Honors ENGL/ARSC 316: Peer Tutoring and Advanced Composition  
Spring 2020

Location: 048 Memorial Hall  
Hours: TR 2:00 – 3:15  
Instructor: Ray Peters  
Office: Room 302, 186 S. College Ave.  
Conference hours: 8-10 on WF and by appointment  
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Course description  
ENGL/ARSC 316 is an advanced composition course with a focus on responding to writing at the college level. Students will receive training in peer tutoring through the study of composition theory, hands-on experience with peer editing and conferencing, and several writing projects. The course will prepare students to tutor peers at many stages of the writing process. In addition, they will learn how to meet the many different needs of students on writing projects typically used in the academic world: exposition, analysis, argumentation, and research. Students who complete this course with a B+ or higher will have the option of working as peer tutors in the UDHP Writing Fellows Program next year. ENGL/ARSC 316 satisfies the Arts & Science Second Writing Requirement for students with junior or senior status. Combined with a semester’s service as a Writing Fellow, the course also satisfies the Discovery Learning Requirement.

Texts  

Requirements  
- 2 short essays  
- 1 research essay based on a writer’s creative process  
- 1 research paper based on a specific issue in writing or tutoring  
- 1 multimodal remediation based on your research paper  
- Writing exercises, collaborative exercises, conferences, and additional exercises as assigned  
- All papers must be turned in at the beginning of class on the due date.

Expectations  
- A seminar is an intellectual experience, a semester-long academic conversation; therefore, I expect you to attend all classes, or explain in advance (if possible) why your absence is unavoidable.  
- I expect you to read the assigned material and be prepared to discuss it in class.  
- I expect you to participate actively and constructively in all class discussions. An important part of the colloquium experience is formulating comments and questions for others to consider. Class discussions are crucial in developing your thinking for assignments and giving you practice in the exchange of ideas. In class, I will serve as discussion facilitator; you are responsible for having interesting things to say.  
- I expect you to conduct yourself in a polite, civil manner.  
- I expect you to complete the on-line student course evaluation. This survey will be available for you to complete during the last two weeks of the semester. Apart from being an expectation of the course, your evaluation provides valuable information to me and to the English Department.
**Emergency or Prolonged Absence**
If serious illnesses, family emergencies, or other crises occur during the term, one of the key things you must do is to contact the assistant dean of your college as soon as possible. This office can assist you in notifying faculty and in validating for your instructors what has happened. If a true emergency arises and causes you to miss class, please discuss this with me as soon as possible; we will work together to accommodate your situation.

**Students with Disabilities**
Any student who thinks he or she may need an accommodation based on a disability should contact the Office of Disability Support Services (ODSS) office as soon as possible. The ODSS is located at 240 Academy Street, Alison Hall Suite 130, phone: 302-831-4643, fax: 302-831-3261, e-mail: dssoffice@udel.edu, website: www.udel.edu/DSS.

**Academic Integrity**
Any work that you submit at any stage of the writing process—draft, thesis and outline, bibliography, etc., through final version—must be your own; in addition, any words, ideas, or data that you borrow from other people and include in your work must be properly documented. Failure to do either of these things is plagiarism. The University of Delaware protects the rights of all students by insisting that individual students act with integrity. Accordingly, the University severely penalizes plagiarism and other forms of academic dishonesty. I encourage you to review the policy on Academic Integrity (http://www1.udel.edu/stuguide/18-19/code.html#honesty) in the Official Student Handbook. If you have questions on this important matter, please see me.

**Communication Faculty Statement on Disclosures of Instances of Sexual Misconduct**
If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university’s Title IX Coordinator. The university needs to know information about such incidents not only to offer resources, but also to ensure a safe campus environment. The Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy: I will not disclose the incident to anyone but the Title IX Coordinator. For more information on Sexual Misconduct policies, where to get help, and reporting information please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24 hour crisis assistance and victim advocacy and counseling. Contact 302-831-2226, Student Health Services, to get in touch with a sexual offense support advocate.

**Writing Fellow Mentor**
Each of you will have a current Writing Fellow as a mentor this semester. Your Writing Fellow will guide your initiation into the Writing Fellows Program. In addition, you and your mentor will observe each other tutoring. I encourage you to get to know your mentor by spending time together and talking about the class, your training, your writing, your plans, etc.
Out-of-class activities
As a supplement to class activities, you will do a range of things outside of class to give you hands-on experience with what Writing Fellows do. You can schedule these activities at your convenience, keeping in mind your mentor’s schedule for activities that involve him or her.

Early in the semester:
- Send an e-mail message to your mentor before the end of the day on Thursday, 2/13. Introduce yourself by discussing your academic interests, extracurricular activities, and long-term goals. Explain your motivation for becoming a Writing Fellow, and request a meeting.
- Meet with your mentor (during the first two weeks of the semester)
- Discuss Essay 2 and research paper assignments

Mid-semster (before Spring Break):
- Observe two first-round conferences conducted by your mentor
- Discuss handout and presentation for research paper assignment

Later in the semester
- Conduct conferences with two students while your mentor observes

Class schedule
Week 1 (2/11 and 13)
Introduction and course overview
Personal introduction: Introduce yourself by sending an e-mail message to me before the end of the day on Wednesday, 2/12. The message should describe your interest in this course. Please tell me why you are taking a course that will require you to read, write, and talk about writing, responding to writing, and tutoring other writers. What are your hopes—and fears—for this course? What happened with you and writing in high school and so far at UD? What skills do you need to improve to become a better writer? What do you think you need to know to be an effective peer tutor? What would you like to discuss in class this semester? In addition, please tell me what you like to read—and what you don’t.
Nancy Sommers, “I Stand Here Writing”

Week 2 (2/18 and 20)
Montgomery, pp. 24-30
Straub, pp. 26-40
Catherine Savini, “Looking for Trouble: Finding Your Way into a Writing Assignment”
Anne Lamott, “Shitty First Drafts”

Week 3 (2/25 and 27)
Montgomery, pp. 244-253
Straub, pp. 11-25, 107-128
Jeff Brooks, “Minimalist Tutoring: Making the Students Do All the Work”
Richard Straub, “Responding—Really Responding—to Other Students’ Writing”
Prospectus for Essay 1 due Monday, 2/24
Bring draft of Essay 1 and completed Writer Response Sheet to class on Thursday, 2/27

Week 4 (3/3 and 5)
Straub, pp. 197-202, 223-229
Montgomery, pp. 289-313
Devon Miller-Duggan, readings TBA
Essay 1 due on Thursday, 3/5
Class schedule (cont.)

Week 5 (3/10 and 12)
Montgomery, pp. 75-89
Susan Hubbuch, “A Tutor Needs to Know the Subject Matter to Help a Student with a Paper:
__Agree __Disagree __Not Sure”
Dory Hammersley and Heath Shepard, “Translate-Communicate-Navigate: An Example of the
Generalist Tutor”
Prospectus for Essay 2 due Monday, 3/9
Prospectus for research paper due Thursday, 3/12

Week 6 (3/17 and 19)
Montgomery, pp. 314-335
Straub, pp. 129-163
Joseph Cheatle and David Sheridan, “Multimodal Composing: Beyond the Text”
First research project conference (in my office as scheduled). Be prepared to discuss your ideas for
the research project. Bring a preliminary thesis statement, a working outline, and a working
bibliography of at least five sources.
Bring draft of Essay 2 and completed Writer Response Sheet to class on Thursday, 3/19

Week 7 (3/24 and 26)
Montgomery, pp. 275-288
Straub, pp. 41-63
Muriel Harris and Tony Silva, “Tutoring ESL Students”
Essay 2 due on Thursday, 3/26

Spring Break (No class on 3/31 and 4/2)

Week 8 (4/7 and 9)
Montgomery, pp. 336-347
Straub, pp. 79-96
Joseph Williams, “Style as Choice”
Prospectus for Essay 3 due Monday, 4/6
Bring draft of Essay 3 and completed Writer Response Sheet to class on Thursday, 4/9

Week 9 (4/14 and 16)
Montgomery, pp. 254-264
Straub, pp. 64-78
Arlene Archer, “Dealing with Multimodal Assignments in Writing Centers”
Essay 3 due on Thursday, 4/16
Research project progress report due Friday, 4/17

Week 10 (4/21 and 23)
Montgomery, pp. 181-191
Straub, pp. 175-196
Celeste Del Russo and Rachael Shapiro, “Multimodal Tutor Education for a Community in
Transition”
Prospectus for multimodal remediation due Thursday, 4/23
Class schedule (cont.)

Week 11 (4/28 and 4/30)
Montgomery, pp. 112-121
Second research project conference (in my office as scheduled). Bring a complete draft of your research paper.

Week 12 (5/5 and 7)
Montgomery, pp. xi-xix, 99-111
Bring draft of research paper and completed Writer Response Sheet to class on Thursday, 5/7
Multimodal remediation due Sunday, 5/10

Week 13 (5/12 and 14)
Multimodal reflection essay due: Tuesday, May 12
Research paper due on Thursday, 5/14

Grading
Essay 1 (prospectus due 2/24; draft due 2/27; paper due 3/5): 10%
Essay 2 (prospectus due 3/9; draft due 3/19; paper due 3/26): 20%
Essay 3 (prospectus due 4/6; draft due 4/9; paper due 4/16): 10%
Research paper (prospectus due 3/12; first conference during Week 6; progress report due 4/17; draft due at second conference during Week 11; draft for peer view due 5/7; paper due 5/14): 35%
Multimodal remediation of research paper (prospectus due 4/23; link or pdf due 5/10; reflection essay due 5/12): 10%
Miscellaneous (class participation and writing exercises): 15%

Assignments are due at the beginning of class on date indicated. The grade for an assignment handed in late will be lowered one letter grade per day late. If you receive a B+ or higher in the course, you will be invited to become a Writing Fellow in fall 2020.

Criteria for grading
Your writing will be evaluated on the quality, development, and organization of your ideas as well as its clarity and style. The criteria I use in evaluating your writing are listed below in order of importance:

- **Thesis:** Is there one main argument in the paper? Does it fulfill the assignment? Is the thesis clearly stated at the beginning of the paper? Is it interesting, complex? Is it argued throughout?
- **Thesis development:** Does the paper offer supporting evidence for each of its points? Does the evidence reveal the writer’s knowledge of the subject matter? Has the paper overlooked any obvious or important pieces of evidence? Is there enough analysis of evidence? Does each paragraph relate to the thesis? Are all paragraphs adequately developed?
- **Organization:** Is the paper clearly organized? Does the order of the overall argument make sense, and is it easy to follow? Is it easy to understand the main point of each paragraph? Does your introduction capture readers’ attention while informing them of your essay’s topic? Do you use your conclusion to make a point relevant to your thesis? Does your essay have a title that describes its contents?
- **Use of sources:** Is the evidence properly attributed, and is the bibliographical information correct? Are sources introduced in an understandable way? Is their purpose in supporting your thesis clear? Do they do more than affirm your position or provide an easy target for attack? Are responsible inferences drawn from them? Are they properly attributed, and is the bibliographical information correct?
- **Style:** Is the style appropriate? Is the paper concise and to the point? Do you use transitions to signal the development of your thesis? Are sentences clear and grammatically correct? Do the sentences have a graceful rhythm? Do the sentences vary in structure and length? Are there spelling or proofreading errors?
Grading standards
Below are the standards I follow when grading papers. Pluses and minuses represent shades of difference.

- **A:** A paper that reaches high and delivers. Displays the writer’s enthusiasm and imagination about topic, thereby engaging the reader. Presents significant, sophisticated, interesting, and clear thesis, which is developed by a logical argument, supported with concrete, substantial, and relevant evidence. Reflects an appropriate sense of the topic’s complexity in range and depth of argument. Displays originality of thought and presentation. Effectively addresses concerns and assumptions of audience. Follows logical and appropriate organization. Uses appropriate and consistent voice, tone, and style for assignment. Wording is clear, precise, and graceful. No errors in grammar, punctuation, spelling, or manuscript format.

- **B:** A paper that is less ambitious than an A paper, but still achieves its aims with effective writing. Presents an interesting and clear thesis, but may neglect to develop it adequately with analysis and evidence. May contain more summary than original critical analysis. May be marred by an ineffective introduction, weak conclusion, inappropriate tone, or improper emphasis. May fail to address effectively the concerns and assumptions of audience. May contain awkward style, inadequate vocabulary, or mechanical errors.

- **C:** A paper with significant problems in thesis, thesis development, organization, use of evidence, and/or language. Thesis is acceptable, but lacks depth and significance. Often consists primarily of summary with little or no original critical analysis. May lack clarity or conciseness; organization may be weak; may use inappropriate arrangement. May contain serious problems with voice, tone, and vocabulary. May contain a number of problems with punctuation, spelling, grammar, paragraphing, and transitions.

- **D:** A paper that does not meet college-level expectations. Contains severe problems in content and/or organization. Barely meets minimum expectations for assignment.

- **F:** Far below college-level work. Totally off the mark. Fails to meet expectations for assignment.

Guidelines for papers

**Manuscript format**
- Essays and research papers should be prepared according to the latest MLA manuscript and style guidelines.
- First-page header: Put your name, instructor’s name, course number, and the date in the upper-left corner of the first page.
- Center the title. The title of your paper does not need to be italicized, underlined, or in bold. Do not put extra space before or after your title.
- Put your last name followed by the page number in the upper-right corner of each page. (For convenience, use the header tool in your wordprocessing program.)
- Double space throughout your paper.
- Align text to left margin. In other words, use flush left, ragged right alignment.
- Use 12-point standard font (Times Roman, Palatino, Garamond).
- Use MLA-style for list of works cited and in-text citations.
- Staple pages together. (Neither a cover nor a title page is required or desired.)

**Titles of your papers**
- Always give your essays and research papers a title that provides readers with a clear idea of what to expect from your paper.
Quotations
- In MLA style, commas and periods go inside closing quotation marks except when a parenthetical citation intervenes between the quotation and the required punctuation. Semicolons, colons, question marks, and exclamation points go outside closing quotation marks except when they are part of the original quotation.
- When you quote more than three lines of poetry (or song lyrics) or more than four lines of prose, set off the quotation by indenting it one inch from left margin. Indenting text indicates quotation, so it is not necessary to put quotation marks around an indented quotation.

Title format
- Either italicize or underline the titles of books, magazines, newspapers, plays, films, television and radio programs, musical compositions, works of visual art, etc. Use consistent format for titles throughout your paper, i.e., do not italicize some titles and underline others.
- Capitalize the first, last, and all major words in titles and subtitles of works such as books, articles, songs, and online documents.
- Use quotation marks around the titles of short works: newspaper and magazine articles, poems, short stories, songs, episodes of television and radio programs, and chapters or subdivisions of books.

Some common errors to avoid
- Misplaced modifiers: Put modifiers near the words they describe.
- Unclear pronoun reference: Make sure pronouns (he, she, it, they, that, those, which, etc.) clearly refer to antecedents.
- Proper names: Use the full name the first time you refer to a person. Thereafter you may identify the person simply by the last name. In academic writing, never refer to the person by the first name, unless his or her last name is never used, e.g., Cleopatra, Napoleon, Cher, Bono.
- Use who, whom, or whose to refer to persons. Use which or that to refer to animals or things.
- Avoid vague or overly general reference when using this, that, which, and it.

Some common errors to avoid (cont.)
- When a conjunctive adverb (e.g., however, otherwise, therefore, thus) or a transitional phrase (e.g., as a result, in conclusion, in fact) appears between independent clauses, it is preceded by a semicolon and followed by a comma.
- Dashes are longer than hyphens. Dashes (typed as two hyphens with no space before, between, or after) are used to set off parenthetical material and to prepare for a list, a restatement, an amplification, or a dramatic shift in tone. Hyphens join words together and indicate a line brake. Compound modifiers use hyphens to prevent misunderstandings; use a hyphen to connect two or more words functioning together as an adjective before a noun.
Marginal comments: What the marks on your paper mean

- SP  Spelling error
- PN  Punctuation error
- AGR  Error in agreement
- REF  Error in pronoun reference
- WC  Word choice
- WW  Wrong word
- CS  Comma splice
- FS  Fused sentence (run-on sentence)
- FRAG  Sentence fragment
- AWK  Awkward wording
- REP  Unnecessary repetition
- ¶  Start new paragraph
- Trans  Transition needed
- Proofread  A careless error
- ITAL  Italicize
- CAP  Use capital letter
- no CAP  Unnecessary capital letter
- #  Separate with a space
- Ha!  Sign that I appreciate your sense of humor
- Ouch!  Sign that I caught your intentional zinger or inadvertent howler
- Ack!  Sign that I am frustrated by careless error
- Arrgghhh!  Sign that I am despondent by careless error