doing and is addressing real people.
   • Reflects a respect for values that influence ethos (e.g., common ground, trustworthiness, careful research).

_____ Distinctive
If you meet all of the competency standards, achieve coherence and exhibit audience awareness, and, in addition, demonstrate a mastery of one or more features of superior writing, you are writing distinctively and you will earn a grade of “A.” (90-100)

6. Distinction

- Your writing stands out because of one or more of the following characteristics: complexity, originality, seamless coherence, extraordinary control, sophistication in thought, recognizable voice, compelling purpose, imagination, insight, thoroughness, and/or depth.

Essay Grade ______ +/- Points for special assignment requirements ______ = Final Grade

_____ Ineffective

If your work does not meet competency standards, either because you have minor problems in all three competence areas (1-3 above) or major problems in one or two competence areas, you will earn a grade of “D” (60-69) or “F” (<60), and you should schedule a conference with your teacher.

Understanding the First-Year Writing Grading Rubric’s Vocabulary

The FYC Grading Rubric is the First-year Composition program’s standardized guide for evaluating student writing. Many teachers use an electronic version of this Rubric and to mark compositions with coded electronic tags and inserted comments, while other teachers attach, clip, or staple a paper copy of the Rubric, along with their handwritten notes, directly to student work. Whether paper or electronic, teachers depend on the standard Rubric’s language to guide their evaluation of student compositions; students must depend on the Rubric’s language to understand their teachers’ comments. Finally, the Rubric’s common vocabulary helps students comment on one another’s work and to make judgments about their own projects. The Rubric helps to keep all parties on the same page! In order to help students and teachers use the Rubric most effectively, we discuss some of the key terms in the following sections.

Competent/Credible/Complete

In order to receive a passing and satisfactory grade of “C,” students’ work needs to meet the three principal criteria of Unity, Evidence/Development, and Presentation and Design.

1. Unity = Staying on topic and providing structure “Contains a center of gravity, a unifying and controlling purpose, a thesis or claim, which is maintained throughout the composition.”

First-year compositions can be organized in many different ways. Compositions may have an implicit or explicit thesis, or they may simply have a unifying purpose or theme. In any
unified composition, however, every sentence and every word will contribute in some way towards the exposition and development of the “main” idea.

Notice that at the level of Competency “unity” does not require a particularly complex, clever, or imaginative thesis, nor does unity require strong coherence. Typically, a thesis can be described as having two parts: a topic plus a comment about that topic. For example, if my thesis were “cats are annoying,” the topic would be “cats” and the comment would be “are annoying.” In a composition with such a thesis, unity only requires that every sentence be related to either the topic (“cats”) and/or the comment on that topic (“are annoying”). Teachers and peer reviewers sometimes need to read between the lines to notice an underlying or implied unity. For instance, sometimes a writer includes an apparently unrelated detail, such as “Cats often have long, fluffy fur.” The writer may need to add just a word or two (perhaps adding a word or two about annoying shedding, allergies, or long cat hair on couches!) to firmly demonstrate the detail’s underlying unity with the topic “annoying.”

“Organizes writing around a thesis or according to the organizational requirements of the particular assignment (e.g., summary, narrative, argument, analysis, description, etc.).”

Simply put, to “organize writing around a thesis” or other central point means that the composition reveals, under examination, an overall organizational plan or strategy. To evaluate organization, a reader might ask questions such as these: Could this work be outlined? Does each paragraph play a role in developing the thesis? Does the work have a definite beginning, middle, and end? An organized composition might use logical, spatial, chronological, or even associational order — but the strategy will be employed to suit the topic and the purpose of the writing project.

2. **Evidence/Development = Providing support (examples, details, or specifics) “Develops appropriate, logical, and relevant supporting detail and/or evidence.”**

This criterion asks you to note whether the writer uses examples and/or other evidence to support their argument, position, or idea and whether that evidence is fairly used, accurate, and relevant. Depending on the type of writing assignment, good evidence may include anecdotes, images, descriptions, dialogue, quotations (from primary and/or secondary sources), graphs, and/or charts; typically, evidence will include quotations from a variety of sources — often including the texts read in class. In this case, you are evaluating the quality of evidence provided and sources used. To evaluate the quality of evidence, a reader might ask questions such as these: Did the writer use examples accurately and not take them out of context? Were selected quotations clearly related to the writer’s argument? Was the source of the evidence credible? For a descriptive or narrative assignment, readers might ask if a particular scene is described with accurate, concrete, and specific details.

“Includes more specific, concrete evidence (quotations, interviews, charts, statistics, details, description, observation, and dialogue) than opinion or abstract, general commentary.”

This criterion asks you to gauge quantity of evidence. To evaluate the quantity of evidence, you might ask questions such as these: Has the writer made many general claims about a
topic without supplying specific supporting evidence? What is the ratio of sentences providing opinions compared to sentences providing support (giving examples, quotations, and details)? Typically, readers hope to find a good deal more evidence than opinion. On the other hand, you might ask: Does the writer string together a long series of quotations and facts into lists or lengthy quoted passages? Is there too much unincorporated and unexplained evidence?

3. **Presentation and Design = Correctness and formatting issues**
   “Follows guidelines for standard English grammar, punctuation, usage, and documentation.”

To meet this criterion, here is a general rule of thumb: To pass at the level of Competency, a paper should contain two or fewer major errors plus four or fewer minor errors per 250-words (250 words is about a page). If there are no major errors, a composition should have eight or fewer minor errors per 250-words. All the major errors have to do with either sentence boundary recognition or Standard English grammar issues. For our purposes, the major errors are:

- Comma Splice
- Fragment
- Fused Sentence
- Subject/Verb Agreement
- Pronoun/Antecedent Agreement

All other errors are considered minor errors. If a student’s paper has more errors than the standard described above, the paper is not meeting competency guidelines for a final draft. Remember, however, that this standard is just a guideline. Simply lacking a large number of errors does not necessarily make a project “Competent” or passing. As we point out in the Introduction to this section: “A composition does not begin as a ‘100’ and then lose points as the teacher finds mistakes.”

“Meets your teacher’s (or the MLA’s) and the First-year Composition Program’s requirements for length and/or format.”

The standard format and documentation requirements for First-year Composition follow those for MLA formatting. Teachers, however, may have special requirements, which might include the use of specialized or alternative style sheets (such as CBE, CSE, APA, or Chicago), images, graphs, video, particular fonts, minimum word counts, bibliographies, appendices, notes, abstracts, etc.

4. **Coherence = The “Flow”**
   “Uses words and sentences, rhythm and phrasing, variations and transitions, concreteness and specificity to reveal and emphasize the relationship between evidence and thesis.”

In general, while students can achieve unity by creating a strong thesis and staying on topic, they create coherence by focusing their reader’s attention on the relationship between thesis and evidence (or theme and detail). Creating Coherence is about controlling emphasis.
Students may use diction (word choice) to emphasize the thesis-to-evidence connection by choosing words carefully, by repeating key words and phrases, by avoiding the repetition of unimportant words and phrases, and by using transitional phrases accurately. Writers can also use syntax – that is, sentence structure – to direct emphasis by varying sentence structures, by employing syntactical effects such as parallelism and antithesis, or simply by changing sentence length or reversing normal Subject-Verb-Object sentence patterns. In evaluating coherence, you may ask these questions: Has the writer used syntax and diction to create links and bridge gaps between his or her thoughts? Does the writer use transitional phrases and words frequently and accurately to help the reader follow the writer’s thinking from sentence to sentence and from paragraph to paragraph? Does the writer’s use of repetition, parallelism, figures of speech, and rhythm help to emphasize main points, or does the writer’s choice of diction and syntax distract the reader from the main ideas?

“Explains how, why, or in what way the evidence/detail supports a point/claim/thesis/topic ideas.”

Writers need to include explanations. In fact, in an argumentative essay, writers usually need to explain – sometimes at length – why each detail or item of support is included. Only rarely does evidence speak for itself. Coherence develops as writers explain how each part of their arguments’ evidence provides support for their theses.

“Incorporates evidence from outside sources smoothly, appropriately, and responsibly.”

The writer will consistently incorporate quotations and references to other outside sources into her own sentences. Coherent writers move often between paraphrasing, summarizing, and quoting brief passages from different sources. Few, if any, quotations are “hanging” — that is, standing alone in separate sentences; instead, they are embedded in the writer’s own sentences, usually with explanatory remarks linking the quotations to the topic or thesis. Lengthy quotations, serial quotations, or long summaries rarely occur in a “Skillful” writer’s essay.

5. Audience Awareness = Writing should speak to real readers
“Demonstrates a sense that the writer knows what they are doing and is addressing real people.”

Showing that a writer “knows what their doing” means that the writer works to develop his or her credibility (ethos). He or she might demonstrate particular knowledge or research concerning a topic, demonstrate comfort and familiarity with appropriate jargon or professional vocabularies, or simply use sound logic and clear reasoning in his or her discussion. Credibility can be developed in many ways.

“Reflects a respect for values that influence ethos (e.g., common ground, trustworthiness, careful research).”

Respect for an audience and values can be shown at every level. A reader evaluating writing for respect might ask these questions: Has the writer chosen an appropriate level of formality in his or her diction — avoiding the “too formal” for an audience of close friends, the “too familiar” with teachers or general audiences? Has the writer avoided unnecessary jargon or slang? Has the writer avoided sexist or racist language? Is the
writer’s choice of supporting examples and evidence appropriate, fairly used, relevant, and judiciously applied? Does the writer show a high level of integrity about facts and correctness at every level? Does the writer implicitly and explicitly show courtesy and good will towards readers whose opinions may differ? Does the writer acknowledge counter-arguments and other positions?

6. Distinction: A few words about distinction “Your writing stands out because of one or more of the following characteristics: complexity, originality, seamless coherence, extraordinary control, sophistication in thought, recognizable voice, compelling purpose, imagination, insight, thoroughness, and/or depth.”

No single quality reveals distinction; that’s why we’ve listed so many possibilities. A paper should meet standards in all five of the other criteria before it is considered for “Distinction.” This does not mean that students’ papers must necessarily excel in all five criteria (although many will and most will excel in three or more criteria), but papers should be average or better in every category and should not be deficient in any category when being considered for Distinction. The FYW Grading Rubric was designed by a volunteer team of instructors who carefully examined a range of essays, deciding what qualities papers at different grade levels share in common. Based on that work, we now have a common vocabulary that students and teachers can use to understand how to succeed in First-Year Writing.

CHAPTER 6: ELECTRONIC PORTFOLIOS

First-Year Writing Electronic Portfolio Instructions

Every student who takes a First-Year Writing course at the University of Georgia will compose an electronic portfolio over the course of the semester. The ePortfolio gives students an opportunity to revise and polish their work—even after it has been evaluated for a grade during the semester—to reflect on their writing processes, and to showcase their work in a personalized context. The use of an electronic portfolio for all FYW classes means that students have an opportunity to raise their grades through steady work and revision; it also means that students need to schedule adequate time to do their very best work in the portfolio, as it counts for 30% of their final grade.

Students develop portfolios throughout the semester using their instructors’ directions to update and revise their work, uploading their final products to ELC. Students will also find that using feedback from their classmates in peer review sessions will make the portfolio development a much more rewarding process, as will calling on the Writing Center and Digital Learning Lab.

Individual instructors will make specific assignments for various parts of the portfolio. However, all ePortfolios must be submitted to ELC. In broad outline, the essential seven components of our ePortfolios are consistent in every FYW course and are described briefly below.

NOTE: You cannot re-use or recycle any exhibit from your English 1101 portfolio, including the Biography or Introductory Reflective Essay, for your English 1102 portfolio. This would be Academic Dishonesty and handled under the Academic Honesty policy and procedures.
Elements of the Portfolio

Biography
The biography is a short introduction to you, the author of the portfolio. Your teacher may specify particular information to include in your bio, but, in general, the bio should act as an author’s note.

Images on your biography page are optional, but readers like them, so you should try to include some image that is relevant. You can select a representative image (a windmill, a horse, or anything you can find on the Web—just remember to include a citation), or you can select an image of yourself. Think of it as a dust jacket image on the back of a book—how do you want to represent yourself? The goal of your Biography should be to establish a credible ethos.

Introductory Reflective Essay (IRE)
The most important element in your ePortfolio, the Introductory Reflective Essay provides a reader with an introduction and guide to the rest of your work. A strong IRE ties together all the exhibits in your portfolio; it helps you describe and reflect on your writing processes, with your exhibits providing the supporting evidence. The IRE is also the first item your instructor will read after they open your Biography page. Your teacher may provide you with a specific prompt or direct you to some specific portion of the FYW program sample prompt to help you get started. In your IRE, you might discuss how the various exhibits you have chosen for your portfolio reveal the way you have engaged with the goals of the course listed earlier in this FYW Guide and/or the FYW Grading Rubric’s criteria. Some very successful portfolios have re-organized the author’s work for the semester around a common theme that the writer sees in their own work. In fact, the goal of the IRE should be to organize the portfolio in a meaningful way; it is the most active portion of the portfolio.

750-1500 words is the average length for an IRE, although some of the Moran Award winners have written longer IRE’s.

Two Revised Essays from the Course
You will include in your Electronic Portfolio two of the three graded papers you have written for the class, revised and polished and posted to the portfolio. They should be substantive and well-argued, carefully edited, error free, and completely, thoroughly, and correctly documented in MLA format.

Note about the Revised Essays: We recommend a thorough revision for the Revised Essays exhibits in your Portfolio—not just a quick proofreading for surface errors. Could more evidence be developed, a new perspective raised, a change in tone attempted, or a firmer line of reasoning followed?
When choosing essays to put in your ePortfolio, think about how they will work together to help make the portfolio a unified whole. Some students choose the essays that received the highest grades, but this is only one criterion. You may want to choose the essays you like the best, the ones you can improve the most, or the ones that fit best with your chosen theme.

Exhibit of Composing/Revision Process

This exhibit demonstrates your composing and revision process. Typically, students construct this document by copying and pasting the same or similar sections of a selected essay into a single document. You can then add commentary explaining the significance of the different versions, pointing out and explaining the changes you made through successive drafts. The Revision Exhibit gives you a chance to demonstrate not so much your best products for the semester, but the skill set that you have built up over the course of the semester. The trick is to make it easy for a reader to follow the process; the explanation is just as important as, or perhaps more important than, your chosen examples. This exhibit gives you a chance to reflect on your progress throughout the semester and to perform a self-assessment.

Exhibit of Peer Review Process

One of the goals for all FYW courses states that students will “demonstrate an ability to critique the writing of themselves and others.” For this exhibit, which speaks directly to that goal, you will select and post to your portfolio one of the peer reviews that you have written during the semester, including commentary to help the reader understand your peer review process. One option is to choose a review you completed for one of your classmate’s papers. Try to choose one that you believe was helpful and focused; you might want to ask your classmates about which ones were helpful to them. You may also copy and paste together several brief examples of peer reviews you have completed and construct a new document with inserted commentary. Explanations about the assigned peer review are often helpful here, too. As in the previous case, the Peer Review Exhibit gives you a chance to demonstrate not so much your best products for the semester, but the skill set that you have built up over the course of the semester. As with the Composing/Revision Process Exhibit, the Peer Review Exhibit gives you a chance to reflect on your progress throughout the semester and to perform a self-assessment.

Wild Card

This exhibit is up to you. The only limitations are that your Wild Card 1) must be an electronic file or link that “fits” (digitally speaking) in your portfolio; and 2) must include some of your writing, which may appear as captions, short descriptions, or introductory commentary. In the past, students have submitted journals, papers, photos with captions, short stories, poems, letters, song lyrics, scans of drawings with comments, news articles, podcasts, and music files.
Some students create new exhibits especially to fit with their portfolio theme. In thinking about selecting or creating a Wild Card, consider how it fits into your overall portfolio rationale and how its inclusion will impact ethos and pathos.

**Special Note on Presentation and Publication of your ePortfolio**

**Importance:** The electronic portfolio, as the capstone project that showcases your achievements and learning, is very important; it counts for 30% of your final grade.

**Digital Publication:** The ePortfolio must be uploaded to ELC through the Portfolio module, found under the Assignments section. You may want to format your ePortfolio as a single .PDF or .DOC file containing all your exhibits; however, submitting each exhibit as an individual file is also fine. Whichever option you choose, keep in mind that the ePortfolio is not merely a loose collection of word-processed documents, but a **unified digital artifact** whose parts fit together in a rational and harmonious manner, much like the different paragraphs of an essay fit together to communicate one thesis. If you do not complete the ePortfolio properly, you may receive a grade of zero for this important project. Help with the technical aspects of uploading student portfolios may be found under the “Help” module in Emma.

**Presentation and Design:** Just as the Grading Rubric considers Presentation and Document Design as important to the rhetorical success of your essays, so too does the ePortfolio. Your portfolio therefore must meet the highest standards for presentation and document design; failure to do so will seriously hurt your grade for the ePortfolio.

**Readability and Access:** It is very important that your instructor can access and read your portfolio without complications. It is your responsibility to make sure that:

- the ePortfolio and all its exhibits display properly without significant formatting issues;
- all exhibits are in one of the acceptable file formats (see below);
- the ePortfolio can be navigated easily and efficiently by your readers.

Check your portfolio on several different computers and open all the exhibits to make sure that the portfolio is reader-friendly.

**Technical Note: Acceptable File Formats for ePortfolio Exhibits**

To ensure that instructor will be able to open and read your ePortfolio, the FYW Program accepts only the following file formats for ePortfolio Exhibits that are primarily text documents:

- .DOC
- .PDF

**DOC files:** These documents can be composed in word processing software available through the University of Georgia’s Office apps or through other word processing packages. However,
How Are FYW ePortfolios Evaluated?
At the end of the semester, student portfolios are graded by the course instructor. In order to evaluate them, teachers read portfolios holistically. This means that the teachers “norm” themselves, getting a sense of what “constitutes” an A, B, C, etc. among the group of portfolios that they are reading, then judge each portfolio as a whole, assigning it a single grade. As teachers read through students’ portfolios, they particularly gauge how well a student’s Introductory Reflective Essay (IRE) describes the content found in the other exhibits and whether or not the student has been able to use writing to express his or her own encounter with the goals and evaluative criteria of the course. In other words, expect FYW teachers to use the IRE as a guide for reading your other documents, in order to get a sense of how well they match the expectations you set up in your Introduction. Of course, teachers always look for evidence of care, originality, hard work, and excellent writing, but in the portfolio we are also interested in students’ ability to write reflectively and accurately about their own writing.

In addition, teachers often use the Rubric below, based on the standard FYW rubric and using the same or similar terminology, to help them get started when they are beginning to evaluate portfolios each semester. They may also point you towards this rubric to help you evaluate your own or your classmates’ portfolio during a workshop.

**ELECTRONIC PORTFOLIO RUBRIC**

**BIOGRAPHY**

- Is present and complete;
- Is carefully proofread and edited, with very few errors of a grammatical, mechanical, or typographic nature.

[CCC] _______________________

- Shows clear and appropriate awareness of audience;
- Gives a coherent picture of the writer.

[SP] _______________________

Is distinctive for its:
- imaginative quality;
- extraordinary and effective care in craftsmanship and presentation;
- prose style;
- compelling authorial voice;
INTRODUCTORY REFLECTIVE ESSAY

- Is present and complete;
- Makes a clear and complete statement about the writer’s ethos, development, and/or skill set that is more than an autobiographical narrative or list of exhibits (unity-thesis);
- Offers a clear rationale for the choice of exhibits and their order (unity-organization);
- Explains the role of each exhibit in the overall portfolio and in supporting the thesis (evidence);
- Is carefully proofread and edited, with very few errors of a grammatical, mechanical, or typographic nature.

- Offers a strong, and vivid understanding of the writer and writing (audience awareness);
- Is particularly persuasive about how exhibits contribute to the whole portfolio (coherence).

Is distinctive for its:

- imaginative quality;
- extraordinary and effective care in craftsmanship and presentation;
- prose style;
- compelling authorial voice;
- persuasive argumentation.

TWO REVISED CLASS ESSAYS

- Are present and complete;
- At a minimum, meet the FYW Rubric qualifications for CCC;
- Are carefully proofread and edited, with very few errors of a grammatical, mechanical, or typographic nature.

- At a minimum, meet the FYW Rubric qualifications for SP.

- At a minimum, meet the FYW Rubric qualifications for a DIST or a "high" SP that shows extraordinary thoughtfulness and care.
EXHIBIT OF COMPOSING AND/OR REVISION PROCESS

- present and complete;
- Offers a clear and complete statement about and/or example of the composing and/or revision process (unity);
- Supports that thesis with specific examples (evidence);
- Presents the examples in a logical manner (unity-organization);

- Is carefully written, edited, and proofread, with essentially no distracting errors of a grammatical, mechanical, or typographic nature.

- Offers strong and vivid examples of the writer and writing (audience awareness);
- Is particularly persuasive about how the examples support the thesis (coherence);

Is distinctive for its:
- imaginative quality;
- extraordinary and effective care in craftsmanship and presentation;
- prose style;
- compelling authorial voice;
- persuasive argumentation.

EXHIBIT OF PEER REVIEW PROCESS

- Is present and complete;
- Offers a clear exhibit of a peer review (unity);
- Arranges one or more examples of peer review in a logical manner (unity-organization);
- Is carefully presented so that both the original and comments are easily seen. Errors in grammar or spelling don’t interfere with conveying comments (presentation & design).

- Shows a strong, and vivid understanding of the writer and commentary (audience awareness);
- Is persuasive because comments show a clear understanding and response to the work (coherence).

Is distinctive for its:
- imaginative quality;
- extraordinary and effective care in craftsmanship and presentation;
- prose style;
- compelling authorial voice;
- persuasive argumentation.
WILD CARD

- Is present and complete;
- Fits into the portfolio as a whole in a logical way that is described in the introductory reflective essay;
- Is carefully written, edited, and proofread, with few errors of a grammatical, mechanical, or typographic nature that distract from the purpose of the exhibit.

Offers a strong and vivid understanding of the writer and writing (audience awareness).

Is distinctive for its:

- imaginative quality;
- extraordinary and effective care in craftsmanship and presentation;
- prose style;
- compelling authorial voice;
- persuasive argumentation.
UGA Academic Honesty Policy

The University of Georgia is committed to “A Culture of Honesty.” The First-year Composition Program supports this commitment and strictly follows the university’s policies and procedures for dealing with possible instances of academic dishonesty. Information about “A Culture of Honesty” and the “UGA Academic Honesty Policy” and procedures can be found at the website of the Office of the Vice President for Instruction: https://honesty.uga.edu/Academic-Honesty-Policy/.

All FYW students should become very familiar with this site!

Plagiarism

A particular form of academic dishonesty that First-Year Writing students need to understand and guard against is plagiarism. Plagiarism is the use of another’s words or interpretations without giving credit. Plagiarism occurs when writers fail to use quotation marks to indicate exact words from a source, when they fail to paraphrase a passage completely, when they provide faulty sources, or when they fail to cite the source of any quotation or paraphrase.

In recent years, cutting and pasting information from the World Wide Web has led students to commit plagiarism. This occurs particularly when they have forgotten where the information was copied from or lose the ability to tell the difference between their own words and those copied from an electronic source. Students should also take additional care to ensure that the Wild Card exhibit for the final electronic portfolio is their own work and correctly identifies any work by other authors included in that piece.

To avoid plagiarism, writers should always:

1. Put quotation marks around any words taken from sources. When writers use an open book for writing a paper or taking notes, or when writers take notes by cutting and pasting from an online source or website, they must be careful not to plagiarize unintentionally.

2. Paraphrase material completely; changing or rearranging a few words or the tense of a verb is not paraphrasing. Writers should read the passage to be used, close the source book or minimize the web browser, and then write in their own words what they have read. They should then compare the paraphrase to the source; if by chance key words from the original are included, these should be changed or enclosed in quotation marks.

3. Give accurate and complete citations for all material. In the handbook section in the second half of this Guide, you will find information about MLA and APA documentation
styles. Writers should refer to this source when creating compositions and/or should consult with their instructors as to what form is required in a particular course.

4. Avoid borrowing entire arguments or approaches to a subject from another writer. In general, college papers should argue an original idea and should not be paraphrases of another writer’s work. All papers that students submit must be original work. The advantages to writers of a well-documented paper are obvious: documentation shows that writers know their subjects, and citations give ideas validity.
Students who are new to the University of Georgia are often unsure about what services are available to them and where to go for help of various kinds. This section offers you places to go for help with writing, research, and personal issues.

**Tutoring and Help with Writing**

The university offers writers in the First-Year Writing Program a wide range of services at different locations across campus.

**The UGA Writing Center**

The Department of English operates the UGA Writing Center in Park Hall 66 as a resource for students looking for help with writing. Undergraduate students, whether in an FYW course or not, are welcome to use its services anytime during their careers at the University of Georgia for up to two, sixty-minute appointments per week. Serving students and majors across the campus, the Writing Center welcomes all types of writing, including but not limited to essays, lab reports, application statements, and CVs/resumes. Common reasons for utilizing the Writing Center include help with content development, overall organization and flow, thesis creation, source evaluation, and citations.

The Writing Center operates at two additional locations:

1. Science Library, Room 201. Students with writing for science classes often seek assistance at this location from a Writing Intensive Program consultant with a background in science writing.
2. Online consultation service for all-purpose help.

For hours, policies, and scheduling for all locations, see the Writing Center’s scheduling website at: https://uga.mywconline.com. For general information see the Center’s website: http://writingcenter.english.uga.edu/. Schedules for the Writing Center are posted by the start of the first week of each academic semester. The Writing Center accepts drop-in clients if no students are scheduled for the desired walk-in time, but scheduling an appointment is the most reliable way to meet with a Writing Center consultant.

**Division of Academic Enhancement (DAE)**

Homepage: dae.uga.edu

The Division of Academic Enhancement empowers all students to achieve success with innovative courses, programs, services, and student-centered initiatives. Specifically, DAE can help students improve their writing and learning skills and develop strategies for success at UGA and beyond through the following free services:
• **Writing tutoring** is offered via face-to-face appointments, online appointments, and drop-in sessions to help students with academic writing assignments and projects.

• **Subject-specific tutoring** offers students an opportunity to attend one-on-one appointments, study pods, or drop-in sessions to assist them in business, computer science, foreign language, math, and science courses in a collaborative learning environment.

• **Academic Coaching** is a series of one-on-one appointments between a student and a certified coach to address common challenges in learning by creating and modifying a personalized Strategic Learning Plan.

• **Student Success Workshops** provide an opportunity for students to explore topics like time management, learning strategies, motivation, and professional communication.

• **UNIV 1105: Introduction to Academic Writing** is a three-hour course offered for students needing academic preparation before taking ENGL 1101. Students can also “drop back” from ENGL 1101 to UNIV 1105 (via a section change form) until the semester midpoint.

For more information, please visit [dae.uga.edu](http://dae.uga.edu).

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**The UGA Libraries**

Homepage: [http://www.libs.uga.edu](http://www.libs.uga.edu)

UGA has the largest library in the state, with 4.6 million books, and access to thousands of journals. All print resources at any state school in Georgia are available to UGA students through online request, as well. Library buildings on campus include:

• **Main Library on North Campus**: humanities, social sciences, business, and DigiLab;
• **Science Library on South Campus**: science, technology, agriculture, and Maker’s Space;
• **Miller Learning Center**: online library resources and recording studio;
• **Special Collections Library**: rare books, manuscripts, media archives, and many exhibits.

For college-level research projects and papers, your instructors will expect you to use *published scholarly* resources and *critically evaluate* all sources.

The MyID and password will grant access to all our databases, e-books, and library accounts online, from anywhere.

“Chat with a librarian” on the library home page provides immediate research assistance. For more individual help, contact the FYC liaison librarian, Elliott Kuecker ([elliott.kuecker@uga.edu](mailto:elliott.kuecker@uga.edu)) or sign up for a research consultation with a librarian at [http://www.libs.uga.edu/contact/consultation_request](http://www.libs.uga.edu/contact/consultation_request).

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**Counseling and Psychiatric Services (CAPS)**

CAPS is dedicated to student mental health and well-being. We support students in achieving both academic and personal life goals. CAPS offers:

• Short-term individual counseling
• Groups and workshops
University Health Center

University Health Center serves as a safe space and central resource for the UGA campus community regarding physical, mental health & wellness. Below are several ways to access your resources:

- All Students are assigned a primary care provider home (PCP). Students can make appointments with their PCP for many reasons:
  - illness or injury
  - referral to other specialists for specific health needs- including our in-house Lab/Radiology
  - wellness checkups and physicals for classes or programs
  - questions about general health, sexual health, health goals, stress and mental wellness
- Free workshops/classes/Health coaching lead by licensed clinicians or health educators to provide students with tools to manage stress, anxiety, relationships, social etc. Visit BeWellUGA for a list of offerings available.

- Counseling and Psychiatric Services (CAPS)
  CAPS is located on the 2nd floor of the Health Center and is dedicated to student mental health and well-being. CAPS offers:
  - Short-term individual counseling
  - Group Counseling
  - Free workshops(BeWellUGA)
  - Consultation to student leaders, faculty and staff
  - Psychiatric services- to monitor medications
  - Crisis intervention
  - Referral assistance to other providers, both on campus and in the local community.
  We are open from 8:00 a.m. to 5:00 p.m., Monday through Friday. For more information about CAPS services, please call 706-542-2273 or see our website www.uhs.uga.edu/caps. For after-hours emergencies call 706-542-2200 (UGA police) and ask for the on-call clinician.

For after-hours emergencies call 706-542-2200 (UGA police) and ask for the on-call clinician.

- UGA campus has several resources for a student seeking mental health services and/or crisis support.
  - Student leaders, UGA Faculty or Staff may schedule for their group, a wellness program or training with a health educator or licensed clinician through the UHC program request.
Disability Resource Center
The Disability Resource Center assists the University in fulfilling its commitment to educate and serve students with disabilities who qualify for admission. The Disability Resource Center, DRC, coordinates and provides a variety of academic and support services to students. Our mission is to promote equal educational opportunities and a welcoming academic, physical, and social environment for students with disabilities at the University of Georgia.

If you are a new or current student seeking services at the Disability Resource Center (DRC), we look forward to meeting with you! On the DRC website, www.drc.uga.edu, you will find information about the accommodations and services we coordinate for UGA students who have disabilities. The site will give you a picture of who we are and our programs and services.

You can register with the DRC at any time, although we encourage students submit their information as early as possible. Once everything is submitted, the process to evaluate the application can take around 1-4 weeks, so the earlier you submit the application, the earlier we can begin that process. All information provided to the DRC is confidential. If you require accommodations at UGA, information on the DRC’s registration process is provided on our website at https://drc.uga.edu/students/register-for-services.

CHAPTER 9: WHAT COMES NEXT?

Research into the writing process shows that the use of writing as a part of the learning process and frequency of writing are both crucial to improving and maintaining the writing skills and critical thinking processes that students acquire in their First-year Composition classes. What is more, employers consistently report on the importance of basic communication skills, especially in writing, for the workplace. Research has also
suggested a close connection between reading and writing proficiency, and UGA students have shown that they enjoy reading and discussing books outside their formal classes. For all of these reasons, the University of Georgia encourages you to seek out other opportunities for practice in reading and writing. We would like to conclude by telling you about future opportunities to practice your literacy skills, to use writing as a powerful learning tool, and to develop the writing skills that will be important for your professional careers.

Writing Certificate Program

The University of Georgia offers an interdisciplinary certificate program in writing. The purpose of the Writing Certificate Program (WCP) is to give undergraduate students from all colleges and majors at the University of Georgia an opportunity to develop and document their writing skills as they move from First-year Composition through the core curriculum and their academic majors en route to further education, professional training, or the workplace. Their writing skills will be developed in the context of their particular academic studies and interests and will be documented in a capstone electronic portfolio developed in a one-hour workshop course, ENGL 4834: Electronic Writing Portfolio Workshop, that presents and reflects on the students’ writing projects and experiences throughout their undergraduate career. The writing done for the WCP will enhance students’ understanding in their chosen field of study and will provide evidence to outside evaluators (such as admissions committees or employers) of the students’ critical thinking, research, and communication skills, plus their understanding of genres and conventions of writing within their chosen discipline. For more information about the program, visit: http://write.uga.edu.

Writing Intensive Program (WIP)

The Writing Intensive Program at the University of Georgia provides students with opportunities to strengthen their writing throughout their undergraduate experience. The Program offers writing-intensive courses in varying disciplines — from Art History to Biology to Music to Sociology, for example. A key goal of the program is to foster student writing in the disciplines by helping students understand the conventions — or “ways of knowing” — of a particular field: how knowledge is constructed and communicated, and what rules of evidence and argumentation are practiced. To accomplish the goals of the program, each Writing Intensive Program (WIP) course is supported by a specially trained “writing coach,” who works with students to improve their writing and performance in the course by providing constructive and personal feedback. The advantages of this coaching — and WIP courses, in general — are many. A compelling majority of students enrolled in these courses consistently report that their experience with the Writing Intensive Program strengthened their writing skills; built their confidence in the writing process; encouraged a deeper engagement in course content, discussions, and assignments; taught them the writing conventions of their discipline; heightened their critical thinking skills; and prepared them for writing in other courses and future goals, such as graduate school or career-related work. All WIP courses count toward requirements for the Writing Certificate Program.

For more information about the program and its benefits, as well as for a list of current WIP courses, visit: http://www.wip.uga.edu.
The Major and Minor in English

The skills in writing and critical thinking that you have learned in First-year Composition will serve you well if you decide to major or minor in English. English majors learn to read, interpret, and analyze texts (novels, stories, plays, films, poems, essays, images, and other forms of cultural production) and to write with poise, brevity, and elegance. Majors can choose Areas of Emphasis for their Program of Study; areas of emphasis include Creative Writing, American Literature, Multicultural American Literature, Rhetoric and Composition, Humanities Computing, Medieval Literature, Studies in the Novel, Poetics, Advanced Studies in English, Interdisciplinary Renaissance Studies, Eighteenth Century Literature, and English Language Studies. Majors and minors can go on to careers in almost anything: teaching, editing, publishing, law, journalism, management, human resources, business communication, medicine, grant-writing, screen-writing, technical writing, and so on. Employers take an English major or minor as evidence of strong skills in writing, creativity, and critical thinking. You can find more information about the English major and minor at the program website:  http://www.english.uga.edu/undergraduate-studies.

English majors are eligible for a number of special scholarships and awards. Declared majors can also join the Undergraduate English Association, a student-run organization that informs English majors about career opportunities with an English degree. Contact Jim Kallerman (jkallerm@uga.edu) or in Park Hall Room 111) for more information on the UEA. High-achieving students who study English beyond First-year Composition may be eligible to join Sigma Tau Delta, the English honors society, regardless of their major. Please consult the undergraduate pages on the English Department website for more information about these opportunities.

Advanced Courses in Writing

The English Department offers several upper-division courses in writing that are open to students in other majors. The Academic Enhancement Program, housed in Milledge Hall, also offers an array of writing classes for native and non-native speakers.

**UNIV 1105. Improving Grammar, Usage, and Style.** 3 hours.  
Athena Title: IMPROVING GRAMMAR.  
This course teaches students to master formal grammar rules and terminology, to achieve a clear, fluent writing style, and to recognize common problems of usage so that they can effectively write and edit papers for academic and professional audiences.  
**Note:** Students may enroll in this course simultaneously with ENGL 1101.

**UNIV 1115. Introduction to Academic Writing.** 3 hours (institutional credit).  
Athena Title: Academic Writing.  
The objective of the course is to prepare students for the kinds of writing required in English 1101 and other University courses. To meet that objective, UNIV 1115 stresses strategies for generating ideas and improving writing fluency, conventions of academic usage and style, patterns for organizing thought and arranging written material, and critical thinking and analysis. In the classroom and in individualized instruction, students
receive extensive practice drafting, editing, and revising expository and persuasive essays.  

**Note:** This course carries institutional credit and will not count toward graduation.

**UNIV 1117. Basic Composition for Multilingual Writers.** 3 hours (institutional credit).

*Athena Title: MULTILINGUAL COMP.*

This course is designed for both undergraduate and graduate students whose first language is not English. Its objectives include mastering English grammar, idioms, and sentence structure; building an academic vocabulary; and composing short academic papers. The course emphasizes problems that non-native speakers typically experience with proofreading, revision, and writing for an American audience. Assignments may be tailored to students' majors.  

**Note:** This course carries institutional credit and will not count toward graduation.

**ENGL 3590W. Technical Communication.** 3 hours.

*Athena Title: TECH AND PROF COMM.*

This course deals with writing in the professional domains, with an emphasis on research methods, clear and accurate presentation of ideas and data, and computer-mediated communication. If you want an introduction to the role of writing in the workplace, this course would be for you.

**ENGL 3600W. Advanced Composition.** 3 hours.

*Athena Title: ADV COMPOSITION.*

Advanced Composition focuses less on professional contexts than on writing as a process, with an emphasis on the conventions of discourse situations, invention, revision, editorial skills, and document design. This course is particularly useful for students who want to practice and improve their academic writing.

**ENGL 3850S. Writing and Community.** 3 hours.

*Athena Title: WRITING AND COMMUNITY.*

This course is a study of how writing functions in the formation and maintenance of communities and the role of written communication in addressing community needs and concerns. It will have a service-learning component in addition to being writing intensive, with students creating texts about community issues and for community partners.

**ENGL 3860W. Science Writing for General Audiences.** 3 hours.

*Athena Title: SCIENCE WRITING GENERAL AUDIEN.*

Clearly conveying complex scientific information to the public is becoming increasingly important. This course is a writing-intensive introduction to reading and writing about scientific research in order to bring scientific information to the general public. The following courses are reserved for students who have taken any two 2000-level ENGL classes or one 2000-level ENGL class and one 2000-level CMLT class.

**ENGL 4830W. Advanced Studies in Writing.** 3 hours.

*Athena Title: ADV STUDIES WRITING.*

Advanced study of writing as process and product, focusing on particular discourse situations or kinds of texts. Topics might typically be advanced technical communication, academic writing for literary scholars, or text and hypertext.

**ENGL 4831W. The Critical Essay.** 3 hours.
Athena Title: CRITICAL ESSAY.
The primary goal of the course will be to initiate students into the academic dialogue practiced by scholars of English. Each student will join this scholarly conversation by producing a research-based, academic paper of 20 to 30 pages in length about some aspect of English Studies to be workshopped in stages throughout the drafting process.

ENGL 4832W. Writing for the World Wide Web. 3 hours.
Athena Title: WRITING FOR THE WEB.
This class deals with both the theory and practice of digital rhetoric and composition. Here you will learn to use the basic tools to construct a wide variety of digital, multimodal texts for a range of audiences and purposes.

ENGL 4833W. Composition Theory and Pedagogy. 3 hours.
Athena Title: COMP PEDAGOGY
This course introduces you to the history and theories of college composition teaching. With a strong practical emphasis, ENGL 4833 prepares students to work as college writing tutors or as classroom writing assistants.

ENGL 4836W. Writing about Health and Medicine. 3 hours.
Athena Title: WRITING ABOUT HEALTH AND MED.
This writing-intensive English course introduces students to the narrative arts and trains them to identify, construct, and use narrative in fictional and non-fictional writing about health, wellness, medicine, and able-bodiedness.

ENGL 4837W. Digital Storytelling. 3 hours.
Athena Title: DIGITAL STORYTELLING.
An introduction to the study and practice of narrative within digital environments. Students will work independently and collaboratively to analyze and create digital stories. At the end of the semester, students will participate in a Digital Story Showcase to share their work with a public audience.


Each year, the First-Year Writing Program recognizes excellent writing in English 1101 and 1102 by presenting Barnett Awards. Named in honor of Donald E. Barnett, who directed the First-Year Writing Program for many years, the awards consist of cash prizes and publication of the winning compositions in the First-Year Writing Guidebook.

The 2019-2020 Barnett Essay Award Winner for English 1101, nominated by Kathleen Hurlock, is Shiva Byroju. Shiva’s essay “Quackery in India” addresses the phenomenon of medical professionals with little or poor training in India, which causes inadequate access to healthcare for many individuals. Shiva begins his essay with concrete facts about the prominence of quackery in India, including a brief outline of the history of untrained medical professionals. He also deftly explains the issues with medical access and finances that cause many citizens of India to turn to untrained medical professionals. Shiva also includes a tragic story of a young mother who died from the actions of a quack doctor, as well as anecdotes of his first-hand observations of untrained medical professionals during
family trips to India. Ultimately, Shiva offers a detailed solution to this problem that demonstrates his understanding of the unique needs of his audience: state government-sponsored training of unskilled medical professionals in India. Shiva’s essay epitomizes qualities of a strong English 1101 essay: he is very concrete and specific throughout, he keeps his audience in mind while writing and seeks to appeal to them, and he structures the essay in an effective manner. Shiva’s essay, “Quackery in India,” follows.

Shiva Byroju

Professor Hurlock

ENGL 1101

17 December 2019

Quackery in India

What do you do when you’re feeling sick? Chances are you pop a few lozenges, take some cough syrup, and if you’re really feeling ill, you visit your local clinic for some answers. The doctor you consult has had eleven years of education and you can trust them to bring you back to good health. However, across the globe, many people are not promised this relationship. An epidemic is arising, especially in India. With over one billion people, India’s healthcare administration remains in plight. The federal government can no longer provide and guarantee quality healthcare to every citizen. In early 2016, the Healthcare Federation of India stated that the country was short of six hundred thousand doctors and two million nurses (SCMP).

Heeding these dire circumstances, many individuals have risen up in rural areas aiming to satiate the burgeoning dilemma for lower costs. There are reports of these quacks having successfully helped ailing villagers but there are countless more that resulted in wrongful deaths and eternal suffering.

These quack clinics continue to flourish without any government regulation. Due to habituated community acceptance, it is now necessary for state governments to begin training these quacks and utilize their present skills in a beneficial way to reduce harm and improve wellbeing in these underfunded areas.

As reported by the National Medical Commission Bill in August 2019, it was concluded that more than half of all physicians practicing allopathic medicine in India did not have any medical qualification
Perceiving this statistic with a contemporary mindset might seem egregious but the proliferation began decades ago. The existence of quack clinics in rural India can be dated back to 1907 when the Indian Medical Gazette published an article centering their argument on the unjustified harm inflicted by people of the Brahmin sub-caste, Vaidyas (Dalshakuram). Vaidyas by occupation were priests, but they were also known for their ostensible insight in spiritual medicine. Their approach would be to target ill illiterates and persuade them to repudiate Western medicine by instilling baseless fears to spread business. Successfully, many obliged and began consulting the vaidyas over the physicians because of fear, proximity and economic sense.

To this day, access and financial burden remain the two reasons why rural inhabitants choose quacks over certified physicians. Such was the case of Aarti Jatav, a villager from the Pura Bhadauriya village in Uttar Pradesh, India (Mishra). Aarti’s mother was sick with diarrhea so he contacted his local quack, 62-year-old Kabir Singh, to treat her at his home. Singh was the trusted medical provider in the village for the past forty years, yet his education ended when he completed 12th grade. Medicine ran in Singh’s family as his father and forefathers were vaidyas. When asked why Jatav resorted to a quack instead of visiting a hospital, he said “Is the hospital going to come to my house?” Truth lies in his sarcasm as recent statistics show that there is one physician per 8,333 villagers in India and the average distance to the nearest district hospital is 40 kilometers (Joelving). With this sort of detachment, it’s impossible for villagers to seek safer medical help in rural areas. Adding fuel to the fire, the average medical expenditure per hospitalization is 15,000 rupees and it has been exponentially growing every year since 1996 (Ghoshal). In comparison, Singh charged Aarti 40 rupees for both the house visit and medicines. Although Aarti was satisfied with his experience, many illegitimate medical practitioners open up shop every day incompetent of the knowledge required to treat the human body. Sadly, many of these cases end up in wrongful harm and even death, leaving families in turmoil and justice unserved.

Allowing these quacks to practice unchecked is a threat to society. According to statistics from the Center for Research in Rural and Industrial Development in India, 12.6% of the national average of deaths were at the hands of quacks in 2017 (Thakur). As terrifying as these numbers are, it’s the personal stories of torn-apart families which are truly despairing. An incident which garnered national media attention was the
unjust death of Shanti Bai, a young mother. Her father-in-law, Nagji Lal, expressed to media outlets how the unavailability of legitimate medical infrastructure in his village resulted in the death of his daughter-in-law. Shanti trusted the quack because unlike the nurse, the quack was always available for consultation. The quack gave her an injection meant to relieve the symptoms of her headache. The next morning Shanti did not wake up. The quack murdered her; he left a mother and father childless, a son and daughter motherless, and a husband widowed. Shanti was just thirty years old; her life was inexplicably taken away from her and justice was never served as the quack fled the village (Dugger). With an outside perspective, I may not ever understand how deep this pain runs, but I am personally aware that it exists and continues to affect the lives of many every day.

In my occasional visits to India, I’ve witnessed dozens of quack clinics with so-called “dentists” and “doctors” providing procedures roadside. As an outsider in that environment, I could even tell how acclimated people were to consulting quacks over certified physicians. As pessimistic as it may sound, there is simply no hope for a nationwide overhaul in the healthcare sector any time soon. With an annual budget focused on tightening agricultural and industrial infrastructure, India’s government brushes over its entire healthcare sector spending a mere 2.3% of its budget on health (BBC). Therefore, the only way to settle the issue of quackery is by training established quacks so they can reduce the harm inflicted on their patients and instead provide urgent care if distant from a district hospital.

We can look to the improvement of quacks made in the state of West Bengal as a model of how to implement this preemptive training. Recently, a statewide survey was taken to gauge the preference of quacks over physicians and the results weren’t surprising. Over 29.3% of the participants stated that they would visit a quack for primary care over a physician. These figures engaged the Liver Foundation, a nongovernmental organization bent on spreading awareness and supporting research for liver health. As research plays a large role in the Liver Foundation’s efforts, the organization was quick to test a potential solution by conducting a study on how formal basic medical education can improve a quack’s ability to treat a patient. With subsidies from the National Rural Health Mission, the study was notably funded with support from a state-government organization. The study consisted of over 150 quacks being provided a 72-session medical course in which participants were trained in human anatomy, side-effects of pharmaceutical
drugs, and recognition of common illnesses (Das & Barnwal). The study proved that there was a direct increase in knowledge and skill when put to the test in a designed patient simulation. Many converted quacks were taught to align their work with a set of guidelines that would cap their level of providing care to a minimum.

An example student, Aditya Bandyopadhyay, was a quack competent in providing antibiotics before attending the Liver Foundation’s training course. As a part of the program, Bandyopadhyay was taught to lower his set of expertise when treating patients, which inhibited him from providing patients with prescribed drugs and halting any medications given via injection. He also had to drop the “Dr” from his advertising in order to stay as transparent as possible (Pulla). As the course produced positive results, the National Rural Health Mission announced that they would continue to fund the program while scaling up to 3,000 quacks in training. In fact, after these results were published nationwide by media outlets, many community leaders were interested to experiment with this revolutionary idea in their villages.

Across West Bengal lives Dr. Pijus Sarkar, a certified physician who also believes in the need to train quacks. Sarkar, who once taught at the reputable Kolkata Institute of Post Graduate Medical Education, quit his profession to support his vision of inserting quacks back into the nation’s healthcare force. Sarkar began his nongovernmental organization, Foundation for Health Action, by pouring his retirement funds into building Amader Hospital, which doubles as a school for training quacks. As a quack who completed the course, Dharanidhar Bera believes that this training is necessary for every unregistered practitioner as he was able to cut his spending on medicines by half, not only improving the health of his patients but also the financial investment he must make (PRI). With support from the state government and various grassroots initiatives, quacks in West Bengal will be in the right path to providing quality healthcare.

In present day, if state governments begin to individually enforce the requirement of quacks to be trained by either funding or providing basic medical courses, the harm done by quacks could be eradicated. Currently, there are no other efforts being made to reduce quackery or promote the improvement of quackery by the federal government. The Liver Foundation study conducted was the first successful approach to regulating quackery, that too state-funded. Regulating quackery by training is the most cost-
effective proposal because any other way would involve authorities which dents government spending perpetually. In terms of running government hospitals where physicians are salaried by state governments, the cost of compensating 11 physicians is equivalent to training 360 quacks per year for just about the same level of primary service. By placing trained quacks as the first line of defense, India’s burning issue could soon become its own solution.

Works Cited


“National Medical Commission FAQs.” Clause 32: Limited License to Practice at Mid-Level as Community Health Provider, 6 Aug. 2019.


The Barnett Essay Award for ENGL 1102 goes to Juliana Lutz, nominated by her instructor Al Dixon, for her essay “Technology as a Parent.”

He writes, “Juliana’s essay captured me from the very first sentence. It does a nice job of mixing close attention to detail and thoughtful analysis of these films. But the thing that really makes it stand out is its razor-sharp focus. There isn’t a wasted sentence in here. The essay marches purposefully to its conclusion, never giving the reader a chance to let their attention wander. In the days where we are always one click away from moving on to the next thing, this is an essential writing skill. For this reason, I think it will make a great model essay for future English 1102 students.”

Below is Juliana’s award winning essay:

Juliana Lutz

Professor Al Dixon
When technology advances, we celebrate our progress and marvel at how far we have come. Computers, cell phones, and all of today's products demonstrate the amazing human drive to create new things. But when we see futuristic movies like WALL-E in which humans seem to have morphed into a dependent species, we begin to ask: is this what progress looks like? A bunch of baby-like humans riding around in hovering chairs with robots as servants? The way people in these movies interact with their technology is unsettling, but not too far off from our current relationships with our devices. Other films that look closer into the future such as “Parenthood” and Robot and Frank can help us understand the stages that lead to our dependence on technology, and this dependence can take on a specific form when our technology begins to take care of us. Modern films reveal that technology has the potential to evolve to the point that it becomes a parental figure – a role that it is not equipped to fill.

Technology does not immediately take over the role of parenting; first, we allow it to help us parent. The Apple commercial "Parenthood," advertises the iPhone 5 by showing short scenes of daily life for a parent, such as a mom turning off her phone alarm in the morning and a dad using his phone flashlight to show his daughter that there are no monsters under her bed. The commercial ends with "You're more powerful than you think" written across the screen. This bold statement has several implications: first, it suggests that humans doubt their own abilities and don't think they are powerful on their own. Second, it offers a solution by implying that owning an iPhone makes us more powerful – the iPhone is advertised, therefore, as an extension of the parent. This is how technology becomes integrated into parenting – it is presented as an add-on rather than a replacement for a parent. As a parenting aid, technology offers more efficiency and provides a "quick fix." In one clip, a mother places her iPhone on top of a drawing so that an animation of a lion fits into the picture. This provides quick and easy entertainment, allowing the mom to spark her daughter's imagination with a few taps on her phone. Another family uses an iPhone animation to teach their daughter how to brush her teeth. The little girl seems disinterested until her attention is captured by the video, and then she starts properly brushing her teeth. These clips show how technology can help a parent to entertain and teach their children with ease because the phone provides a quick and fun means of conveying information to a child. The mother in the first scene doesn’t have to draw a lion face to capture her daughter’s interest but can simply put a phone in front of her, and the parents in the second scene can make the practice seem exciting and new with an animation. The characters of each scene may appear to be sharing simple and sweet experiences, but there is a rather unsettling detail: everyone looks at the iPhone during intimate moments rather than at each other, as shown in the screenshots below. One scene shows a father and his daughter gardening together, but never once do they look at each other - instead, the father shows his daughter something on the phone. The focus is on the phone rather than on the shared experiences. One could argue that the reason the phone is the central point is because the commercial is trying to sell the iPhone, however the
commercial seems to sell the experience of owning an iPhone, which is clearly characterized by the phone entering normal interactions and inevitably decreasing intimacy. Research has shown that simply having a phone around during a conversation is “linked to feelings of decreased empathy and closeness” (Broadbent, annualreviews.org). This is no surprise since the phones seem to distract children rather than bond them with their parents. Throughout the commercial, the refrain "living a life of dreams" is repeated in the background, implying that owning an iPhone as a parent creates an idyllic lifestyle. It starts off saying “I’m living a life of dreams” but transitions to “we’re living a life of dreams,” which implies connection, but in reality, the iPhones seem to be a barrier blocking face-to-face interaction. The song sounds almost like a lullaby, lulling people to let their phones be a part of their lives. At first, by offering quick and easy aid, technology poses as an extension of a parent and promises to make the parent better. This is how technology begins to be integrated into the parent-child relationship. Even though the parent and child are still interacting with each other, a phone is being used to facilitate the interaction; the phone, rather than the parent, is the source of both entertainment and education.

Sometimes, once technology has been incorporated as a parenting aid, people begin to prefer technology over the parent. This idea is seen in Robot and Frank, a movie about a retired jewelry thief named Frank, whose son buys him a robot to help take care of him. Because he suffers from dementia, Frank has become like a child again in that he needs constant care and a regimented schedule to prevent him from becoming disoriented. When Frank’s daughter Madison comes home and tries to step in and care for Frank, he lashes out in anger because he prefers the robot’s help. In one scene, Frank comes downstairs while Madison is staying over and notices that the house is perfectly clean. He accuses Madison of turning on the robot momentarily to clean up and then turning it back off, and he begs her to turn on the robot permanently. When she refuses, Frank angrily throws pasta at her, exposing his preference for the robot’s care as well as his emotional attachment to it. Madison is bound by human limitations – for instance, in one scene she fails to make real lasagna because she lacks the skill – while the robot can download nearly any skill instantaneously, making him a more efficient caretaker who can more easily please Frank. This demonstrates how we can begin to prefer a robot substitute rather than a human parent, who is inevitably flawed. Frank also seems to prefer the robot as a friend rather than human friends; he explains that he is angry at Madison because she treated the robot like a slave, turning him on and off when she needed him. Frank feels the need to defend the robot and expose Madison for mistreating it because he feels emotionally connected to the robot. He tells her “I need him... he’s my friend.” It’s arguable that Frank likes the robot because he doesn’t come with the complications of human emotion; for instance, Frank says that the robot is starting to grow on him when he learns that the robot has no programming to require it to follow the law. He realizes that the robot does not feel remorse or guilt, so it can help Frank with his crime and
be loyal to him without offering any opinions. This lines up with author David Levy’s claim that people may prefer to interact with robots – who are programmed to be “social, smart, and loyal” - rather than with “unpredictable humans” who “do not always behave as desired” (qtd. in Broadbent, annualreviews.org). Frank enjoys the robot’s company because it doesn’t judge him for stealing or try to change him, but instead works alongside him and does what he asks. If technology is a parent, it is one that gives in to whatever the child asks with perfect ease, so naturally we can begin to prefer the technology.

Once we begin to prefer technology over our real parents, it is only a matter of time before it becomes so deeply integrated in our lives that it becomes our primary caretaker. When technology becomes the sole parent, it inevitably fails and converts people to helpless infants because it is not equipped for the role. This is seen in WALL-E, a movie depicting a dark future in which humans have made the Earth unlivable with trash, causing them to move to space aboard a ship called the Axiom. The people literally look like infants, with short and chubby appendages and baby faces, as shown in the photo below. The passengers of the Axiom simply call for a robot whenever they need anything – from a drink, to shade from the sun, to a haircut.

Technology is the ultimate helicopter parent, catering to its children’s every need, so people on the Axiom are conditioned to no longer do anything for themselves. But while a good parent would help a child to develop and become independent, the robots in WALL-E encourage laziness, such as when the robots tell John to “please remain stationary” when he falls out of his chair, instead of showing him how to get up and walk. The people do not know any better than to keep asking the robots for help because they have not been taught otherwise. The robots also continuously feed people liquid drinks, whereas a parent would eventually transition a baby to solid food. The people on the Axiom are trapped in an endless infancy because their parents promote stagnation by continuing to treat them as babies. They continue to ask for the same “help” from the robots because it is all they know to do, since the robots fail to push them into independence and instead coddle them. There is also a clear lack of a parent-child relationship, which is typically the first intimate relationship in one’s life. When technology becomes a parent, it lacks face-to-face interaction with its children, as demonstrated in the scene where John mistakes WALL-E for a service robot and tries to hand him his cup. John does not even glance over at WALL-E throughout the interaction until he starts falling out of his chair. The lack of eye contact and connection shows how the humans and robots aboard the Axiom typically interact; the robots care for humans, but the humans rarely have any meaningful exchange with them.

Another woman is shown demanding a drink by saying “bot, over here” and opening and closing her hand, without ever turning to look at the robot. A parent feeding a child is typically one of the foundations of intimacy and trust, but when technology is the parent, every interaction is cold and mechanical, as demonstrated by the demanding and unfeeling tone of the woman’s voice. Furthermore, the robots are programmed to mimic the emotional support provided by a parent, but the robots fail as parents because they only simulate affection. For instance, WALL-E shows a short scene where women are getting their hair and makeup done by robots, and the robots have mother-like voices, saying things like “ugh, men” and calling the women “honey” as they pamper them. While the audio sounds like a meaningful experience, the women don’t even look at the robots, but still stare at their screens while their hair and makeup are done. This reveals that they don’t feel enough of a connection to the robots to even look at
them. When technology replaces parents, meaningful moments like a mother styling her daughter’s hair become mechanical and forced. In order to develop, children need both a push towards independence and an intimate relationship with the parent, so having technology as a parent can only produce maladjusted children who never grow up.

When technology parents us and leaves us in a cycle of dependence, we lose our sense of purpose. While technology is a symbol of progress, it can also hinder us from progressing because it makes us comfortable with complacency and puts everything we could ask for at our fingertips. Without something to strive for, people feel useless, as demonstrated in WALL-E. The captain laments to Auto, the robot who controls the ship, “I can’t just sit here and do nothing. That’s all I’ve ever done. That’s all anyone on this blasted ship has ever done.” By calling the ship “blasted,” the captain directs his frustration towards the Axiom, which is representative of the lifestyle humans have in space. While he doesn’t know exactly what he wants to do, the captain feels restless and wants more in his life, which is why he is overtaken with excitement over the discovery of life on Earth. Similarly, one passenger asks another man via screen communication what he wants to do for entertainment, and the man responds “I don’t know. Something.” This highlights the people’s desire to do something other than sit and be waited on. Since the people on the Axiom have likely had robots as teachers their whole lives – encouraging them to sit and do nothing – it is clear that the desire for purpose is natural rather than taught. No one can describe exactly what they are feeling, but the people in WALL-E know that something is missing from their lives. Having technology as a parent doesn’t only leave people restless because they have nothing to do – it also causes emptiness because people no longer have to take care of each other. Even though Frank is not completely parented by his robot, this idea is seen in Robot and Frank when Madison confesses to Frank, “I just want to help you. I don’t know what to do.” Her father has begun to prefer robot’s care, so she no longer feels that she has a role and is unsure how to interact with Frank. When technology becomes a parent, people no longer have to take care of themselves or of their own children, leaving everyone with a sense of emptiness.

Modern films show us that when we allow technology to become embedded in our lives, it can start to take care of us. In some cases, we become like children with technology as our parent, but technology fails as a parent because it prevents people from growing up and leaves them feeling useless. While films about technology showcase its detriments, they also highlight the hope for change. WALL-E ends with humanity returning to Earth, and people are seen starting to “grow up” by walking, interacting with each other face to face, and taking ownership of their own lives. Robot and Frank shows Frank realizing that the robot cannot fill his relationship needs, returning to the love of his family for comfort, and being put in a full-time care facility where he is
taken care of by other people. “Parenthood” - being representative of real life - ends however we decide. With the knowledge that our technology has the possibility to gradually come to fill the role of a parent in our lives, will we allow it to do so, or will we step in the other direction towards a brighter future?

Works Cited


Stage 6 Films., 2012.


CHAPTER 11: MICHAEL G. MORAN AWARD

At the end of every First Year Writing course, each student is assigned a final portfolio project. Such a project is designed to allow the student to engage with and reflect on their writing, while displaying their growth as a writer through various assignments. Further, the portfolio gives our students a chance to showcase their personal talents and interests, creating a highly individualized, and often entertaining, immersion of creativity and the writing process.

Nominated by Kelsey Taylor, Sean Turner’s Portfolio achieved just that: demonstrating an excellent understanding of the importance of writing, while seamlessly weaving his love of music and dramatic arts throughout his exhibits. Sean’s Portfolio allows readers a glimpse behind the scenes of crafting and polishing his written assignments, working wonderfully with his peers, and
From Musician to Dawg

Hi, my name is Sean Turner and I am

lost in the world!

I’d say my life officially began when I started playing French horn at the age of 12. Everything prior was just build up. I discovered I had a natural talent for it very early and had an intense drive to succeed. I played it all throughout middle school and started building my resume from there. Being a member of the Georgia Middle School All-state band both 7th grade and 8th grade, I was living my best life. When I
started high school, I decided to only care about this instrument, nothing else. By my senior year I was first chair horn in three extracurricular groups, made All-state for high schoolers, and attended the prestigious Tanglewood Summer Institute two summers in a row. I then attended the New England Conservatory of Music where I learned something about myself. I'm disappointed I hadn't tried more. I realised horn was no longer a passion but just something I was good at. I decided to take a gap year thinking it'll help me clear my mind, but it ended up being a horrible experience.

No friends, no other skills, no passion. On top of that, my parents went through a divorce and I got to go through it with them. I was lost and scared and didn't know where to go after the year was over. When I got the acceptance letter from UGA, I felt an excitement I hadn't experienced in a long time. I was finally able to recognize a path to take. I might feel lost as I discover my new passions but I just have to remind myself that this is just another build up towards a lifetime of success.

Who I Am as a Writer

Coming from music, I know improvement when I see it. It’s not as obvious during the process, but rather when you look at how far you have come. Walking into English 1101 on the first day, I did not consider the fact that this would be the year I truly realize my potential as a writer. With every assignment and reflection, I became more aware of the differences between an exceptional piece of writing and a mere paper with words on it. Although I am still striving to write my own exceptional piece, I appreciate the improvements I have already made. In fact, my goals are not to just get a good grade but
to really write with passion and feel a sense of pride for every assignment I turn in. And with every new skill I learn, my pride goes up and my love for this art form flourishes. Throughout my time in English 1101, I have improved the way I write to a specific audience while still using my own voice and learned how to properly revise my work, but I am still working to develop my cohesiveness.

Throughout high school, I wrote my essays solely for my teachers, believing they were my only audience. I did not consider who else may be interested in what I had to write, only those who were handing me the grade. This made writing more of a chore for me rather than a pleasure. However, that shallow mindset was adjusted when I entered Ms. Taylor’s English 1101. I was told to look further and really figure out who would benefit from my paper. By thinking about a greater purpose, I began to enjoy writing and even took pride in a lot of my work, since it was more meaningful. You can see in my First Revised Essay that I had a very clear idea of who I was writing towards. The essay itself is about the Malaysian airline that went
missing in 2014, and it is presented in the “stoner” format. In one excerpt of the assignment I state: "So I made a tweet about it just being like 'Lol, guess what I found' and posted the voicemail and the coordinates and a lot of people started agreeing with me! But this is when it gets messed up, dude. I started receiving texts from an unknown number in a different language." If my audience were to be my teacher, I most likely would have made a lot of adjustments and formalized it. However, since we were encouraged to look past our educators, I was able to be more creative than that. Instead, my targeted audience was anyone that cared for conspiracy theories or just looking for a laugh. Not only has this made writing more enjoyable in the long run, it also has given me the opportunity to explore different varieties of writing.

Although I could write in the “stoner” format all day, I am now aware that not all essays will be that casual. For example, in my Revision Exhibit, I had to start almost completely over because of the lack of formality. My paper originally started with, “fact about me: before attending the University of Georgia, I attended the New England Conservatory of Music as a French horn performance major.” Although I ended up using that same sentence in my brief reflective essay, it was not a standard opening sentence for a research proposal. After a lot of trial and error, I successfully ended with: “Students in the arts have a unique education. It’s less about studying textbooks and slideshows than it is about practicing their craft for hours and hours a day in hopes of a perfect product.” Through this process of having to adapt my writing, I learned that I cannot get used to one “correct way” of writing, because I will always need to adjust depending on the audience. My first essay was directed towards people looking for a laugh, but my second was for people that want to learn what I have to say. So, now having more knowledge on audience awareness, I know I can’t use the same approach of writing when addressing two completely different audiences.
Prior to English 1101, the way I wrote my essays was the same way I did my laundry. As soon as I started, I would lose myself in the task and not stop until the whole chore was complete. Although this worked for convenience sake (i.e. Getting it out of the way early), I found myself not being able to revise a whole lot because of this. I would write everything I wanted to write and left no room for other considerations. This made it hard when I received feedback because I didn’t know how to incorporate new suggestions. English 1101, however, took me out of that mindset. This course challenged me to not only break down my assignments step-by-step, which forced me to put in more thought, but also compare my work to others in a constructive way. In my Second Revised Essay (also titled: A Major Change in Life), I had to make a lot more adjustments than I’ve ever been pressed to do before. For example, my thesis was one of the pieces that took the most shaping. It originally stated, “So the question becomes: do students majoring in an area of fine arts (theatre, music, dance, etc.) have a higher rate of dropping out than students in any other major?” The problem with this thesis was that it didn’t fit the tone of my essay. I spent quite a bit of time figuring out how to adjust the wording and making it flow fluently from beginning to end. My final product ended up being: “By analyzing the psychology of people in the arts and comparing it to the main causes of dropout, it will be clear if students majoring in fine arts have a higher dropout rate than students in more traditional majors.” Although the changes aren’t extreme, it took a lot of persistence and trial and error to get to this new thesis. There are obvious adjustments that can still be made, however, I am very pleased with how far I was able to take my revisions on it.

Another factor that assisted my improvement at making revisions was through peer review. In my Peer Review Exhibit I state how “most of my comments are about the flow of her paper. I paid attention to the length of her sentences and whether or not they fit where she originally placed them.” This is in reference to the revisions I made to my peer’s paper (The New
Age of Activism by Shloka Danave). Cohesiveness is another technique I’m still working to improve, so reading someone else’s paper and being able to identify where it gets disjointed benefited me just as much. I was able to go back to my own paper and look for areas that might sound perfect to me, but only because that’s how I would hear it. It was almost like reading my paper through a different lens. I fell into a hole where I would read my paper with a filter. I avoided the errors and just agreed with myself, but unfortunately, that’s not how you revise an essay. You have to read it like it’s the first time you’re reading it and like it’s not your own baby, but rather something that can be improved in many ways.

I’ve made lots of improvements within a short amount of time and I could not be prouder of myself. From being able to confidently identify an audience to being able to make complete revisions on my assignments, I have a whole new confidence towards my writing abilities.

However, with all I have improved, I still have lots to learn. One skill I wish to better in the future is my cohesiveness. My flow from sentence to sentence, making sure not to lose the reader. I was taught in English 1101 to write like I’m having a conversation, which made it feel more natural, but I am aware that I’m only at the beginning of this practice. For my Wildcard, I ended up writing a script from a movie, which is an actual conversation between characters. This helped me practice how I should write my essays because each sentence needs to connect the same way lines do from a script. “Mr. Nophun: Then how did you learn? Did you even learn about ethos, pathos, or how to write an I.R.E.? Bradley: We did! But not the traditional way. Mr. Nophun: Fine. Well, since there is only one way, I guess we’ll have to begin again. Who can tell me the difference between an Oxford comma and a Harvard comma? Suddenly, a knock on the door interrupts class.” In this excerpt from my Wildcard, each line feeds off of the other and keeps the plot moving. Although this is a different style of writing, the idea of a constant movement from the first sentence to the last in a connecting manner is exactly how an
I know this skill will manifest itself over time with more practice, so I am confident that I will improve.

Compared to a few years ago, I was stressed out any time I needed to turn in a revision due to my lack of technique, but now I am prepared to revise all my future essays. Throughout my time in English 1101, I have learned skills I never knew I had and created goals that I plan to strive towards. Although I still have a long way to go before I publish my first best seller, I am excited to see what the future holds. Especially when I walk into English 1102 and make completely new discoveries about my writing and myself.

Sean Turner
Kelsey Taylor
English 1101
4th Dec. 2019

The Aliens Are Coming, The Aliens Are Coming!

Holy cow, that's good stuff. Ok, I have something to tell you but you have to keep it, like, between us, alright? This is going to sound crazy but it's legit. Let me just start at the beginning. The other day I was just minding my own business, hanging out, playing Xbox, drinking a coke, whatever, you get it, but then I got a voicemail. Which is already weird because my phone didn't even, like, ring. No man, I wasn’t tripping, I really got a random voicemail out of nowhere! So, naturally, I played it back and it was this, like, this robotic lady's voice. And this weird robo lady was just saying a bunch of random
words. She said something about "Alpha" and "Sierra" and "November", just random words in a random order, it was freaking bizarre. I was super confused and a little freaked out. I remember thinking, like, "who the heck is this?" Dude, I’m serious, it was crazy. But anyway, I just shrugged it off for a minute and went back to my game. Oh, I was playing Call of Duty and man, I just leveled up to a whole new gun. You should see it, it’s...

Wait, what was I-... Oh right! Ok, but then I started getting curious, right? So I searched on google what all those words were and it turns out they’re called "nano phone etiquette alphabet." Wait, that doesn’t sound right. It was "nato phonetic alphabet.” So these series of words were called "nato phonetic alphabet” which is, like, apparently used in the military, I guess? But with this newfound information that I… You know, found… I translated the message and read it and that’s when things got freaky, man. Okay, listen to this, hold on, I wrote it down. It said "Danger SOS It is dire for you to evacuate. Be cautious they are not human. 042933964230 SOS danger SOS". Like, dude, what the legit hecking heck! So I was looking at those numbers wondering what they could possibly mean and then it hit me: Coordinates. Man, they're coordinates! And guess where they located to… Yeah, you guessed it, somehow… Malaysia. But not just anywhere in Malaysia, dude. This is when it gets even wackier - wait, can I take a hit of that? Thanks. Anyway, ummmm, where was I? Right, so the coordinates were near the last place that, um, that Malaysian plane that went missing was before it, you know, went missing. So I made a tweet about it just being like "Lol, guess what I found" and posted the voicemail and the coordinates and a lot of people started agreeing with me! But this is when it gets messed up, dude. I started receiving texts from an unknown number in a different language. I don't know what language, maybe, like, Indonesian?
Anyway, that’s not important, but I took one of the texts and used google translate and it translated to:
"end the post you just shared about the recording on your phone." No, you can’t see it, man. I deleted the
text because it freaked me out so much but dude, I swear. I wouldn’t, like, lie to you! Then I got another
text that was in Morse code. Yeah, I got a text in Morse code, don’t make that face at me! So I translated
that and it said: "They are"... wait, hold on I’m trying to remember. It said, umm, "they are taking over
41818" and at first I was like "Wait what the heck is 41818? More coordinates?" but then I realized it was
April 18th 2018! Can you believe that?! Like, you can't make this stuff up, dude! Now fast forward a few
days and I was watching a movie. It was Silver Linings Playbook. You’ve never seen it? Oh man, Jennifer
Lawrence was soooo good. Definitely deserved her Oscar - wait hold on, don’t distract me... So, I was
watching that J. Law movie when I saw a flash. Yeah man, a flash outside my window. So I looked out the
window and someone was taking pictures of my house! The flash was, like, a camera! When he saw me
looking he just walked away and I literally thought I was going to die that night. So obviously something
crazy was going on, so I did even more research on the voicemail. That's when I realized it was probably,
like, the black box recording. And from what I understand, a black box records everything that's
happening in the cockpit, so if a plane crashes or gets, like, hijacked there's evidence of what happened.
But more importantly, it records the last interaction of a plane so that explains why it's an SOS recording!
It also records the, like, coordinates, which is why I got all the weird numbers! So, it was a warning but a
warning from what, you ask?... Ok... Dude... This is the part where my mom thought I was going crazy. So,
I gave it a lot of thought and what's the only thing a plane should be worried about encountering in the
sky, like, a million miles above ground?... Aliens... Freaking aliens, man. Dude, I freaking figured out what
happened to the Malaysian flight that went missing! It was abducted by friggin' aliens
I was, like, the chosen one for getting these voicemails and it's up to me to, like, let the world know that on April... um... did I say 18th? Yeah, let the world know that on April 18th the aliens are coming! I already have, like, a Twitter fanbase. We call ourselves the “Malayalien Believers”, pretty sick, right? I came up with that. Anyway, yeah, that's pretty much all I had to share. I'm still tweaking it and figuring it all out but yeah, just be aware of April 18th, dude. Do you have any more of this stuff? It's the freaking bomb.

**Analysis:**

Conspiracy theories can be rather outlandish, which is why the people who believe and share them have to be creative in how they present their argument. A theory that insists that aliens are responsible for the disappearance of the Malaysian Airline Flight 370 should be introduced in a humorous yet realistic way. After reviewing all the formats, the one that gives this theory the best chance of being believed would be the “stoner” format. When writing the theory in my own way, I didn’t change or add any details that would make it more believable. In fact, the only thing I adjusted was putting the story into first person.

When presenting the theory, I intentionally made it more humorous than serious by having the speaker share his encounter with his stoner friend. This means that my intended audience is different than that of the speaker of the story.
While his audience was his friend with whom he was smoking, mine is more general. My audience could include anyone who may have an interest in conspiracy theories, someone just looking for a laugh, or maybe someone who enjoys smoking marijuana and can relate to the situation. I made it the speaker’s strategy to be honest and explain in full detail exactly what happened and how he handled it. He was not trying to be overly convincing nor looking for approval; he was simply and confidently sharing what he knew about the theory thus far. As for how the story was told, the biggest influence would be the amount of emotion put into the writing. When writing for the speaker, I let him interject into the story how “freaked out” he was or how he “thought he was going to die.” By including these emotional outbreaks, I showed that the speaker wasn’t just making up a story but rather was relating his emotional experience.

Unfortunately, there was no way to show his credibility or use logic for a theory about aliens in a “stoner” format, so I had to rely on adding genuine emotions to make it believable. In the end, this format selection worked given the topic of the theory. This theory is absolutely bizarre and, in my opinion, putting it in a realistic format such as “blogger” or “memoir” would have made it even more unrealistic. In more formal formats, it could have appeared to take itself too seriously and be less believable. However, by presenting it in a comedic way, it lent joy to the experience and hooked the reader from the very beginning. It doesn’t try to convince them logically but rather shares a series of unusual events to create an emotional connection. By the end, hopefully the reader will be laughing and still somewhat skeptical about whether this speaker was just high as a kite or maybe actually onto something.
A Major Change in Life

Students in the arts have a unique education. It’s less about studying textbooks and slideshows than it is about practicing their craft for hours and hours a day in hopes of a perfect product. Although that may sound like a rewarding process, it can go from very fulfilling to very strenuous within seconds because of that strive towards impossible perfection. With this in mind, one can predict that this takes a real toll on the student’s mentality and can affect their future in a drastic way. It goes without saying that once a student has reached a peak of stress and frustration, this type of mindset leads to severe mental disorders, such as depression and anxiety. When describing this to someone who has never been involved in fine arts, it might be difficult for them to understand how this may differ from any other college major. By analyzing the psychology of people in the arts and comparing it to the main causes of dropout, it will be clear if students majoring in fine arts have a higher dropout rate than students in more traditional majors. When correlating it to other articles on dropout, the others typically focus on the why, as in “why do people dropout,” but there aren’t any that focus on the who. This is most likely due to the fact that, unless they are attending a conservatory for their craft, the easiest solution is to just switch majors to something that gives the student more enjoyment and confidence.

Although that’s the appropriate decision for some, this paper will oppose that answer and describe why switching majors is not always the easiest or most beneficial solution to a problem that affects so many. The sources used to assist this claim link together to answer the question as to who is
more likely to dropout. The first few articles studied will be describing why student with higher anxiety and depression are usually the most likely to drop out in the first place. From there, that will be connected to how people in the arts are more prone to having mental disorders like depression and anxiety. To clarify, this is usually because of their strive for impossible perfection and the constant rejection that comes with being in such a difficult profession. With a better understanding of why fine arts majors are the most typical of all students to leave school, we as a society will be able to figure out how to make the path to being a successful artist less taxing on young students. This prompts the question of whether the education system should be altered in a way that gives the students a strong enough support system that will help them when they’re feeling moments of intense self-doubt and anxiety or if those are just the unfortunate negative side effects of majoring in the arts.

Although on the outside creative people do not show any significant differences than those that may be around them, Selby M. Conrad took it upon herself to write out all of the differences of the mindset of a creative person. Conrad first lists all the ways a more creative person is different, making a ten-point list of how their minds work and all the factors that end up making them more imaginative. From there, she describes the contradictory thoughts one might have that lead to a more complicated mentality, for example: “Being both introverted and extraverted... Being both humble and proud” (Conrad). Being able to refer to Conrad’s article about the exact differences and why a person in the arts might be more of a perfectionist than others will let the reader know that playing an instrument or acting is not just a physical activity, it takes a toll on your mindset.

https://news.umich.edu/students-with-depression-twice-as-likely-to-drop-out-of-college/


It’s easy to understand that a person suffering from depression might be more likely to drop out of college over a person that’s mentally healthy, but that does not answer the big question: why? Daniel Eisenberg chooses to answer this question and states that the reason depression leads to drop out is because the student starts to lose interest in his or her activities. What makes his article unique, however, is that he addresses how there are still students diagnosed with depression that are still fully engaged in whatever activity brings them joy. But from a general standpoint, it is very common for people (of all ages, not just students) to show a lack of interest in activities while going through depression.
Eby, Douglas. “Gifted, Talented, Creative, Anxious.” High Ability, 2019,


Hearing that your favorite celebrity or musician still has doubt and anxiety is probably the most comforting thing to know, which is exactly why Douglas Eby starts his article talking about Steven Spielberg and ending with Meryl Streep and the anxiety they have as artists. Through multiple quotes and examples, Eby is able to piece together how and why more creative and artistic people are more subject to anxiety. Being that my research paper is all about how aspiring artists lead to burnout, an article on anxiety would contribute because fear is what drives us as humans to make irrational decisions and think in the moment, rather than the big picture. Although I already have an article about depression and how that affects an artist, a separate article on anxiety enlightens us on how it’s a different influence. One controls the person’s ability because of fear of failure and the other controls their confidence and compares them to others. Out of all the articles on anxiety, this one is the most engaging because of Eby’s use of pre-existing successful artists and how they are still not safe from such an ordeal.

Fradera, Alex. “Here’s what the evidence shows about the links between creativity and depression.” BPS Research Digest, 2018,

Although some might believe the stereotype that creative people are more vulnerable to mood disorders is a myth, Fradera shines the light on all the reasons why it is not. By closely analyzing how Christa Taylor conducted her experiment and the results she obtained, Fradera was able to explain how there is a correlation between the two. Taylor’s experiment involved fine arts students, creative writers, and anyone that had a big name in whichever creative field they specialized in. After performing surveys and picking at the brains of all 36 candidates, the conclusion was that there is a higher number of creative people with mood disorders, the most popular being depression. By analyzing the psychology of people in the arts and comparing it to the main causes of dropout, it becomes clear why fine arts majors have a higher dropout rate than students in any other major. If a creative student is suffering from a mental illness and can not perform his or her best on stage, in the classroom, or behind a canvas, it will shift his or her confidence which could lead to making huge life changing decisions. Although there were several articles that touched on the same subject, Fradera’s was one of the few that provided information by studying real people and their experiences, rather than just discussing facts and opinions.
Jon Marcus plays every college student’s advocate by addressing the frustration of picking a major and sticking with it. For every student, going into college is terrifying but how can one be expected to go in knowing from the start what they want to do for the rest of his or her life? The answer is that most cannot and do not. By using examples of real students that went through several major changes while in college, Marcus respectfully describes the unforeseen consequences of just changing your major. Whether it is having to stay longer, pay more for more classes/years, or just the uncertainty through the process of finding the right career path. Although this article only applies to a very particular part of my paper, it overcomes the biggest argument against this paper’s thesis “why don’t you just change your major?” So, including an example from Marcus’s article about the issues with just simply changing your major, it becomes more clear why the situation is more complicated and cannot be fixed that easily.
Fun fact about me: before attending the University of Georgia, I attended the New England Conservatory of Music as a French horn performance major. Long story short, I ended up dropping out after my first year there, took a gap year, and decided to transfer my talents to the theatre program behind the arch in Athens, Georgia. Why is this relevant, you ask? Because during this gap year I felt less than everyone else my age and like a failure. But, to my surprise, I found out that fine arts majors frequently dropout! With this new knowledge, I started wondering if this was due to majoring in the arts or if a student dropping out just had to do with the student themselves. So, the question becomes: do students majoring in an area of fine arts (theatre, music, dance, etc.) have a higher rate of dropping out than students in any other major? When I was searching for any articles that may touch up on this subject I, unfortunately, was unsuccessful. I was unable to find any opinions on the dropout rate of fine arts majors. The only reason I can think of, after finding nothing on the subject, is that it’s because people don’t think it’s a question to be answered because they can just change their major, right? That may be true but that’s also an incredibly shallow way of thinking about it because there’s a lot more factors that go into this, which brings me to what I want to find from my source: the psychology behind people in the fine arts (what makes them more vulnerable to mental disorders like depression) and also how mental disorders contribute to a student’s decision to dropout of school.
As far as looking for sources went, I knew going into the assignment that I wouldn’t find anything that had to do with the dropout rate of fine arts majors, so instead I had to be a bit more creative. My idea was to find articles that weren’t similar to each other but would rather compliment each other. I started my search by looking for the psychology behind people involved in the arts. Low and behold, there were several articles that had to do with the mentality of creative people and how they’re more susceptible to depression and anxiety. I chose one for each category (the mindset, depression, and anxiety) because, although there were articles that talked about all three in the span of one paper, it seemed important to dive into each one individually and how all of them play a separate role. From there, my next objective was to find articles that confirmed students with depression and anxiety were the most likely to dropout from school. To my surprise, this was more challenging than finding articles that discussed the mentality of creative people. A good amount of the articles that popped up were blogs about personal experiences but there weren’t a whole lot that established that it was a real problem. Thankfully, I was able to find one published by the University of Michigan that was exactly on how depression doubles the chances of a student deciding to dropout. The last article I wanted to include was one that stated the negative side of just changing majors. This was relatively easy to find and, although not super beneficial towards my overall thesis, it felt nice having an article that fought against my biggest opposing argument.
Finally, by the end of my paper, I came to realize that my prediction was, in fact, correct. My assumption was that students majoring in any form of fine arts tend to have a higher dropout rate because of their anxiety and depression. I know I said this already but the whole process was just connecting the dots. If a student that suffers from intense anxiety and depression has a higher rate of dropping out than others and a person in the arts typically has intense anxiety and depression... Doesn’t it make sense that a student in the arts would be more likely to drop out? Yes. Another realization I made though is that this isn’t something the education system can fix or have any power over. Being in the arts means you have to hold yourself up to really high standards given the competitiveness of the craft. When holding yourself to those standards all the time and constantly critiquing your own work, low self-esteem, anxiety, and forcing comparison are just part of the journey. It’s an unfortunate realization but that’s why the quitting rate and dropout rate are so high. It takes a specific type of person to be able to put a picture they painted on the wall and take every comment to heart, the positive and the negative. But they’re the reason we have so much beauty in this world and you best believe they know it and that’s why they do it.

Learning From a Peer

You could give a compliment to anyone and more often than not, they will accept it with gratitude. Critiques, on the other hand, are not as appreciated. That is why when I found out we had to review each other’s essays, I was less than thrilled. Ironically, it was not receiving critiques I was worried about, it was the giving aspect. I felt that my writing skills were less than par, so who was I to give suggestions? What I did not know at the time was how beneficial reviewing someone else’s work could be.

Thanks to the generosity of Shloka Danave, I was able to use my review of her paper, The New Age of Activism, as my example. Although it is not the most stellar review, I was able to give her a lot of
positive reinforcement while still some constructive criticism. In one section in particular, I pointed out the improper placement of a sentence. Although the sentence itself was perfect, it was not used in the right section of her essay. Something as simple as this observation made me look at my own paper from a different perspective. I became more aware as to what sounded correct and cohesive to me, but maybe not to another reader. You’ll also notice most of my comments are about the flow of her paper. I paid attention to the length of her sentences and whether or not they fit where she originally placed them. Since this was the same essay I was struggling with myself, I was able to take everything I was commenting on her paper and make those same critiques about mine. So although I was reviewing a completely different paper, it felt like I was receiving just as much assistance.

Shloka Danave

Kelsey Taylor

ENGL 1101

27 September 2019

The New Age of Activism

The topic of the millennial bandwagon is one that has likely been brought up by many, but not fully delved into. The creation of Facebook, Instagram, and mainly Twitter have brought on a level of activism from the youth population that had never been historically seen. Primarily, there has been a large level of dismissal from adults. Millennial activism has been deemed as children acting out by many political officials of the right wing, however the bandwagon of activism hasn’t been mentioned by those who disapprove. This paper doesn’t agree that activism is children acting out, but that a large portion of millennials lack the knowledge to argue on certain matters. Primarily, this research argues that a large portion of millennial activism is attributed to or triggered by social media.
I like your word use! Most of the knowledge that this generation possesses on the event of the world stems from the controversial posts that appear on the Twitter feed, Instagram Stories and even Snapchat. Millennials would argue that they are fully aware before that participate in activism. While this is true for a portion of millennials, this paper argues that the act of seeking knowledge comes from an interest sparked from a social media post that is being reposted.

This is evocative but incredibly true. An example would be the Syrian Crisis. Most millennials gain awareness and begin to speak out on it once a news clip is released of just a glimpse of the brutality that Syrian citizens are experiencing. This is a pattern that follows and is my main focus of research. This research is not going to talk about the perspectives that certain elected officials have on youth activism. Instead, it will focus on researching the widespread knowledge of millennials over the process of the political
The topic of whether or not millennials are just children is one that has been exhausted and is not particularly in my area of interest. As someone who spends time on social media, Twitter especially, I’m able to witness the transformation of one person’s voice into a, practically, universally-known tweet of activism. I loved this one. It’s very very true. With each retweet, a new viewer is angered by the issue discussed. The reason behind each person’s activism is something that sparks my interest. The sources that are being used are quite variable in their opinions.

“Millennial’s Talk Politics: A Study of College Student Political Engagement” aims its study towards the efficacy of college students compared to those of Generation X. Several of the sources are published books which discuss the effect of media on the socialization and political development of the millennial generation. The primary focus of this research is on the effect that social media and other outlets have on the level of activism that millennials display.

The thoughts and arguments in these books only support my theory further that millennials’ political involvement is contingent upon social media and the broadcasting of gut-wrenching issues that open the hearts of viewers.

Novak’s outline of the current method of political socialization suggest heavy impacts by the media. The book suggests that the theories of political socializing has changed because of the lack of influence parental opinions hold in comparison to the media. As adolescents and as millennials, finding others who share one’s opinion online is widely common. With the emergence of new social issues, people have begun to have a larger generational gap (politically) with their parents. Those who identify with millennials are usually those who exclaim political outrage through social media predominantly.

This is really interesting! The large presence of social media in most millennial’s lives is the largest reason for the turning point of the largest means of influence in a person’s opinions. (Will insert usefulness portion).


In hopes of testing the knowledge of the future of American Democracy, Abby Kiesa and other contributors perform a study to examine how the political opinions of college students are formed. The study was conducted over 12 United States’ universities with 386 participants in 47 focus groups. Through the study, it was discovered that the millennial generation is much more involved than those of generation X. It was also concluded that millennials don’t like to watch political
I really like this but does it get more specific? Like what makes a "political manipulation" in debates? Millennials instead seek authentic and raw conversation on political subjects. The comparison between the generations is what highlights the new change of millennial politics (Will insert usefulness portion).


Morley Winograd's prediction of American politics in Chapter 15 of Millennial Makeover: MySpace, YouTube, and the Future of American Politics involves the breaking down of party lines by millennials. Winograd for-sees the main conversation of millennial politics to focus on the importance of individual liberty versus the community's best interest instead of Republicans versus Democrats. Winograd particularly looks at the issues that will be most important to a millennial public policy agenda such as changes in the healthcare and educational systems in order to suggest that, "Millennialist public policy is focused on results, eschewing ideology for pragmatic leadership" (250). (Will insert usefulness portion)


The specification of Stephens' argument about “old” candidates really fell on Joe Biden. The article goes to discuss how the millennial generation is not supportive of those who possess archaic views. Biden’s platform may or may not move away from the values that embody the millennial generational focus, but there was a video that surface of him saying that he had absolutely no empathy for the younger generation of millennials. Really like this. Maybe even find a place for it in on to mention how Bill Clinton won 83% of the African American vote even after using the term reverse racism to label a situation. Biden, however, is not deemed to be as lucky as he is dismissing a generation
that is extremely important to the Democratic nomination. Stephens mentions how this generation, “specializes in histrionic self-pity and moral self-righteousness, usually communicated via social media with maximum snark” (Stephens). This wave of social media being used to unite millennials over certain opinions is what is going to be devastating to Biden as opposed to Clinton. (Will insert usefulness portion).


Kosoff exposes the side of the internet that many do not examine. She begins by discussing how she had been warned by her parents to not post her views and opinions online as it would come back to bite her when she needed a job. Kosoff spins this argument by discussing how having a life online is beneficial for millennials who are running for office. Having a life online displays the struggles and opinions of millennials as they grow from adolescence to adulthood. Kosoff argues that this will resonate with the rest of the millennial voters and in turn be useful instead of expository as it is now. (Will insert usefulness portion).

Brief Reflective Essay

The interest over the millennial bandwagon was sparked by just the continuous viewing of the pops of argument on my Twitter feed. Each day I would see an alarming post about something terribly tragic, or about something that Trump did to upset the American public and justice system. This drew me to consider how many actually understand the choices that Trump makes and how they affect that legal system and the country. Many just choose to hate him ideologically.  

11 This
This led to a larger question on how much millennials are actually aware of most of the things they retweet or comment on. This research was not meant to discredit the knowledge that millennials have on the political workings of the United States, but more so to understand where the desire for activism comes from in youth that has not been seen before in previous generations. I’ve attempted to root it back to social media exposure because parental knowledge never affected political efficacy in the past.

The search for sources was almost entirely blind in the beginning. I was just attempting to find something on the topic as I didn’t expect anything published would exist on millennial activism. I was pleased to find, through the UGA library website, several sources that attack my research question from all sides. I was even more surprised to discover that there was a study on the level of political involvement compared to Generation X. There were challenges in my research which came entirely from the books. After finding books that discuss the focal point of my research, it was difficult to sift through the chapters and find the one that touches my point. With each chapter, some would beat around the bush and maybe mention what I am researching, but once I found the chapter of focus it became simpler. Through this research process, I have been pleasantly surprised by the amount of resources that are available on this topic. Seeing as I am researching something fairly new, I was pleased to see that there were thousands of resources on even the point of millennial activism.
While I first believed that a majority of millennial activism stems from a shallow level of knowledge, I came to learn that the millennial activism, while it does stem from social media, is filled with genuine worry and emotion on the political points that plague our news screens. (Part 3 is Unfinished).

Sean Turner
Kelsey Taylor
English 1101
4th Dec. 2019

The Never Ending Process

Revising has not always been one of my strongest suits. In fact, up until this year, I would say it was the technique I needed the most work on. In past experiences, I would write my essay in one sitting, thinking that was the best way to go about the process. What I did not know was that once it
was time to revise, I had no idea where to go. Writing it all at once was my way of swallowing the toad, but it did not give me enough time to think about the process. English 1101 made me slow down by breaking down the process and giving me a chance to go step-by-step, making revisions along the way.

In this excerpt from my Second Revised Essay (also titled: A Major Change in Life), my changes from my first draft to my final are pronounced. I selected this portion for my Revision Exhibit because it clearly illustrates my improvement from the first draft to the final.

First Draft

Fun fact about me: before attending the University of Georgia, I attended the New England Conservatory of Music as a French horn performance major. Long story short, I ended up dropping out after my first year there, took a gap year, and decided to transfer my talents to the theatre program behind the arch in Athens, Georgia. Why is this relevant, you ask? Because during this gap year I felt less than everyone else my age and like a failure. But, to my surprise, I found out that fine arts majors frequently dropout! With this new knowledge, I started wondering if this was do to majoring in the arts or if a student dropping out just had to do with the student themselves. So the question becomes: do students majoring in an area of fine arts (theatre, music, dance, etc.) have a higher rate of dropping out than students in any other major?
When I originally turned in this draft, I thought it was a unique introduction that I was proud of.

That’s when I realised my first major error: although this is supposed to be a formal essay, I approached it very informally. Before I could focus on the grammatical errors, I knew I needed a clean start.

Second Draft:

Students in the arts have the most complicated and unique education. It doesn’t involve studying textbooks or reviewing slideshows, but rather practicing their craft for hours and hours a day in hopes of a perfect product so they can have a successful career. Although that sounds rewarding, perfection is impossible, so this process can go from very fulfilling to very strenuous within seconds. With this in mind, it doesn’t seem farfetched to predict that this takes a real toll on the student’s mentality and can affect their future in a very extreme way. It goes without saying that once a student has reached a peak of stress and frustration, this type of negative mindset leads to more mental disorders, such as depression and anxiety. When describing this to someone, it might be hard for them to understand how this may differ from any other major such as business or insurance. By analyzing the psychology of people in the arts and comparing it to the main causes of dropout, it becomes clear why fine arts majors have a higher
My second attempt was a lot more up to speed with what the assignment needed to look like. Once I had the tone of the essay right, I could start being more nit-picky. This go-round I primary focused on fixing sentences that were run-ons and/or sounded sloppy. I also found words that either needed to be changed or completely cut.

Final Draft:

Students in the arts have a unique education. It’s less about studying textbooks and slideshows than it is about practicing their craft for hours a day in hopes of a perfect product. Although that may sound like a rewarding process, it can go from very fulfilling to very strenuous within seconds because of that strive towards impossible perfection. With this in mind, one can predict that this takes a real toll on the student’s mentality and can affect their future in a drastic way. It goes without saying that once a student has reached a peak of stress and frustration, this type of mindset leads to severe mental disorders, such as depression and anxiety. When describing this to someone who has never been involved in fine arts, it might be difficult for them to understand how this may differ from any other college major. By analyzing the psychology of people in the arts and comparing it to the main causes of dropout, it will be clear if students majoring in fine arts have a higher dropout rate than students in more traditional majors.

I was very pleased with my final draft, especially looking back at where it originated from.
Although my revisions are limited, I am proud of the progress I’ve made. In this draft, I added more context and rephrased the sentences that needed to be. In my second draft, I highlighted quite a few sentences with a green highlighter (which indicated to be rephrased) and that’s where a lot of my revisions were. One of which was my thesis. In my second draft, my thesis still felt too informal for what I was going for. So I spent a majority of my editing time on looking for a more formal approach to my thesis.

Reflection:

One of my biggest takeaways from English 1101 is the ability to properly revise my work. I learned that there is no such thing as a “final project”, just one you have to turn in because of the deadline. The way I know this is because there are always improvements to be made and errors to fix. As a writer, this is equally as reassuring as it is daunting. It is reassuring because I have a better idea as to what to look for when I need to revise again. I am also aware now that my rough draft is exactly what it sounds like: a rough draft. Just because I turn in a finished essay, does not mean I am anywhere close to being done with it.

Sean Turner
Kelsey Taylor
English 1101
4th Dec. 2019
Remember Robin Williams’s second Academy Award-nominated film *Dead Poets’ Society*? It was a film about a teacher who encouraged students to think on their own and push boundaries. I hope you do, because this might get confusing if you don’t. I like to think Ms. Taylor’s class was a tame version of that film. High school taught us that there was only one correct way to write: one introductory paragraph, three body paragraphs, and a conclusion paragraph that recaps the entire essay. For 12 years, this is how my fellow students and I wrote our essays. However, on the first day of English 1101, Ms. Taylor threw us a curveball. She introduced us to the theme of the class ("Question everything") and said it was time for us to find our own voices in our writing. This is the first time I’ve known an English teacher who gives us, the students, so much power. We have learned to find our audiences and write about topics we truly are interested in. With this in mind, I thought it was only fair to compare her to the great Mr. Keating (Robin Williams’s character from the film) while shining the light on everything I’ve learned this semester. I have chosen the closing scene from the movie, in which our protagonist, newly released from his position, has an opportunity to observe his students apply the lessons he taught them in the face of an oppressive administrator. Please enjoy..

**DEAD WRITERS’ SOCIETY**

A Parody
Written By Sean Turner
The students are sitting in their seats, murmuring and waiting for class to begin. Mr. Nophun enters, at which point the students abruptly rise to their feet in silence.

MR. NOPHUN

You may be seated.

The students sit immediately back down. Mr. Nophun walks briskly to the front of the class and takes his place at the lectern.

MR. NOPHUN

I will be taking over this class until the end of the semester. Where is your textbook? The one titled: Writing is Not For Everyone? The students don’t reply.

MR. NOPHUN

Ms. Stadtlander?

SUMMER

Um, well, it’s.. It’s..

MR. NOPHUN

Spit it out, child.

SUMMER

Ms. Taylor made us throw it away.

MR. NOPHUN

Throw it.. Away? Please elaborate.
BRADLEY
She said that it didn’t line up with her beliefs on writing. She said that writing is for everyone.
MR. NOPHUN
Then how did you learn? Did you even learn about ethos, pathos, or how to write an I.R.E.?

BRADLEY
We did! But not the traditional way.

MR. NOPHUN
Fine. Well, since there is only one way, I guess we’ll have to begin again. Who can tell me the difference between an Oxford comma and a Harvard comma?

Suddenly, a knock on the door interrupts class.

MR. NOPHUN
Enter.

The students turn and are in shock to see who it is: Kelsey Taylor, their beloved teacher.

KELSEY
Hello. Hi guys. I’m sorry to disrupt class. I forgot my water bottle.

MR. NOPHUN
You are quite the wildcard, aren’t you, Ms. Taylor? Please hurry. Now, everyone, let’s turn to page 24 in your other textbook. We will start by learning why you should be as harsh as possible when reviewing your peers’ work.

Kelsey is looking for her water bottle and taking her time, observing with concern what used to be her class.

SHLOKA
Sir, we don’t.. Have that book either.
MR. NOPHUN
What do you mean you don’t have that book either? You should’ve purchased this book at the beginning of the year for $200 at your local bookstore or rented it for only $198 at the UGA Bookstore.

SHLOKA
Sir, we did but-

MR. NOPHUN
Then I guess for the remainder of the class you’ll just have to write an essay!

SHLOKA
About what, Sir?

MR. NOPHUN
ABOUT THE REVISION PROCESS! Now start writing.

Kelsey locates her water bottle near the front of the room and walks past her students as she leaves. Then, breaking the silence, Grant stands up and turns to Ms. Taylor, who stops in place and turns to meet his gaze as he speaks.

GRANT
Ms. Taylor, you have to understand! They forced us to confess how you allowed us to write a whole essay on a conspiracy theory!

Mr. Nophun approaches Grant’s desk.

MR. NOPHUN
Mr. Johnson, that is enough!
MR. NOPHUN
GRANT

They said we were forbidden to write about something so enjoyable!

MR. NOPHUN

Sit down, Mr. Johnson!
GRANT (to Mr. Nophun)
She just wanted us to enjoy writing and have an open mind!

Grant sits down. The students look uneasily from Ms. Taylor to Mr. Nophun in nervous anticipation.

MR. NOPHUN
Another outburst like that, Mr. Johnson, and you’ll be forced to write another biography. This time it’ll be between 30-50 words.

GRANT
But sir, no one could write a biography in such a small word count! It’s unethical!

MR. NOPHUN
SILENCE!

Kelsey stands at the doorway looking at her class. She can’t believe what’s happening to her students.

MR. NOPHUN (CONT.)
You may leave now, Ms. Taylor. It’s time for these students to learn what it means to be a true writer.

She takes one last look at the room and begins to turn around. As she leaves the room, Agazi stands up on his desk and calls out to Professor Taylor.

AGAZI
I’ll question my everything!

MR. NOPHUN
That makes no sense.

Kelsey stops in her tracks and turns to Agazi who is still standing on his desk.
Ok, Mr. Meijer, you leave me no choice. I want a third revision of your second major assignment essay. Also known as your first revised essay.

As soon as those words leave Mr. Nophun’s mouth, Elizabeth climbs atop her desk, faces Ms. Taylor, and confidently says:

ELIZABETH

I’ll question my everything!

MR. NOPHUN

Is this some reference I don’t get? Ms. Williamson, get off your desk. Now.

One after another, Jeff, then Summer, then Bradley all step on top of their desks, stand tall, and look to Ms. Taylor with pride.

MR. NOPHUN (CONT.)

All of you! Stop this at once!

Soon the entire class is standing high above Mr. Nophun and looking over his head to their former teacher.

MR. NOPHUN (CONT.)

ENOUGH! GET DOWN AT ONCE! DON’T MAKE ME GET THE DEAN INVOLVED! HE’LL TAKE AWAY YOUR FOOTBALL TICKETS!

Kelsey, stunned, stands in the doorway. A smile blossoms across her face, and tears fill her eyes as she sees the lessons she has taught her students so powerfully illustrated by their actions.

KELSEY

You guys... Are awesome.
Dr. David Ingle nominated his student, Rachel Godleski, who is the winner of the 2019-2020 Moran ePortfolio award for ENGL 1102. He writes, “Even before I saw her final portfolio, I knew that Rachel Godleski was a student of rare qualities. Her active interest in the course materials and her lively participation in the classroom were indicative of her sharp mind and bright spirit. She sought my help on papers and on her portfolio in ways that many students do not, which showed me that she was eager to learn and was committed to turning in exemplary work. Her work is an elegant blend of all of the elements that the FYW program asks its students to include in their portfolios: strong writing, attention to detail, thorough and persuasive argumentation, critical thinking, organization according to a creative theme, and eye-catching layout and design. Rachel successfully integrated her own interest in health sciences and nursing with the course content on Georgia writers, writing two strong papers on the life and works of Georgia Writer’s Hall of Fame member Lillian Smith. Her wild card exhibit in particular exemplifies what is so appealing about Rachel’s portfolio. Her moving account of the day her father was the victim of a terrible traffic accident reveals her compassionate nature, showcases her vulnerability and honesty, and offers the reader a window into why she has chosen to pursue a career in healthcare. I am so proud of Ms. Godleski and cannot wait to see what she gives the world in the future.” The following is Rachel’s award winning ENGL 1102 ePortfolio.
Contents:

Patient Information Form ..................................................................................................................... Biography

Consultation Notes .............................................................................................................................. IRE

Prescription 1...................................................................................................................................... Paper 1

Prescription 2...................................................................................................................................... Paper 2

Lab/Radiology Results...................................................................................................................... Exhibit of Review Process

Formal Treatment Plan ................................................................................................................... Exhibit of Peer Review
Patient Information Form

<table>
<thead>
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<th>Rachel Godleski</th>
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</tr>
<tr>
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<td>Needed appreciation for reading and writing</td>
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Patient History/General Information:

Rachel Godleski is a freshman at the University of Georgia studying to become a specialized trauma nurse. She chose to attend the University of Georgia to gain a degree in Health Promotion in the College of Public Health. She plans to continue onto nursing school to become a certified RN. After, she will go onto further specialized nursing school to become a certified trauma nurse and work with trauma victims in emergency rooms and trauma centers. Her goal as a trauma nurse is to help patients who have suffered traumatic events with serious injuries by being one of the first medical professionals to assist in their care, but also to console and inform the families who are in shock in the waiting room.

She is passionate about this type of intense hands-on medicine and the care of families because her father was in a serious cycling accident when she was in high school, so she saw the impact this kind of nurse can have. She also plans to be an educational speaker at schools, conventions, etc. to inform about the importance of wearing a helmet while riding a bike and driving cars attentively because a helmet saved her father’s life in his accident with a distracted driver.

Rachel enjoys traveling, spending time with family and friends, running, and drawing and painting. She is daughter to Kirsten and Kevin Godleski, and has one older sister who is a physicist at John Hopkins Applied Physics Lab. She grew up in a suburb of Atlanta, GA and attended Norcross High School. She was the president of Norcross’s Relay for Life team for two years, raising over $65,000 per year for cancer research. She was highly involved in Student Council, the Art program, and other clubs and organizations. She was on the varsity team for Cross Country and Track and Field for all four years of her high school career.

Rachel takes good care of herself and exercises regularly. Upon previous appointments she has been healthy and does not take any long-term prescriptions. The one thing recommended that Rachel does not regularly practice is reading and writing. She is insistent that she does not enjoy it and is a science-based person.
For as long as I can remember, medicine has been my predetermined goal. With a neurologist as my grandfather and the chairman of the American Hospital Association as my grandmother, I do not think I really had a choice to choose any other route. Not to say they forced me into medicine, but over the course of my childhood I have been subtly brainwashed into being fascinated by the human body and medical mysteries. I remember one year for my birthday receiving money and a hardback copy of Gray’s Anatomy. However, I do believe, even without their persuasion, I was meant to be in medicine. When I received that book, I was thrilled even without them telling me to be. I chose to spend hours, as an 8-year-old I might mention, flipping through the pages studying the intricate images and memorizing the systems of the body. So maybe I should explain this more like I demonstrated interest and they reciprocated by encouraging it.

I think commonly science and math people label their disinterest or hate of reading and writing as not liking it because it is not formulaic, but it is different for me. The appeal of science was never about having a firm answer or a formula to plug into, but about it being real. Science was always easy for me to understand because it was tangible and you could see it in action. When we would talk about cells, I could look under a microscope and see each part and understand them. But English never felt this way. Grammar and style and language felt like ideas and rules with no reason behind them. I couldn’t learn about commas and sentence structure and go study them under a microscope because they are something you have to do, not something that exists in nature. Chromosomes, cells, and atoms were created as an essential element to life, whereas grammar and language and such were created by man as a style for communication. It always was frustrating to me that I could get my point across without using the right commas or the perfect grammar, but it just was not considered “proper”. Whereas on the other hand, things do not exist without the rules of science being followed. Reading and writing always seemed secondary because they were a social construct and nonessential to existence.

That being said, one can imagine how I felt when I heard I had not placed out of all my English courses for college. Not that I completely dreaded the course, but I viewed it more as just another prerequisite to get over with and check of the list. However, over the course of this semester my feelings have dramatically changed towards English. On the first day of class, when we were
handed the syllabus, I was ready to look at it and see all the papers I had to dread and the books I would have to read on SparkNotes, but instead I was surprised. The top of the syllabus was labeled “Special Topics: Three Centuries of Georgia Writer’s”. I had no idea what this would mean or how it would affect the course, but as I listened to the description and outline of our semester, I began to dread this class a little less. On the day to day, we came to class and focused on a new Georgia Writer’s Hall of Fame Author. We were given a short excerpt of each of the author’s best work to read before coming to class and learning about said author. The best part of this whole process for me was the in-class time. Professor Ingle made learning about these authors fascinating because he knew many of the authors personally and was able to give in depth biographical information, but also share personal stories and memories of these authors. This personal perspective had never been offered to me before in learning, but I think it was the key ingredient to my enjoyment of English. Being able to think of these authors not as high up perfect people printed on the inside flap of a book, but rather as people with personalities and flaws like you and me. All the sudden I found myself actually excited to read their works because I thought it was interesting to see how their personalities showed through their works. Never have I ever chosen to read, or wanted to, but this time I did. To even further prove this, when we visited the Hargrett Special Collections Library to conduct research on an author, I was enthralled. Seeing things like personal correspondences, drafts and edits with typos and notes, and Christmas cards and photos was transformational to my learning experience. It made everything so real and personal. Tangible. The exact thing I had never found in English courses that made me dislike them. It was like I was healed.

In writing my papers and doing my research, I actually enjoyed myself. Our Paper 1 and Paper 2 were written on the same author. Paper 1 was a biographical and informational essay on the author, while Paper 2 was a literary analysis of one of their works. Instead of being a dreadful assignment, I found these papers a way to thoroughly study someone I was interested in. Yes, it was an assignment and there were requirements, but Professor Ingle really let us sail with whatever we wanted to read or write about for these papers. This would consume most of my semester of English, so I knew I needed to choose my author wisely because I would be spending a lot of time getting to know them. After careful consideration, I decided on Lillian Smith. We had already discussed her in class one day, and her writing, persona, and story were rather intriguing to me. She seemed like a defiant woman with a lot of ideas and personality. I knew she would keep me entertained for the semester. Little did I know how close we would get!

As the Paper 1 deadline approached, I found myself investing a lot of time in reading about Lillian Smith’s life. I studied her childhood, her family, her relationships, and writing. Typically, I would find this boring and a task, but I learned I needed to think of her as an everyday person to fully admire and desire her work. In doing so I was able to find actual interest in her because I was picturing her life and what it would like to be in her shoes. In previous investigations of authors, I thought of them as a printed face on the inside of a book sleeve, never as a walking, talking, person who make mistakes like me. It was seeing them come off the page that made the difference for me.
Reading then became about noticing details and themes that I could realize were tied to events of her real life, not about getting through the pages because they were assigned. I was intrigued to see how she apply what I had learned about her as a person to her writing. And I then found that this reflected in the transformation of my own writing. The assignment of a paper no longer hung over my head, but now seemed an opportunity. It was an opportunity for me to show off Lillian Smith so that other people could get to appreciate her in the way that I was. I was attentive to grammar and sentence structure not because they were rules, but because I wanted to present this real person in the best form I could. It all became so real. It finally had the purpose behind it that I had long looked for and never found because of a change in perspective.

In the way my mind functions, it is all science. That is why over the course of this semester as I watched my perspective, admiration, and enjoyment of English transform, I saw it like a medical treatment. I came into the course with a problem of not appreciating or understanding the purpose and value behind English and literature; this was my condition. I was taken in by Dr. Ingle, my doctor in more than one way, to be treated over time. The readings and the writing over these readings were my perfect prescriptions. Spending the time soaking in the needed content, I finally could understand the value of English and literature. I was healed of my condition by taking the proper course of treatment from my doctor. Therefore, while I dreaded this course like the plague, I found it was the perfect medication. I came out of it with a desire to read because every work has a story of blood, sweat, and tears behind it. It all is so valuable to someone, and it is published because that needs to be shared and appreciated by more than just the author. Realizing that there is a real life person with struggle and experiences behind every single word that I am reading, makes me realize these stories are not made for fun, they are a reflection on these authors lives and their knowledge. We have so much to learn from reading their work, but we will find the most value in it when we take the time to get to know the author and their story too.
Prescription:

Complaint: No understanding of the pleasure and benefits of writing

Prescription: Learn more about authors to understand why they enjoy writing and how it impacts them. Drug Prescribed: Lillian Smith

Medication information, side effects, and purpose:

Every person has unique qualities whether it be personality characteristics, physical features, or experience, but all people are created equal. While we are each marked with distinctive attributes, we are all ultimately human. It seems definitive, but the lines are often blurred by the distinguishing qualities of people. When someone varies in some way, they are seen as foreign. Throughout Strange Fruit, Lillian Smith roots the work in the cultural environment of the deep South to emphasize the idea that race should not blur the lines of human equality. Written and based in a time of extreme racism in the South, Smith works against the status quo by arguing for the rights of minorities. Through her intense imagery, stereotypical Southern setting, and her audacious truthfulness, Smith reveals the tragedies of southern reality created by violence and tension amongst races. Unlike most authors of her time, Smith did not paint a pretty picture of southern life in her writing, but instead provided harsh details in order to show the horrifying reality of the daily life of minority’s. The winding plot of Strange Fruit both enthralls and shocks its audience ultimately proving that the fruit of life is built upon truth and equality.

Equality is the underlying bond of all humans, but is often disregarded because of the diversity amongst the global population. This idea explains the vast division between whites and blacks in the South during the 1920’s; people could not see past their skin color. This is how the racism and its accompanying violence, discrimination, and hatred erupted. This inequality is obvious in Strange Fruit because Smith intentionally illustrates the differences between blacks and whites through language and imagery. She draws clear attention to the differences in vernacular between the two races by making distinct changes to spelling, grammar, and rhythm of the language each race uses. Through sharp and proper English with proficient vocabulary, Lillian implies that the white townspeople have higher education and better diction. To contrast that, Lillian portrays the blacks as having lower education by including diction like “Sho” and “Tollable” (Page 8) instead of sure and tolerable. This juxtaposition of the two races’ diction and vernacular allow Smith to force her audience into seeing the preconceived conceptions people had about blacks at the time. She continues to show the clear division and inequality between the two by including contrasting imagery for the two lifestyles: The white culture was sweet and pleasant, but the black lifestyle was rough and hard. Harsh and negative descriptions like “looked like a dirty little child who had been spanked for some badness and had cried herself to sleep” (370) are used to describe the black characters and their lifestyle, whereas, statements like “White girls in cars blew horns, ordered cokes, laughed, crossed their legs” (8) are used to create a much more pleasant and overall happy tone toward white life. The way that Smith creates these divisions through literary devices is subtle but effective. It makes the
Practice located in Athens GA

Audience float into a state of mind of that time period. Feeding the senses, the audience can hear them speak, picture them act, and is left understanding the division between whites and blacks. In a review, Anna Greene Smith claims “It is a story of two regional cultures, Negro and white, conditioned by many factors. There is the Negro group, facing the realities of cultural inheritance and limited training, seeking their share in the “American Dream”; feeling that the whites believe the Negro a Negro and nothing more...Strange Fruit has rich passages of the way of the folk and the folk wisdom” (Smith). Personally, I grew up in a place where as a Caucasian I was the minority. My high school was predominantly black and Hispanic which I found normal because I had never experienced anything different. We all were mixed in there together and I saw no difference between us. However, coming to UGA I have realized the world is very different. Outside my little “bubble” I was no longer a minority, but a vast majority. And shockingly to my disappointment, different races do not mix as freely as they did at home. I find myself walking into Tate Student Center and there is a section where all the black students sit and then the white students are everywhere else. Coming from where I am from, I wonder do they sit there separately by choice to embrace their similarity or do they sit separately because they feel as though they cannot intermix with the rest of the students? While this is not to the extreme that Smith writes about, the division still exists. By clearly illustrating the distinctions and divide between white and black in Strange Fruit Smith efficiently proves to her audience that equality is broken when people are blinded by diversity.

Truth is the ultimate healer for all misdoings. No matter what has happened, truth rids people of guilt, prevents lying, and solves complications. Throughout Strange Fruit there is an absence of truth which leads to the ultimate downfall of the plot. The secrecy of Nonnie and Tracy’s relationship leads down a slippery slope of deceit and ultimately leads to the death of two innocent boys. The motifs of equality and truth play hand in hand with each other throughout the novel. The lack of equality leads to the need for lies; the miscegenation between Nonnie and Tracy is considered scandalous because of inequality between their races, so they lie and try to cover it up. It is interesting and noteworthy to consider how when Nonnie delivers the news of her pregnancy to Tracy she is happy about it and says, “I want it. I’ll have something they can’t take away from me” (6), but Tracy is shocked and does not want to accept this truth, saying, “Glad? You can’t be!” (6). Nonnie is willing and eager to expose their forbidden love because he would be “moving up” since she is loved by a white boy of class. However, Tracy is not thrilled because he would be disowned and looked down upon because he was with a black girl. This is what made the novel so enthralling to readers- its scandal. Reviews even say “The novel’s treatment of miscegenation helped make it a controversial bestseller” (Brantley). On an even larger level, I believe Smith is trying to express that people need to be truthful with themselves too. Inequality only exists as long as people let it, and I believe Smith is expressing that people are lying to themselves about what they know is right. In an interview about Strange Fruit Smith says, “It is probably true that every reader is shocked at the book” (Smith). Her justification being that “readers who have been reared from childhood to think themselves ‘superior’ to Negroes, are shocked to realize that Negroes are human beings like themselves” (Smith). Smith is implying that we act based on what we are taught and follow preexisting behaviors, so people should be truthful with themselves and figure out what they actually believe.
All people deserve to be equally treated. While we are all made up of unique attributes, they all add up to be human. Lillian Smith believed this and passionately advocated for equality and truth through *Strange Fruit* as she detailed a novel about forbidden interracial love in the deep South in the 1920’s. Her use of diction, imagery, setting, and motifs illustrated the devastating realities of the South and the divisions created by race. Her work shocked all, but that was her intention because it made her audience think. It made her audience think about what was wrong with society and decide it needs to be realigned to create equality by being honest about what people deserve.

Works Cited


Prescription:

**Complaint:** No enjoyment in reading, no appreciation of literary works

**Prescription:** Read purposeful and interesting works to find the enjoyment of reading and appreciate this art form. Drug prescribed: *Strange Fruit*

**Medication information, side effects, and purpose:**

Lillian Smith was a complex, unique, exquisite person, bearing strange fruit. Smith was planted and rooted ahead of her time. She was built of fierce determination, incomparable strength, and fearlessness. Headstrong, she branched into the territory most were too afraid to approach. And the fruit she bore was sour to taste and rare among her neighbors, but it was valuable and real. Lillian Smith deserves to be studied in her complexity and quality not only because her radical beliefs were groundbreaking, but because they were not easy to pursue and she never gave up.

In her early life, Smith grew up in a typical southern environment, but quickly saw its flaws. Smith was born in Jasper, Florida in 1897, but as her family went broke, they found themselves relocating. She spent most of her childhood in their cottage in rural Rabun County, Georgia. Smith laid her roots here, on Screamer Mountain, as her family built a camp for young girls. She continued to grow as she was educated at Piedmont College. She had a deep love for music and briefly pursued it as she found herself at the Peabody Conservatory and a Methodist missionary school in China teaching music (Clayton). Smith found herself planted in a time of racism, gender inequality, and segregation, yet she did not let the toxic nutrients of her surroundings disrupt her growth. Instead, she used them to fuel her purpose.

With her roots wide and strong, she began to grow upward to a greater purpose. Her parents grew ill and passed the responsibilities of the girl’s camp to Smith. This is where Smith first separated herself from the rest of the crop; she transformed the camp into a place for discussion of liberal ideas (Clayton). Smith committed her life to living out her beliefs, publicly declaring them, and being a forum for discriminated minorities. Smith spent most of her life with her partner, Paula Snelling, who together openly shared their controversial and unaccepted relationship (Bass). Despite the scrutiny and judgement of their same-sex relationship, they continued to publicly love each other. As a discriminated minority herself, she had a
unique perspective in that time. It is believed her experience as a minority fueled a lot of her fire to fight for minority rights. Unlike most of her time, she was passionate about civil rights and devoted her writing and life to discussing it. She and Snelling started a magazine, holding many different titles over the years, that was a place to publish their beliefs about civil rights and give the black population a place to discuss their views (Clayton). The magazine had great success over the years, but with time Smith decided to stop writing the magazine and devote her time to other writing. It was time for her to branch out and blossom her legacy.

Smith left her legacy in her famous works, unpopular opinion, and controversial honesty. She was unique because her writing was “the first time that a southern white has not only had the courage to share with us secrets of an anguished soul but has also by means of poetic imagination and style” (Kimmelman). Smith shattered all standards when she published her book *Strange Fruit*, which was a story of a forbidden interracial love. *Strange Fruit* was actually originally named *Jordan is so Chilly*, but after the Billie Holiday song “Strange Fruit” about lynched bodies in the trees released, Smith changed the title of her book. Smith said *Strange Fruit* was the perfect title for the book “not because it symbolized a lynching, but because it symbolized a people. We, the people, white and colored, are the strange fruit for which our culture has produced” (Smith). Smith faced great push back from this novel as it was banned in many areas of the country due to the fact that content like this had never been released before and people saw it as obscene and inappropriate. She was not surprised by the reaction it received because she said people were “Shocked at realizing that a way of life, in which we all participate, is so destructive” (Smith). Smith is best known for *Strange Fruit* because of the scrutiny and publicity she received for it, but she did publish many more works, all denouncing segregation. Lillian Smith is also well known for her follow-up book to *Strange Fruit*; it was an autobiography called *Killers of the Dream*. It too received negative feedback because of its content and honesty. Smith continued her denouncement of segregation and racial issues publishing more books like *The Journey, Now Is the Time, One Hour, Memory of a Large Christmas, Our Faces, Our Words* (Amason).

Unfortunately, Smith’s life was cut short by cancer and she passed away in 1966. However, she did not just wither away; her legacy and memory are still continuing today. People today admire her for her fierceness, strength, and perseverance. In spring 2019, a documentary film of her life and contributions will be released called “Breaking the Silence” (Jacobs, Hal, and Jacobs, Henry). Though she may not have been as appreciated in her time, people now have begun to appreciate the position she took and her strength to pursue them. There are many current day awards, honors, and titles inspired by Lillian Smith and her work that prove that her legacy continues including, but not limited to, The Lillian Smith Book award that honors authors of civil rights, the strangefruit fashion collection for “women who buck the trends and dare to be different,” and an opera that is based on the book *Strange Fruit* (Bass).
Lillian Smith spent a lifetime growing. She bloomed, bringing the world beautiful, intricate, and one-of-a-kind works of art. Her works transformed the standard. She broke down barriers fearlessly to accomplish her dream of equality. Though she may not have seen her dreams come true in her lifetime, she went down fighting and never gave up. She was underappreciated, unaccepted, and made an outcast in her time, but looking back she is a woman of importance.

She was unlike other woman in her time; she had different thoughts, opinions, and acted upon them differently than others. She could be considered strange, however, looking back she was a beautiful thing in the midst of thorns. She may not have fit in, but that did not intimidate or stop her. She loved standing up for the “strange” because it meant that one day the outcasts could be considered normal.

Works Cited
03 February 2019.


Orders for Scans/Tests:
Complete scan of detail, grammar, organization, and makeup of the body of text.

MRI scans, CT Scans, and X-Rays are all ways for doctors to look at injuries within the human body that may not be visible to the common eye from the outside. I found this to be extremely similar to the peer editing process because it is a look at something that cannot be seen from the outside. When you have been looking at your own writing for so long, it is easy to not see the flaws in your writing. Therefore, having someone take another look and dissect the ins and outs of your writing can give you the perfect diagnosis. Like these scans, peer reviewing looks into the deep tissue and muscle of a paper and identifies any imperfections the writer could not see themselves.

The peer review process was essential to me in this course because it allowed me to appreciate the writing of fellow students, gain practice being a critic, and allowed me to advance my own writing by learning from other writers. I found it especially helpful to edit the same person’s papers across the semester because I knew what mistakes they commonly made and I could watch their progression as a writer across the semester. I found it extremely important to critique their work, but also point out positive elements of their paper. Knowing what you did wrong is important, but knowing what you did right is equally as important so that you know what kind of writing is effective.

Evaluation of Scans:

Harry Crews’ tattoo reads, "How do you like your blue-eyed boy, Mr. Death?" need to cite
where you got this from, but this is a good attention grabber!
weathered because that is what Crews was. Harry Crews, at different points in his life, was a marine, world traveler, teacher, and writer; Crews was a man of many talents. Out of Crews' talents, he was most known for his writings. However, Crews' writings alone do not fully show us who Harry Crews
Harry Crews was raised in a small family with one brother and two parents. The family of four lived in Bacon County, Georgia during the 1930s as poor tenant farmers (*New Georgia Encyclopedia*). Times were tough for the Crews family financially, and their life started to take a darker turn when Crews' father died at a young age. This hard time for Crews was made even worse for him when his mother promptly turned around and married her deceased husband's brother. Pascal, Crews' uncle and new stepfather, turned out to be an aggressive drunk (Carlson, Michael). Crews grew up in an abusive home in constant fear of his father figure. Crews had a pessimistic mindset as a child according to his memoirs (*New Georgia Encyclopedia*). However, an abusive stepfather is not where this tragedy ends. As a five-year-old, Crews started receiving leg crippling cramps from a severe fever that had him bedridden for more than two months. This setback took years to fully recover from. Crews himself, as an adult, connects the cramps directly to stress from an abusive home. A year later, Crews was struck again with a disaster when he was pushed into a cast-iron boiler on accident during one of his childhood games. This incident left Crews in shock and left his body physically scarred for many weeks (*New Georgia Encyclopedia*). Throughout Crews' childhood, he was scarred mentally and physically. The reader can begin to understand who Crews really was by first reading into his history, then dissecting his works, and finally by drawing connections between his life and his writings. I like how you laid out your structure :) You should start your paragraph with a broader topic sentence. something to introduce what the paragraph as a whole is about rather than just jumping into the facts.
, and his life did not get easier as an adult. Crews' bad childhood was mirrored later as an adult. Crews first married in 1960 and had his first son soon after. Crews then got divorced and got back with his ex-wife within
Harry Crews did not have an easy life by any means, but after he broke the seal with *The Gospel Singer* he made a name for himself as an author. Very soon after, Crews published four well-known novels, including his claim to fame *A Feast Of Snakes* which made its debut in 1976 (Carlson, Michael). Crews' popularity was centered around the idea that the settings he wrote about were all based on the environment that he grew up in. *Ironically, Crews' first stories were not based in towns similar to Bacon County, but were based on middle class families living in the suburbs; this was before he became famous.* Combine these sentences to be more concise! EX:

"Ironically, Crews' first stories were not based in towns similar to Bacon County, but were based on middle class families living in the suburbs." It was when these stories of suburban life, which he had no experience with, became a pain to write that Crews' changed his mindset, "Whatever you got going for you is back there in bacon county. All the ugliness, sickness, beauty, miracle look of landscapes when the light looks a certain way-whatever it is, you’ve got to go there in your head and your heart and you’ve got to write about that."

After this, Crews' stories were set in the South East in similar towns to Bacon County. Crews added in the conflicts of southern hospitality with injustices surrounding stereotypes. Readers became so intrigued by the southern lifestyle that they kept coming back. The attractiveness of his books, in the eyes of readers, also came from the fact that Crews' novels were rather edgy. Crews wrote from his past experiences, including some stories which highlight the brutality of the south (Fox, Margalit).
Among all of Crews' stories, there was no question as to where he gets his material. Crews' life had been a roller coaster, constantly barraged with tragedy after tragedy. It was from tapping into his past that Crews' became famous. In titles such as *A Feast of Snakes*, in which the entire premise of the novel is violence, we can see the direct correlation. The violence seen in his books can be drawn from his abusive step father. The gruesome acts, seen in novels such as *The Gospel Singer* can be drawn from his burns, cramps, and his own father's death during his childhood. Lastly, the constant fights between married couples and various relationships can directly be related to his own relationship with his ex-wife. What someone writes about is personal, and it is through his own titles we really see Crews for who he was, a man who has lived through more than any man should ever have to endure.

Through Crews' past, his works, and the source of material for his writings, we can really understand Crews' as a person. Crews was a man, proud of his lineage and history, that attempts to share his life story in the form of novels. Crews seemed to accept this at a huge turning point in his career when he stopped trying to pretend he was not from Bacon County and truly accepted his lineage by pouring his own life experience into his works. I believe that Harry Crews got his tattoo "How do you like your blue-eyed boy, Mr. Death?" thinking about the legacy he would leave behind, if he would be proud of it. I believe that this sparked his change of heart to write on his own heritage and accept who he was, because that is a legacy he learned to be proud of.

Work Cited

Guardian, Guardian News and Media, 10 Apr. 2012,

www.theguardian.com/books/2012/apr/10/harry-crews. make sure to make these a hanging indent!
Treatment Plan:

Detailed plan for improving writing through revision.

Treatment Given: Revision Process

Treatment 1: Initial Set Up

Description of first course of treatment:

Typically, I first start planning my papers by choosing my main argument. From there, I break the argument into several pieces. I choose the main ideas I need to argue to achieve proving my point. I use those main ideas as the topics for my body paragraphs. Next, I make bulleted lists under each of the paragraph topics of the ideas, examples, and commentary I want to include to fully develop my main point. Below, you can see my planning process for one of the body paragraphs of my paper 2.

Course of Treatment:
Main Idea/Topic Sentence: Equality and diversity

- Language
  - Spelling, Grammar, Rhythm differences between the two races
    - White Language: **insert example quotation**
      - Proper, formal diction
      - Trying to show higher education
    - Black Language: **insert example quotation**
      - Less proper and formal
      - Trying to show lower education

- Imagery
  - Peasant vs unpleasant imagery
    - Imagery of white lifestyle: pleasant
      - **insert example quotation**
    - Imagery of black lifestyle: unpleasant
      - **insert example quotation**

Treatment 2: Expansion of ideas, Constructing initial draft of the paragraph
Description of second course of treatment:

Once I have a plan for how I am going to construct the paragraph, I go ahead and write it out. At this point I find the actual quotations I want to use and insert those to improve my argument (seen in yellow). Everything is written out in complete sentences, but not is perfected. This step is mostly
about getting my ideas down on paper, the true definition of a rough draft. I know I will have to refine this, but it is a good place to start.

Course of Treatment:

Equality is the underlying bond of all humans, but is often disregarded because of the diversity amongst the global population. People could not see past their skin color. This is how the racism and its accompanying violence, discrimination, and hatred erupted. This inequality is obvious in “Strange Fruit” because Smith intentionally illustrates the differences between blacks and whites through language and imagery. She draws clear attention to the differences between the two races by making distinct changes to spelling, grammar, and rhythm of the language each race uses. Through sharp and proper English with proficient vocabulary, Lillian implies that the white townspeople have higher education and better diction. To contrast that, Lillian portrays the blacks as having lower education by including diction like “Sho” and “Tollable” (Page 8) instead of sure and tolerable. The differences of the two races dictions and vernacular allow Smith to force her audience into seeing the preconceived conceptions people had about blacks at the time. She continues to show the clear division and inequality between the two by including contrasting imagery for the two lifestyles; The white culture was sweet and pleasant, but the black lifestyle was rough and hard. Harsh and negative descriptions like “looked like a dirty little child who had been spanked for some badness and had cried herself to sleep” (Page 370) were used to describe the black characters and their lifestyle. Whereas, statements like “White girls in cars blew horns, ordered cokes, laughed, crossed their legs” (Page 8) were used to create a much more pleasant and overall happy tone toward white lifestyle. The way that Smith creates these divisions through literary device is subtle, but effective. It makes the audience float into a state of mind of that time period. Feeding the senses, the audience can hear them speak, picture them acting, and is left understanding the division between whites and blacks. By clearly illustrating the distinctions and divide between white and black in “Strange Fruit” Smith efficiently proves to her audience that equality is broken when people are blinded by diversity.

Final Treatment: Treatment 3: Perfecting and polishing

Description of second course of treatment:

In the final round of revision, I add in necessary changes to wording, include additional commentary necessary to improving my credibility and the reader’s understanding, and correct any grammatical problems (seen in yellow). In this specific case, I added a quotation from a review written by Anna Greene Smith to show another perspective on Smith’s Strange Fruit and bring more credibility to my argument about equality (seen in purple). Additionally, my professor clarified he would love for us to distinguish our writing by adding personal anecdotes or examples, so I added in a large section of commentary on my personal experience with equality (seen in blue).

Course of Treatment:

Equality is the underlying bond of all humans, but is often disregarded because of the diversity amongst the global population. This idea explains the vast division between whites and blacks in
the South during the 1920’s; People could not see past their skin color. This is how the racism and its accompanying violence, discrimination, and hatred erupted. This inequality is obvious in “Strange Fruit” because Smith intentionally illustrates the differences between blacks and whites through language and imagery. She draws clear attention to the differences in vernacular between the two races by making distinct changes to spelling, grammar, and rhythm of the language each race uses. Through sharp and proper English with proficient vocabulary, Lillian implies that the white townspeople have higher education and better diction. To contrast that, Lillian portrays the blacks as having lower education by including diction like “Sho” and “Tollable” (Page 8) instead of sure and tolerable. This juxtaposition of the two races dictions and vernacular allow Smith to force her audience into seeing the preconceived conceptions people had about blacks at the time. She continues to show the clear division and inequality between the two by including contrasting imagery for the two lifestyles; The white culture was sweet and pleasant, but the black lifestyle was rough and hard. Harsh and negative descriptions like “looked like a dirty little child who had been spanked for some badness and had cried herself to sleep” (Page 370) were used to describe the black characters and their lifestyle. Whereas, statements like “White girls in cars blew horns, ordered cokes, laughed, crossed their legs” (Page 8) were used to create a much more pleasant and overall happy tone toward white lifestyle. The way that Smith creates these divisions through literary device is subtle, but effective. It makes the audience float into a state of mind of that time period. Feeding the senses, the audience can hear them speak, picture them acting, and is left understanding the division between whites and blacks. In a review, Anna Greene Smith claims “It is a story of two regional cultures, Negro and white, conditioned by many factors. There is the Negro group, facing the realities of cultural inheritance and limited training, ...feeling that the whites believe the Negro a Negro and nothing more...Strange Fruit has rich passages of the way of the folk and the folk wisdom” (Smith). Personally, I grew up in a place where as a Caucasian I was the minority. My high school was predominantly black and Hispanic which I found normal because I had never experienced differently. We all were mixed in there together and I saw no difference between us. However, coming to UGA I have realized the world is vastly different. Outside my little “bubble” I was no longer a minority, but a vast majority. And shockingly to my disappointment, different races do not mix as freely as they did at home. I find myself walking into Tate Student Center and there is a section where all the black students sit and then the white students are everywhere else. Coming from where I am from, I wonder do they sit there separately by choice to embrace their similarity or do they sit separately because they feel as though they cannot intermix with the rest of the students? While this is not to the extreme that Smith writes about, the division still exists. By clearly illustrating the distinctions and divide between white and black in “Strange Fruit” Smith efficiently proves to her audience that equality is broken when people are blinded by diversity.
If you’re reading this you have been granted the greatest gift of all time: life. However, this gift is not just something you hold onto. Life is a gift that you must consistently invest in. Like a plant, you must water it and feed it with sunshine. In technical terms, life is just the allotted time you are given to breathe and have a beating heart, and it is the verb that carries the meaning. Life is only made valuable by constantly living. Yes, this seems pretty given, maybe even redundant, but I assure you it is not. Because life is just time, but living is the act of making memories and moments to make that time valuable. Think of life as your plant, and the actions you take are what make the value of life grow. Each moment you experience is a drop of water into the soil or a ray of sunshine. However, every moment feeds the value of life in a different way. Like a different nutrient to the plant, different moments give new knowledge and meaning to you. And yes, there are moments that make small simple additions, but there are some that cause waves of change. Maybe you’re asking yourself who is this girl to be telling me all about the value of life? How can she know all this deeper knowledge? It is because of my biggest moment thus far. A moment that forever changed my life and my view of it.

Here is what I remember:

It was the end of July in a suburb just north of Atlanta, which you may know implies heat and humidity. With no agenda for the day, I found myself moseying down to the slope of my driveway. The way the hill faced, caught the sun in just the perfect way that it was nearly impossible to resist. I felt my bare feet absorb the warmth of the rough pavement as I trekked to the perfect spot. I lowered down to the ground to be able to absorb the same warmth I felt on my feet over a greater surface area. My back laying on the warm rocky cement and my face catching each ray from the sun directly above me, I closed my eyes and smiled. This moment was completely ordinary. I do not remember each of these details because the warmth of the blaring sun transformed my life, but rather the events to follow. I was in complete relaxation. A moment of quiet before the biggest event of my life. As I laid there paralyzed in peace, in a distant hum I could hear chiming of my mom’s ringtone. Again, completely regular. I thought nothing of this. It was just a normal day. A few moments later, the blissful state that consumed my body was shaken as I heard a trembling yell from the backyard. I heard my mom say my name in a way that you can feel in your core. Like when your parents call your name in that way that you just
know you’re in trouble, the tone of her voice was the perfect clue to tragedy. Something had happened, and I knew in that exact moment that everything I knew would change.

My limbs went from lying limp on the pavement, to shooting up and hustling to my mom’s side without even being commanded. My mind was such a blur because of it was filled with a racing train of possibilities of what the words I was about to hear could be. And as I looked up into my mom’s eyes, it was all confirmed, something horrible had happened. I remember the look on her face like it was just moments ago because I felt like I could look into her soul and see the pain and fear. And this is not something you normally see in your parent; they are the strong ones. So, when her mouth finally opened to speak, I could feel every beat of my heart. I remember her exact words. She said, “I think your dad has been hit by a car.” She couldn’t say any more, and I didn’t ask her to. I knew what needed to happen. In that moment, I changed. I went from being the person that my parents had so purposefully protected, to being the person that would be their support. It felt like my mind went into tunnel vision, the everything else in the world was insignificant in this moment. So, I helped her into my car like she was unable to herself, and we pulled down the driveway I had just been lying on moments before. I had no idea where I was going because I knew nothing about what had happened, but it did not occur to either of us because we were both so overwhelmed by the thought of what we were about to encounter. She finally produced the words out of her state of shock to tell me where we were headed, and I was horrified to learn that it was less than a mile from our house. Of all these events, this incredibly short drive is the only time I draw almost complete blank on because my mind felt like it was on another planet. As we rolled up to the intersection to take a right to our destination, we were stopped by a congestion of cars. The accident was about a quarter mile further down that road after we turned, but we couldn’t reach it because of all the cars backed up. My mom let out a disturbed remark about how this backup must be caused from the accident, and my heart sank. I remember the sinking feeling of realizing that my dad was somewhere down that street, injured and alone, with what felt like half of our community sitting in their cars watching him bleed. But I remember feeling angry at these people. I did not think it was fair for them to be watching this, probably cursing the traffic because they were in a rush to get somewhere, and not realizing that my dad, the man I love and admire, was down there suffering. It felt like all these people had no heart for the situation. As anger took over me, I whipped my car over to the side of the road and pulled up onto the sidewalk because we needed to be there already. While this may have just been another moment for some of these people stuck in traffic, this was the worst day of our lives and our priority was to get to my dad’s side. So, with no care in the world of where my car was parked, we both flew out of the car. I remember running down the sidewalk and not feeling my legs move. My mind was so occupied with the shock of what I was about to
see, that my body just had to figure out how to operate on its own. I finally make it to the spot, but I had come to a complete halt as I took in one last long breath to prepare myself. As I looked up, the first thing I saw was a typical silver minivan in the middle of the road, but then I noticed that the windshield was shattered in the shape of a person. And then, I saw the crowds of familiar faces all crowded around the scene, but not my dad. I couldn’t find him. And as I began to investigate where he was, I was stopped from going around the van by the wide-open arms of a stranger. At this point, my mom had vanished somewhere in the scene, so I met by the body of a large woman and her words. As she physically held me back, she told me, “you can’t see this, it is too much for you.” That anger that had already vested in me earlier, broke into action and pushed her out of my way, ignoring any manners I had. I could not believe the audacity of this stranger to tell me I couldn’t see my dad, but when I rounded the van, I realized she was trying to protect me. What my eyes saw next is an image that will never escape me. A man was laying there on the familiar warm pavement I had just felt under my body, but in a pool of blood. My eyes followed the blood as it drained down the storm gutter like rain. Then I blinked several times to make sure I was seeing this mangled bicycle right because it was destroyed from impact. As my eyes wandered back to the man, it was not my dad. There was no way it could be. No part of his face had the warm look that made my dad my dad. His limp body in no way resembled the strong man that I looked up to and considered my rock. And especially the wailing and moans coming from his lungs in no way sounded like the deep assuring voice that had talked me to sleep every night growing up. But as I studied his clothes, I knew it was him. His blue and black cycling uniform that had been worn so many times it looked loved, was now stained with red too. I approached him from his head, so my head hung over his. I looked him in the eyes and said, “Daddy I love you. We are here for you. You are going to be okay.” And instead of being met by my dad, I was met with the response from a completely alternate thing that had taken over my dad. He did not recognize my mom and I, and when the paramedics rushed in to get him in a brace and slide him onto a backboard, he could not recognize they were trying to help him. He yelled and screamed and tried to pull himself off the board and I watched in horror, but then turned to see my mom. I realized that yes, this was my dad, a man I love and admire, but this was her husband. The man she chose to spend her life with, and there she was watching him be pushed into an ambulance strapped down against his will, screaming in pain, an unrecognizable person. With our eyes full of tears, our minds full of fear, and our hearts full of shock, we loaded the ambulance and headed onto our new reality.

These were the moments that redefined life for me. There is something about seeing one of the people you love the most on the face of death that really strikes you. After months of hospital time, multiple surgeries, rehab, therapy, and more, I am so unbelievably lucky to have my dad standing next to me today. My dad has always been someone I loved and appreciated, but now
that we have gone through all this and had to picture life without him, I cherish life with him. These moments that were filled with fear, gave me a whole new outlook on life. I cherish the time we have. I cherish the people around me while I have them. And most of all, I cherish the time I have been given to live. I plan to make the most of my allotted time by taking in these moments and realizing their meaning to my life.