



FIRST-YEAR WRITING PROGRAM GUIDEBOOK
UNIVERSITY OF GEORGIA
2023-2024

University of Georgia First-Year Writing, 2023-2024

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CHAPTER 1: INTRODUCTION TO FIRST-YEAR WRITING

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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, eLW, 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

The following outcome statements are linked to threshold concepts, or ideas that promote transformation and growth. Our learning outcomes are arranged under four threshold concepts that are most important for students in UGA's English 1101 courses. Each concept includes a bulleted list of the learning objectives, suggesting how students will engage with these ideas in their 1101 courses.

- **Writing is a process.** Students learning this threshold concept should:
 - Produce writing through a sophisticated process that involves managing projects through multiple drafts, authoring new information, and using writing as a form of abstract problem solving;
 - Reflect on how they evaluate their own and others' work;
 - Develop individual practices for writing and revision.

- **Writing responds to a specific rhetorical situation.** Students learning this threshold concept should:
 - Engage with and respond to elements of various rhetorical situations such as audience, context, purpose, genre, multimodality, and discipline;
 - Analyze and develop arguments made in response to varying rhetorical situations;
 - Select, organize, and apply evidence appropriate to the writer's argument and readers' needs;
 - Employ specific citation style guidelines and understand the underlying concepts behind discipline-specific citation practices.

- **Writing is a social act.** Students learning this threshold concept should:
 - Investigate written voice and writerly identity;
 - Consider how context-specific identities or personas are generated through acts of writing;
 - Give constructive feedback to peers, and thoughtfully incorporate feedback from others.

- **Writing relies on technologies.** Students learning this threshold concept should:
 - Create a variety of projects in different modes and media;
 - Recognize that different technologies provide distinct advantages and limitations to the writer's process, peer review capabilities, and project design.

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

WW Norton. The Norton Field Guide to Writing, 6th ed.

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

There are currently no mandatory course texts for ENGL 1102.

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 Clare Reid, clare.reid@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.

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/>.

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

Because writing skills develop slowly over time and because in-class activities are crucial to the discussion-based format of the class and its community-building mission, students' regular attendance is important in First-year Writing. It should be emphasized that when students miss class, regardless of whether the absence is excused or not, it is the responsibility of the student to keep up with the course. Instructors are neither required nor expected to re-teach material covered in class to students who were absent.

Beyond what is described above, the only other excused absences are those listed under UGA policy 4.06, jury duty, military service, and religious observances.

Upon a student's seventh un-excused absence (for classes that meet MWF) or upon the fifth absence (for MW and TTH classes), students will begin to incur grade penalties. Students incur no grade penalties for un-excused absences 1-6 (for classes that meet MWF) or un-excused absences 1-4 (for MW and TTH classes). For each unexcused absence in excess of six (for MWF classes) or in excess of four (for MW and TTH classes), three points will be deducted from the student's final grade in the course.

Grade Appeals

- 1) Students considering an appeal regarding a final grade in an FYW course should first read UGA's guidance on the academic appeals process, available at: <https://honesty.uga.edu/Student-Appeals/Grade-Appeals/>.
 - 2) After final grades have been recorded, the student should first appeal to the course instructor. The appeal to the instructor should contain a cover letter explaining the grounds for the appeal, and providing all relevant supporting documentation.
 - 3) If, after appealing to the instructor, the student is not satisfied, they may appeal to the FYW Program Director, per Department of English bylaws. In the appeal to the FYW Program Director the student should include: a) a cover letter explaining the grounds for the appeal; b) all relevant supporting documentation; c) copies of all appeal materials that were submitted to the course instructor in Step 2. The FYW Program Director will not consider appeals received more than 30 days after final grades were recorded.
-

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 automatically changes to an “F” by the Registrar’s office. 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 eLW in the First-Year Writing Program

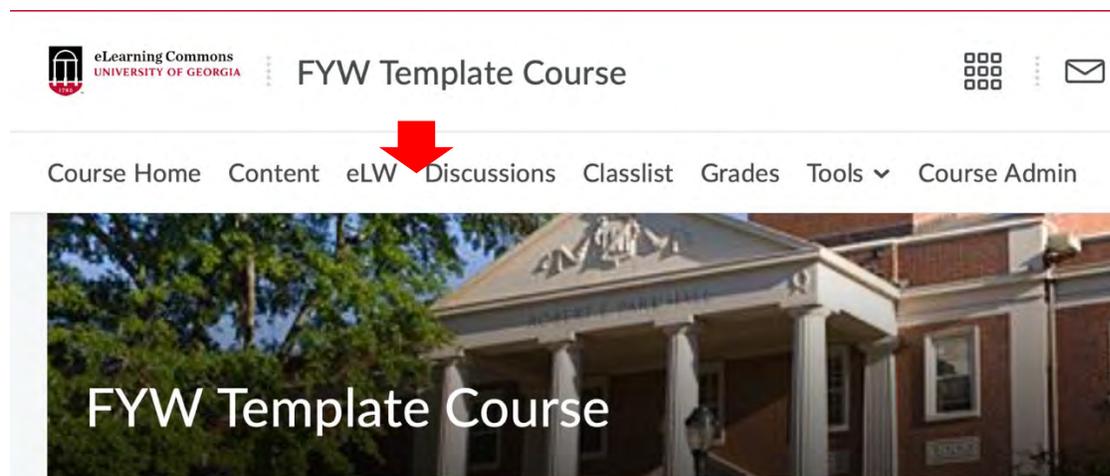
What is eLW?

eLearning for Writers (eLW) is the First-Year Writing program's digital writing tool that works with UGA's online learning platform, eLearning Commons (eLC). eLW is designed for composing, collaborating on, and revising academic writing. Created from FYW's previous platform, Emma, eLW offers a range of tools for writers and instructors. These include journal and brainstorming space, draft organization and comparison, and the ability to create comprehensive peer and instructor reviews at various stages of the writing process. Peer partners and instructors can provide holistic feedback, insert comments into a document, or use markup tags to identify common writing issues. eLW has been designed with years of instructor and student feedback to meet the needs of the First-Year Writing community.

Accessing eLW

eLW appears on the eLC menu of FYW courses, the same as other tools such as Discussions and Grades. Clicking the eLW menu icon will open eLW in a new tab.

Students do not need to register for eLW; they are enrolled from their FYW courses on eLC. eLW will only appear on courses that are approved and have installed eLW as a tool.



Projects

eLW is a project-based writing platform. All documents students create are organized by the projects and stages that instructors establish. The First-Year Writing Program encourages process writing, a practice that emphasizes each stage of composition.

Projects are the major assignments for FYW courses. The name of a project in the example below is "Drama and Film." Each project will have its own stages, markup tags, and optional rubric sets as determined by your instructor.

Creating a Document

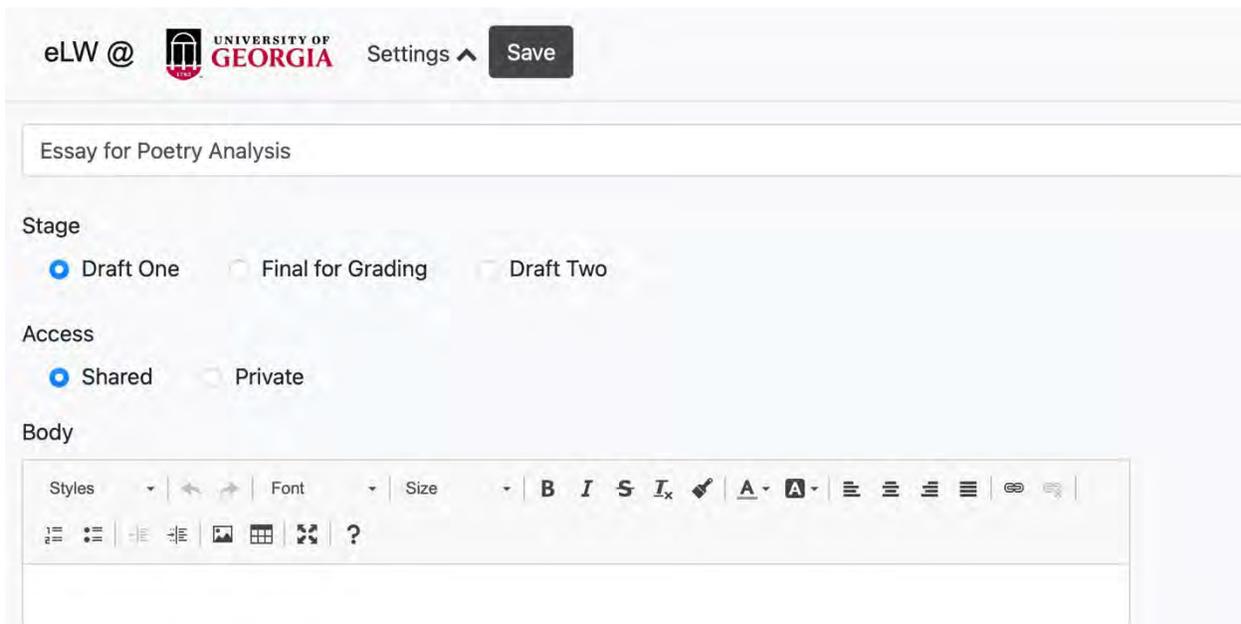
In the Documents tool, select **New Doc** to create a new document in eLW. Click the project for which you would like to create a document, and you will arrive at the document editor. A new tab with the open document editor will appear.



The screenshot shows the top navigation bar of the eLW interface. It includes the eLW logo, the University of Georgia logo, and the course information: ENGL1102 English Comp II Spring 2021 44565. There are links for 'Documents' and 'Journal'. Below this is a 'My Docs' section with tabs for 'My Docs', 'Shared Docs', 'Select Author', 'Select Project', 'Compare', and 'New Doc'. A red arrow points to the 'New Doc' dropdown menu, which is open and shows two options: 'for Drama and Film' and 'for Portfolio Prep'. Below the navigation bar is a table with columns for 'Title', 'Owner', 'Reviews', and 'Labels'.

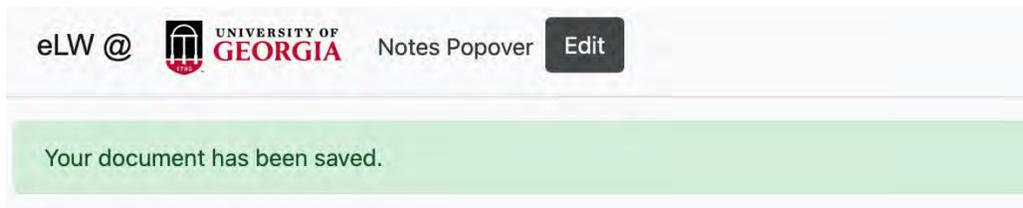
Once in the document editor, you may edit the title, choose the stage and access, and insert and edit text. The **stage** indicates where you are in the writing process for a project such as: brainstorming, first draft, final draft. Select which stage of your project you are working on, paying attention to any information your instructor provides about how to file your document in eLW.

Choose the **access** for the document. **Private** documents are only visible by the instructor and the student. **Shared** documents are available to the entire class. Typically final drafts are private and peer review documents are shared. Consult your writing prompt or your instructor if you aren't sure if a document should be private or shared.



The screenshot shows the document editor interface. At the top, there is a navigation bar with the eLW logo, the University of Georgia logo, 'Settings', and a 'Save' button. Below this is a text input field containing the title 'Essay for Poetry Analysis'. Underneath the title field are three sections: 'Stage', 'Access', and 'Body'. The 'Stage' section has three radio buttons: 'Draft One' (selected), 'Final for Grading', and 'Draft Two'. The 'Access' section has two radio buttons: 'Shared' (selected) and 'Private'. The 'Body' section contains a rich text editor toolbar with various icons for text formatting (bold, italic, strikethrough, underline), text color, background color, bulleted list, numbered list, indent, and link. Below the toolbar is a large text area for writing the document.

If you need to change the title, stage, or the access, click **Edit** after the document has been saved.



If you don't see the stage or access selections, click **Settings** which may be collapsed to provide more screen space for the document editor.



Once you have saved documents, you can organize and view them in the Documents tool. Each document is color coded for the project, access, and stage. To see only documents that you have created, select **My Docs**. To see documents your class has shared, select **Shared Docs**.

Title	Owner	Reviews	Labels	Updated
<input type="checkbox"/> Essay for Poetry Analysis	Mikaela Warner		Poetry Analysis Draft One Shared	Jul 1, 2021 1:19pm
<input type="checkbox"/> Essay Final Game Design	Mikaela Warner		Game Design Project Draft One Shared	Jun 16, 2021 12:27pm
<input type="checkbox"/> Essay for Game Design Project	Mikaela Warner		Game Design Project Final for Grading Private	Jun 16, 2021 11:42am
<input type="checkbox"/> Essay for Short Story Essay	Mikaela Warner		Short Story Essay Draft Three Shared	Jun 10, 2021 10:27am

Reviews

Reviews are copies of a document that contain feedback or suggestions from an instructor or classmate. You create a review for a document that someone else owns and has shared. Select the document you want to review either by searching **Shared Docs** or choosing a specific author under **Select Author**.

When you select the specific title of the document you want, a new tab of that document in the will open. Select **Create Review**.



Once you create a review, you can edit the text, add **markup**, or **insert a note**. Any edits you make will be visible as a review but will not appear in the author's original shared document.

All reviews will appear in the Document listings. A review you created for someone else will have a blue review icon and indicate the original author.



To view reviews that others have created for you, find your document under **My Docs**, and look in the Reviews column. A document with no reviews will have nothing in this column. If a document has reviews, click Reviews to select which review you want to view.

<input type="checkbox"/> Essay for Poetry Analysis	Mikaela Warner	Reviews ▾	Poetry Analysis	Final for G
<input type="checkbox"/> Essay for Poetry Analysis	Mikaela Warner	By Sara Steger	End Comments (1)	
		By Sara Steger		

Markup

Markup are color-coded notes on the text that provide targeted feedback. Markup sets are customized by your instructor for each project. Markup appears on the right-hand side of the screen, or at the bottom in smaller browser windows. Some markup tags will link you to a resource to better understand the issue and offer strategies to revise.

To insert a **markup tag**, highlight the text you want to draw attention to, then select the markup tag under the markup sets available. Below we have selected Markup 4: Syntax and Style. The text you selected will now be highlighted in the tag color and have the specific feedback attached. You can add more than one tag to any part of the text.

To undo a tag you've inserted, press the backwards arrow in the text editor menu.

eLW @ UNIVERSITY OF GEORGIA Settings Save Saving Delete Document Help

for Sara Steger

Body

Styles Font Size B I S U A A

PREFACE

I HAVE endeavoured in this **Ghostly little book,** to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.

Their faithful Friend and Servant,
C. D.
December, 1843.

Insert Note

Insert

Markup 1: Figurative Language

Markup 2: Sound Devices

Markup 3: Grammar and Mechanics

Markup 4: Syntax and Style

Awkward Confusing Syntax Expletive

Faulty Predication Mixed Construction Passive

Vary Sentence Structure Word Choice

Markup 5: Structure and Argument

Notes are custom comments that you can insert directly into the text. To insert a note, highlight the text you want to comment on, write your note in the text box in the upper right-hand corner under **Insert Note** and select **insert**. A note will appear as blue text in a white bubble, while markup tags will appear as white text in dark colors.

PREFACE

I HAVE endeavoured in this **Ghostly little book,** to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. **May it haunt their houses** pleasantly, and no one wish to lay it.

Their faithful Friend and Servant **This is a nice ending** ,
C. D.
December, 1843.

Selecting **Save** on a review will allow you to see all the markup and notes as the author will see them. You have two viewing options: **Notes Inline** and **Notes Popover**. **Notes Inline** inserts all feedback at the end of the document in footnotes. **Notes Popover** hides detailed feedback until you hover over the tag with your cursor.

You can change between Notes Inline and Notes Popover by selecting the option next to the Edit button.

Your document has been saved.

PREFACE

I HAVE endeavoured in this **Ghostly little b**
to raise the Ghost of an Idea, which shall n
readers out of humour with themselves, wi
with the season, or with me. **May it haunt**
pleasantly, and no one wish to lay it.

Their faithful Friend and Servan¹t,
C. D.

December, 1843.

Capitalization Error

Some common words that should be capitalized include: the first word in a sentence or quotation, proper nouns or adjectives, titles and subtitles, and acronyms.

[Click for more](#)

Compare Documents

eLW allows you to compare two different documents such as two drafts of an essay. In the documents listing, select the far left check box of the two documents you want to compare. Then select **Compare** from the documents menu. A new tab with the compared documents will open with changes color-coded.

Additions to the first document are underlined and green. Subtractions are formatted ~~red with strikethrough~~. Text replacement: **Original text**; Replacement text.

Journal

eLW includes a journal tool for writing that is seen only by you and your instructor. The journal tool is not intended for extensive editing or feedback, but for private low-stakes writing. Click the **New Journal** button to get started. Your instructor may offer feedback on your journals; these comments will display to the right of your posting.

My Journal

New Journal

Your journal has been saved.

Title	Updated		Feedback
Journal 1: Class Introductions	Jul 6, 2021 1:52pm	Journal 1: Class Introductions <input type="button" value="Edit"/>	
Word Count: 0			

Technical Information

Students should ***always*** back up their eLW documents with files saved elsewhere in their preferred document format (OpenOffice, Word, etc.). We strongly recommend typing in a word processor (i.e. not online) and copy-pasting into eLW's editor. As always when working online, students should save often and back up their work.

Formatting changes may happen when copying text from a different document into eLW, or when converting an eLW document into a PDF. Be sure to double check documents before submitting.

FYW Digital Learning Labs

The First-Year Writing Digital Learning Labs are located on the first floor of the new wing in Park Hall in Park Hall 117, 118, and 119. Digital Lab consultants work at the front desk of Park 118 and are available for walk-in help during work hours. You can check out a laptop for use in the instructional labs, check out a dongle to connect your laptop, and use the scanner in 118. If you intend to check out equipment, be sure to bring your UGA ID.

Contact consultants for eLW help via email at esupport@uga.edu.

Your instructor will let you know if you are scheduled to meet in the teaching labs. Park 117 has movable tables and six mediascape screens that are connected to desktop computers. Park 119 has projector screens and individual desks.

CHAPTER 5: EVALUATION OF ESSAYS

All English 1101 and 1102 classes use a rubric system called the flexible rubric block system. Rather than a single rubric for all essays, instructors can customize and apply different combinations of assessment criteria for each writing project. Here's how it works.

For each project you write, your instructor will choose between three and six criteria (or “blocks”) that are particularly important for that project’s genre or rhetorical situation. A reflective narrative essay, for example, would likely include the “Reflection” block, since that block assesses how the writer considers, applies, or learns from their own personal experiences. A formal research paper might include the “Argument” block to indicate that the research paper needs a distinctive stance or contribution to an academic conversation. Because First-Year Writing emphasizes that writing is a process, *every* project will include the “Process” block (though the particular requirements and timings of that writing process will be up to your instructor).

For example, if your first project is a rhetorical analysis essay, your instructor might choose four blocks: process, evidence, significance, and audience awareness. You can find full definitions for those blocks later in this chapter, but here’s a sample breakdown of why an instructor might apply those four blocks to a rhetorical analysis project assigned early in the semester:

- 1. Process:** Most FYW students are surprised by the time and drafts required by 1101 and 1102 projects. This block might require that students turn in a thesis statement, an outline, a rough draft, and a final draft over the course of a month. (Though this is just an example; your instructor will be able to tell you more about your actual process block.)
- 2. Evidence:** Analytical essays are all about getting in close to the text being studied and talking about how individual parts contribute to the meaning of the whole work. The “evidence” block is all about using details, quotes, statistics, images, summary, etc. from the text you’re studying to make your case, so this block would assess how well you’re using those details, quotes, etc. to make your case.
- 3. Significance:** A rhetorical analysis essay isn’t just a heap of loosely related details and interpretations: the author should make an argument for why their interpretation of the text is important. This block considers why your analysis is important or meaningful; it asks the dreaded question “So what?” or “Why is this important or meaningful to the reader?”
- 4. Audience Awareness:** All writing has an audience. Your rhetorical analysis has at least one real-world reader (your instructor), likely many more (your peers in class), and potentially even more, depending on the assignment. This block is about how you can make your writing and arguments as accessible to those overlapping readerships as possible: that might include transitions between paragraphs, accessible or interesting diction, an attention-getting introduction, a personable written voice, or even paratextual elements like formatting, images, or page numbers.

As you wrote this hypothetical rhetorical analysis essay, you could return to that list of blocks to determine what you should revise or where you should spend your drafting energy. Sure, other blocks like “Organization” are important, but your instructor’s choice of blocks (and so their choice to not include others) is meaningful. While organization might still play a part in other blocks on the rubric (after all, a logical organization can help audiences follow your argument and highlight its significance), it’s not the star of this particular show. So spend your time instead thinking about your evidence, its importance, and how you can help your audience understand the connections between the two.

This tailored rubric system is a way to help your instructor communicate how your draft is working within the selected rubric blocks. As part of that communication, your instructor will use a basic Likert scale from one to five to communicate how much revision work is required in each block to make it exceptional. A maximum score of five suggests that, while additional revision might still be possible, your work in that block is already great. A score of one indicates that you would need to revise the full paper in order to address issues with that block. You can find the specific breakdown of these scores below. In general, however, you can identify areas you should prioritize in your revision by looking for the lowest Likert ratings and starting there.

5: No revision necessary. The document is exemplary as it stands. While further improvement is still (and always) possible, time would be better spent elsewhere.

4: Slight revision necessary. Some adjustments on the sentence or paragraph level would help the document stand out.

3: Some revision necessary. The student may need to rethink or restructure one or more paragraphs or large sections.

2: Substantial revision necessary. The student may need to revise elements in the majority of the document.

1: Holistic revision necessary. The student may need to revise the full document.

Why only three to six rubric blocks per essay? Doesn’t good writing involve more than three to six things?

It absolutely does, and that’s part of why we created this structure. Rather than trying to focus on everything at once and inevitably focusing less on some things than others, this structure is meant to help you prioritize and determine which parts of your writing are most important for each particular project. Over the course of the semester, you’ll probably cover many of the available blocks at different times. The block structure isn’t about declaring some parts of writing unimportant; it’s about pacing yourself, focusing on a few important things at a time, then building on those discoveries and skills in later projects.

It feels like some of these categories might overlap.

That’s because they do! Writing and rhetoric are too complicated to divide cleanly into distinct categories (not that that’s stopped millennia of rhetoricians and scholars from trying), and many of these categories have substantial areas of overlap with other categories. “Significance” and “Argument,” for example, are both about the author making the paper more than the sum of its

paragraphs, but they express different priorities. “Significance” is bigger and more abstract: it asks about the value or importance of the ideas being conveyed, while “Argument” considers the complexity or novelty of the central idea. They’re both about the big picture, but they take different perspectives. The “Audience Awareness” block could in theory absorb all the other ones since *everything* in writing is about how your text reaches your audience. But that wouldn’t help you write or your instructor comment on your writing, so we need some other blocks besides “Audience Awareness.”

These rubric blocks are less like puzzle pieces that combine to form “Good Writing” than they are a set of lenses that let us view the same text in different ways. One set of lenses helps us see fine details, while another set shows us big-picture context. As you write and revise, try clicking these different lenses into place to see how your understanding of your writing changes.

What does “Process” mean? How can I excel in that block?

All First-Year Writing classes teach writing as a process. You might be used to thinking of writing as a thing you produce, and it is. Writing is all about creating a text where none existed before, so in that way, writing is always about creating a product for a purpose. But in your FYW class, you’ll also approach writing as a *process*, a series of stages, drafts, or prototypes that gradually shift and improve with multiple rounds of revision.

The “Process” block of the rubric is required for every assignment and indicates that you’ll be evaluated not only on what you submit for your final draft but also on how you got to that point. Your instructor will have more specific requirements or suggestions for each paper’s process, and if you have questions about how your work on the writing process will be scored, you should reach out to your instructor and ask.

In general, however, instructors prize global or holistic revision more than local revision or proofreading. The writing process gives us a chance to complicate and evolve our ideas at a high level, so as you write, think about how your project’s overall idea, argument, or focus might be shifting.

Rubric Blocks and Programmatic Definitions

Significance: The writer makes clear how, why, or in what way the evidence/detail provided supports the text’s central purpose. A significant text moves beyond merely presenting evidence to gesture towards a larger point; answers “so what?” Significance in a research paper might involve discovering a new idea or phenomenon, significance in a personal reflective narrative might involve a personal realization, and significance in a persuasive essay might show the reader the real-world importance of the paper’s central issue. In any case, it should provide an immediate answer to the question “Why is this important?”

Evidence: How the writer supports a claim: outside sources, anecdotes, sensory details, and/or multimodal evidence (e.g. images, sound, video, etc.) could all count as evidence depending on

the assignment's genre. Effective use of evidence also assumes the writer has evaluated the sources' credibility, timeliness, and appropriateness for the genre of writing.

Organization: The way a text is structured with the writer's purpose and audience in mind. Organization should be intentional and includes both macro-level organization (i.e., how the text works overall) and micro-level organization (i.e., how the paragraphs are organized and how the sentences within them fit together).

Style: How the writer uses words and sentences to create a tone, character, or moment-to-moment impact on the reader. Effective style varies depending on the genre, audience, and purpose of the text, and no single style will be useful or preferable for all writing.

Argument: How the writer convinces the reader of something. An effective argument depends on the genre. In academic writing, arguments tend to be inquiry-based or conversational, as they attempt to build knowledge by questioning existing knowledge and proposing alternatives. In nearly all genres, however, a strong argument is non-obvious and something with which a reasonable person could disagree.

Multimodality: How the writer chooses multimodal elements for the text and how they combine different modes in a single text. Different sources define modes differently, so they might include: linguistic, aural, visual, spatial, and gestural modes, or written, oral, visual, electronic, and nonverbal modes. In any case, multimodality involves the intentional use of non-textual elements. Some sample descriptions follow though instructors are free to add descriptions of modes not covered here.

- Visual Design: how the writer uses visual elements like contrast, alignment, framing, color, and other features to deliver or enhance meaning.
- Audio Design: how the writer demonstrates an awareness of sonic rhetorical strategies such as voice, music, silence, sound effects, and sound interaction, with careful attention to crafting the project for *listeners* (as opposed to readers)
- Choice and Interactivity: how the writer makes the reader or player an important part of the text's execution. An effective interactive text should give the user a sense of agency, power, or influence over the text. Navigation of the text's choices should involve non-trivial effort and intentionally designed consequences for the choices offered.

Audience Awareness: How the writer works to reach the actual or potential audience of the text. This is an intentionally broad, holistic block and could address multiple areas including style, multimodality, organization, etc.

Genre Awareness: How the writer follows recognizable forms in their writing, with attention to rhetorical situation and audience expectations. Genres are not static, so the writer may choose to challenge or stray from genre conventions, but when the writer does so, such moves are made intentionally. Attention to appropriate citation style and approach to using sources is also part of many genres.

Rhetorical Awareness: Attention to the rhetorical situation: the particular circumstance of a given instance of communication, including exigence (the need or reason to communicate), context (the circumstances that give rise to exigence), rhetor (the originator of the communication), and audience (the auditor, listener, or reader). Like “Audience Awareness,” this is a broad block, but unlike “Audience Awareness,” it has more to do with fitting the text to the whole situation than to the audience alone.

Process: The variety of activities that go into writing/designing which often include planning, drafting, revising, peer-reviewing, proofreading, and publishing.

Reflection: How the writer studies their own experiences, processes, behaviors, and tendencies. Reflection is more than simply recounting previous experiences; it should involve serious thought and commentary on what the writer has *discovered* through their own experiences.

Student Goals: A block that students should select from the existing block menu based on what they’ve been working on/struggling with/etc.

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)

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 portfolio 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.

While your instructor may have you turn in artifacts to eLW for workshopping and peer review, you will turn in your final portfolio to eLC under "Assignments." 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 visiting the Writing Center and Digital Learning Lab.

There are video and text resources to help students with the process of submitting a portfolio accessible from eLC courses under "Content" --> "FYW Resources and Info."

***NOTE:** You cannot re-use or recycle **any exhibit** from your English 1101 portfolio for your English 1102 portfolio. This would be Academic Dishonesty and handled under the Academic Honesty policy and procedures. Including any other materials previously submitted for any other classes (e.g. using a lab report as part of a wild card exhibit) **must** receive written consent from both your FYW instructor and the instructor for whom you originally wrote the document.*

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 introduce yourself as a writer.

Introductory Reflective Essay (IRE)

The most important element in your portfolio, the Introductory Reflective Essay 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. 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*. Some successful portfolios have re-organized the author's work for the semester around a common theme that the writer sees in their own work.

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

Two Revised Essays from the Course

You will include in your Portfolio two of the three graded projects you have written for the class, revised and polished and posted to the portfolio. They should be substantive and well-argued, carefully edited, and completely, thoroughly, and correctly documented in MLA format. Think of these as examples of your writing at its best.

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 portfolio, 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 multiple drafts of a selected essay into a single document. (Note – your instructor may request that you use the “Compare Docs” feature of eLW in creating the revision exhibit). You can then add commentary explaining the significance of the different versions, annotating and contextualizing the changes you made through successive drafts. This explanation is just as important as, or perhaps more important than, your chosen examples. The revision exhibit gives you a chance to reflect on your progress throughout the semester and to perform a self-assessment.

Exhibit of Peer Review Process

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. As with the Composing/Revision Process Exhibit, the Peer Review Exhibit gives you a chance to reflect on the collaborative revision process throughout the semester.

Wild Card

This exhibit is up to you. The only limitations are that your Wild Card 1) must be digitally accessible (remember to check sharing permissions for web-based projects); and 2) must include some of your writing. In the past, students have submitted journals, photos with captions, short stories, poems, letters, song lyrics, slideshow presentations, scans of drawings with comments, podcasts, and music files. In thinking about selecting or creating a Wild Card, consider how it fits into your overall portfolio rationale.

Portfolio Publication

The portfolio must be uploaded to eLC under Assignments. Follow your instructor's directions regarding whether they prefer you format your portfolio as a single .PDF or .DOC file containing all your exhibits or if they prefer each exhibit be uploaded as individual files. Help with the technical aspects of uploading student portfolios may be found under the "Help" module in eLW.

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

File Formats for Portfolio Exhibits

.pages files: eLC does not display Pages files.

.docx files: eLC should display Word documents correctly; however, formatting may display differently on your instructor's computer. To ensure that your formatting displays the way you want, you can export your document as a PDF.

PDF documents: Students who include a large number of images in their documents or have special design and formatting needs often choose to upload the documents in their portfolios as PDF documents. This is the only format in which you can be absolutely sure that the document appears exactly the same in your word processor and the web display. You can convert any word processor document to a PDF, typically through a menu option commonly labeled "Export" or "Download." The FYW Digital

Learning Labs have computers with Adobe Creative Cloud; students are welcome to visit Park Hall 118 to use the computers and get help preparing their portfolio artifacts.

Portfolio Evaluation

Although it includes seven different artifacts, the portfolio works as a single complex document. Instructors will evaluate each portfolio as a whole, assigning it a single grade (as opposed to grading each exhibit separately and averaging grades).

As your instructor reads your portfolio, they will evaluate how effectively your Introductory Reflective Essay (IRE) 1) presents an argument about your writing and learning over the course of the semester and 2) supports this argument by incorporating and explaining evidence from your other portfolio artifacts. In other words, expect FYW instructors 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, instructors always look for evidence of care, originality, hard work, and excellent writing, but in the portfolio we are also interested in your ability to write reflectively and persuasively about your writing. Your instructor will look particularly closely at the argument you make in your IRE and how you support it: if your IRE talks about writing complex thesis statements, for example, your instructor will expect to see evidence of complex thesis statements in the IRE and other artifacts that feature argumentation.

Your portfolio will be assessed with **at least** the following four categories, and your instructor may add up to two additional categories from the list of rubric blocks found in Chapter Five.

Process: In the three major projects you've completed this semester, the Process block has represented the drafts, outlines, peer reviews, and revisions you've performed on your project. The portfolio approaches process **not** as a required set of drafts or iterations, but instead as your awareness of how process has shaped your writing this semester. Your portfolio should consider what you've learned about the writing process and revision over the course of the semester.

This block will be most important for your **IRE** (which should address what you've learned about the writing process), your **revision exhibit** (which should show your reader what your process looks like), your **peer review exhibit** (which shows how collaborating is a part of the writing process), and your **two revised essays** (which show the end result of your process).

Argument: You've likely made a variety of arguments in your major projects this semester, but your portfolio will make a very specific type of argument about what you've learned or

confirmed about your writing over the course of the semester. Your central thesis could make a claim about your growth in a particular area (e.g. evidence, audience awareness, writing process), could find a larger pattern in or metaphor for how you write, or focus on how the portfolio exhibits your strengths (in analysis, in metacognition, in style, etc.).

This block will be particularly vital for your **IRE** (which should present a clear argument), and each exhibit in your portfolio should connect back to this argument. In addition, the **two revised essays** will likely demonstrate how you create and support an individual argument, depending on the assignment's genre.

Evidence: Much like in your projects this semester, the evidence block of the portfolio rubric represents how your portfolio supports its central claim. Evidence in the portfolio will likely include quotes from your finished drafts, rough drafts, peer reviews, or instructor comments but it could also include descriptions of how and when you wrote, as well as multimodal evidence like images or videos. Evidence should be curated specifically to support the argument made in the IRE, and all evidence drawn from outside sources should be properly cited.

This block will be most important for your **IRE** (which should incorporate evidence in the form of specific examples drawn from the other portfolio artifacts). In addition, the **two revised essays** will likely demonstrate how you incorporate primary and secondary evidence, depending on the assignment's genre. The **wild card** presents an opportunity for you to support your claim from a new perspective or with additional evidence than what you wrote in class.

Reflection: The portfolio is primarily a **reflective** document: it asks you to think critically about your experiences, processes, behaviors, and tendencies. Reflection is more than simply recounting previous experiences; it should involve serious thought and commentary on what you have *discovered* through those experiences.

The portfolio as a whole represents a reflection about your work over the course of the semester. The **biography** will help contextualize your reflection by sharing a piece of yourself as a person. The **IRE** will follow that introduction by applying your reflection to the claim about your writing this semester. Later, the **revision exhibit** will critically reflect on specific changes you've made over the course of one of your projects' drafting processes; not just exhibiting what has changed, but explaining why you made the changes. Your instructor may require you to include brief introductions connecting your other portfolio exhibits to the central reflective argument in your IRE.

Other Rubric Blocks: Your instructor might choose one or two additional blocks from the rubric to use in addition to the four blocks required above.

CHAPTER 7: ACADEMIC HONESTY AND PLAGIARISM

UGA Academic Honesty Policy

The University of Georgia is committed to “A Culture of Honesty.” The First-year Writing 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.

Note: Using quotation marks and paraphrasing is not enough – you must cite all sources on your Works Cited page.

3. Give accurate and complete citations for all material. Refer to the UGA Library's MLA Citation Guide for citation help: <https://www.libs.uga.edu/sites/default/files/reference/MLA9th.pdf>

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.

5. Students using graphs, images, or data must cite where the information is found.

CHAPTER 8: RESOURCES

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 UGA Writing Center provides support to all UGA writers on any writing project, at any stage of the process. Undergraduate and graduate students as well as faculty, staff, and recent alums are welcome to schedule 45-minute, individual appointments with an expert writing consultant to access help and feedback on their writing. Appointments are available online in synchronous and asynchronous formats, and in-person at the following locations:

- Park Hall 66
- MLC
- Main Library
- Science Library, room 201

Students are invited to schedule up to two appointments a week. Writing Center consultants can assist UGA writers with a wide range of writing projects, including, but not limited to:

- ENGL 1101-1102 assignments
- Essays
- Lab reports
- Application materials
- Theses and dissertations
- Articles for publication
- Conference-style presentations
- Formal emails
- Teaching materials (e.g. syllabi, major assignments)

Writing Center staff is also available to provide instructional support in the form of workshops and in-class presentations. These workshops can address a range of topics, such as thesis statements, literature reviews, or citation styles; consultants are also available to collaborate directly with an instructor to create a workshop that meets their class's specific writing needs. For more information, please visit our website: www.english.uga.edu/writing-center. To register and schedule a one-on-one

appointment, visit www.uga.mywconline.com . Feel free to email the Writing Center administrative team with any questions or to arrange for a class visit: writingcenter@uga.edu

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.

The UGA Libraries

Homepage: <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 English department liaison librarian, Kristin Nielsen (knielsen@uga.edu) or sign up for a research consultation with a librarian at http://www.libs.uga.edu/contact/consultation_request.

University Health Center

University Health Center serves as a safe space and central resource for the UGA campus community regarding physical, mental health & well-being. 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.
- Student leaders, UGA Faculty or Staff may schedule for their group, a wellness program or training with a health educator or licensed CAPS clinician through the [UHC program request](#).

Counseling and Psychiatric Services (CAPS)

CAPS is located on the 2nd floor of the University Health Center and is dedicated to student mental health and well-being. CAPS offer:

- Short-term individual counseling
- Group Counseling
- Free workshops ([BeWellUGA](#))
- [Therapy Assisted Online \(TAO\)](#)- Free well-being service for students
- 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.

- UGA campus has several resources for a student seeking [mental health services](#) and/or [crisis support](#) .

The **University Health Center's Health Promotion** department takes a proactive role in supporting the well-being and academic success of all UGA students.

There are also times when students need assistance in getting back on track and this is where *The Fontaine Center*, under the direction of UHC's Health Promotion will intervene. *The Fontaine Center* for intervention, prevention and recovery services steps in to ensure student success for those impacted by alcohol, other drug related incidents and interpersonal violence.

The **UHC Health Promotion Department** is home to many student wellness, prevention and support services including:

- Sexual health prevention, education, and the *Condom Express* program
- Nutrition education & counseling, and the *Nutrition Kitchen* for students interested in learning to cook.
- Prevention and wellness programming including healthy relationships, suicide prevention, stress, sleep, alcohol & drug misuse and interpersonal violence prevention
may be found through [BeWellUGA](#).
- ***The Fontaine Center*** provides prevention education, intervention and recovery support services for alcohol & drug misuse and those impacted by interpersonal violence:
 - *Collegiate Recovery Program*
 - Free and confidential, 24-hour support to survivors of interpersonal violence: **706-542-SAFE (7233)**.

To request a wellness program or schedule an appointment please call 706-542-8690

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>.

Student Care & Outreach

The mission of Student Care and Outreach is to coordinate care and assistance for all students, undergraduate and graduate, who experience complex, hardship, and/or unforeseen circumstances by providing individualized assistance and tailored interventions.

Student Care and Outreach works to support and assist students as part of the larger academic mission. For faculty and staff, Student Care and Outreach can consult and provide collaborative support with departments for any student experiencing complications both in and outside of the classroom.

Student Care and Outreach is located on the third floor of the Tate Center, and is open Monday-Friday, 8:00am to 5:00pm. For more information about SCO resources, please call 706-542-7774 or visit <https://sco.uga.edu/>.

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.