

Kennesaw State University

DigitalCommons@Kennesaw State University

---

Master of Arts in Professional Writing  
Capstones

Professional Writing

---

Spring 2023

## High Impact Practices in First Year Composition Courses

Haley Hamilton  
hwelsh1@kennesaw.edu

Follow this and additional works at: [https://digitalcommons.kennesaw.edu/mapw\\_etd](https://digitalcommons.kennesaw.edu/mapw_etd)



Part of the [Curriculum and Instruction Commons](#), [Higher Education Commons](#), [Higher Education and Teaching Commons](#), and the [Rhetoric and Composition Commons](#)

---

### Recommended Citation

Hamilton, Haley, "High Impact Practices in First Year Composition Courses" (2023). *Master of Arts in Professional Writing Capstones*. 135.

[https://digitalcommons.kennesaw.edu/mapw\\_etd/135](https://digitalcommons.kennesaw.edu/mapw_etd/135)

This Capstone is brought to you for free and open access by the Professional Writing at DigitalCommons@Kennesaw State University. It has been accepted for inclusion in Master of Arts in Professional Writing Capstones by an authorized administrator of DigitalCommons@Kennesaw State University. For more information, please contact [digitalcommons@kennesaw.edu](mailto:digitalcommons@kennesaw.edu).

“High Impact Practices in First Year Composition Courses”

by  
Haley Hamilton

A capstone project submitted in partial fulfillment of the  
requirements for the degree of  
Master of Arts in Professional Writing  
in the Department of English

Norman J. Radow College of Humanities and Social Sciences  
Kennesaw State University  
Kennesaw, Georgia

2023

## Table of Contents

Autoethnographic Introduction.....	2
Literature Review.....	8
Methodology.....	24
Course Design for English 1102.....	28
Final Considerations.....	38
Appendices.....	41
<i>Appendix A: Syllabus</i> .....	41
<i>Appendix B: Tiny Question Essay Guidelines</i> .....	52
<i>Appendix C: Research Project Guidelines</i> .....	54
<i>Appendix D: Peer Review Guidelines</i> .....	56
Works Cited.....	58
Curriculum Vitae.....	63

## Introduction

My experience as a Graduate Teaching Assistant of First Year Composition in the English Department at Kennesaw State University has informed the trajectory of my Capstone Project. The energy that first year college students bring to the classroom, paired with the opportunities for learning in a class like English 1101/1102, is encouraging and enlivening to me. Having come from a secondary education background, I felt confident walking into the FYC classroom for the first time; I knew I could rely on my previous experience with pedagogical training, classroom management tools, and student engagement experience. However, the needs of college students are obviously different from the needs of secondary education students, so I knew that I needed to look at curriculum development through a fresh lens: I needed to try to rely on principles grounded in higher education rather than sticking to my comfort zone of secondary education strategies and pedagogies, so I began to seek out research-based pedagogies tailored to FYC courses.

My first instinct when I started developing the curriculum for my English 1101/1102 classes as a TA was to look at what has already been done by more experienced professors in addition to consulting the literature on course design in the discipline. Ultimately, for my first semester teaching, I relied on a textbook for my Composition Pedagogies course (*On Course* by James M. Lang) and advice from my TA coordinator Dr. Laura Howard. In my second semester of teaching, I participated in a Directed Study with Dr. Lara Smith-Sitton, and she introduced me to High Impact Practices which I was able to start weaving into my own course. These practices immediately resonated with me as they aligned with a lot of the pedagogical strategies we used in secondary education. I ended up completely reshaping the final project for my English 1102 class based on what I was learning about assessment coupled with what I was beginning to learn

about High Impact Practices (HIPs) because I saw the benefits to students and realized that in a lot of ways my teaching philosophy already aligned with these ideas.

The case for HIPs has been well-established by many in higher education, but most concisely by George D. Duh in his work *High Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*. Duh's initiative to encourage implementation of HIPs called "LEAP" published by the AAC&U answers the question "why do these practices matter" in a way that is constructive and directive. Through the LEAP initiative, universities have been able to develop Quality Enhancement Plans (QEPs) and materials for faculty that promote the implementation of high impact practices into course work. The two decade study provides data that shows the way these practices can positively impact student retention, engagement, and participation in their courses. I knew that I needed to know more about HIPs and other pedagogies applicable to FYC, so I started digging into the existing literature. I came across "undergraduate research" as one of the HIPs and saw that a lot of the principles in this practice were immediately applicable to what I was teaching at the time (English 1102). Therefore, I began to see ways that I could enhance my assignments.

During the Directed Study with Dr. Lara Smith-Sitton where I was analyzing WPA work and investigating High Impact Practices, I learned more about QEPs and why they are important to universities. One part of the QEPs for KSU is the high impact practice, undergraduate research<sup>1</sup>. As I began to learn more about undergraduate research as a high impact practice, I saw that some of the principles could be implemented immediately into my English 1102 class. Since we had not started our Research Papers (the final major assignment for that class), I decided to offer alternative options to a traditional research paper that still fulfilled the learning outcomes

---

<sup>1</sup> For further information regarding KSU's understanding of undergraduate research, visit this link: <https://engagement.kennesaw.edu/docs/Undergraduate%20Research%20Definition%20and%20Characteristics.pdf>

for the course. One of the tenets of undergraduate research (as a high impact practice) is dissemination of information— basically asking students to answer the questions “so what?” and “who needs to know about this?” With this in mind, I gave students the option of completing a traditional research paper since I wanted to honor my syllabus (see Appendix A). In addition to the original option of a research paper as the final product, I also gave students the option to participate in the KSU student symposium, create informational videos that could be shared via YouTube, make a series of TikTok videos explaining a topic, write their final product in the form of a journal article that could be submitted to our journal of student work (*Emerging Writers*), or write an Op-Ed for KSU’s magazine *The Sentinel* (all of these options were dependent on audience and purpose as determined by the student). After explaining these options to my students, there was an immediate energy in the room— students were excited about the prospect of having their work seen/heard by other people and writing with more of a “purpose.”

Implementing high impact practices into my own courses has been inspired by several students. When I reflect on my time modifying my original assessments for English 1102, one student in particular comes to mind, particularly the effect HIPs has had on her and those around her. For the purposes of respecting her privacy, let’s call her Anna. When I started teaching English 1102 last spring, I had never heard of high impact practices. I knew of research-based strategies and sought them out because of my secondary education background, but I didn’t make any meaningful connections between teaching strategies I encountered to the content of English 1102, which revolves around a research paper. I created my syllabus according to the department guidelines and based my assignment sheets off of the learning outcomes for the course and with the collaboration of my TA cohort. I felt confident about my assignments, knowing I had scaffolded the work in a way that would help my students be successful. After learning about

high impact practices, I saw an opportunity to make the assignments more meaningful for students. Specifically, I used the principles associated with the HIP “undergraduate research” to make some optional changes to the major assignment: the research paper. We started the project with a question: what is something you want to know more about and why does it matter? Students posed questions and started their research. I found that I was most interested in the “why does it matter” portion and asked my students to think on this question before committing to a topic. After providing the alternative options to the traditional research paper (present at a symposium, create informational videos, etc.), students started 1) asking better questions for their research and 2) actually being able to answer the question “why does this matter” (either to themselves personally, to a community, or to humanity in general).

Let’s get back to Anna. Anna wanted to know more about women in STEM since that was what she wanted to major in. Throughout the semester as I checked in with Anna, I noticed her project was evolving because she was finding out that women, specifically Latina women, were incredibly underrepresented. What started to bother her was the reason why: they statistically have less opportunities to learn about the STEM field than any other group. One day during class, she asked me, “What can I do?” And so we started brainstorming. She was a dual enrollment student, so we thought: what about starting a club at your high school that could introduce students to the STEM field? Anna immediately lit up and said, “I know exactly what I need to do.”

The next time she came to class, she burst through the door and was practically glowing. Anna told me that she met with one of her teachers and that this teacher agreed to sponsor a Latinas in STEM club. Immediately, I knew this was going to be her project. She started researching what she needed to do to propose the club to the school, what sort of funding she

would need, the types of community service opportunities she could provide, and collegiate level STEM organizations she could partner with. From there, her project started to really take off. Every other day I was getting an email from her about a speaker she had contacted or a meeting she had set up with her principal or a brochure she wanted me to look through. Her project culminated in a literature review that hit all of the learning outcomes for our course as well as a full proposal with materials she would present to her principal. Her principal accepted her proposal and Anna has since been running the club– very successfully– at her high school.

Anna was not the only student that “did something” with her research. Many other students submitted articles for publication at our university magazine and student journal as well as presented at our student symposium. After experiencing the things that these FYC students can accomplish, I am convinced that high impact practices not only work, but can also inspire curriculum that truly impact, engage, and inspire students. I hope to share this energy with other FYC instructors through this capstone.

I became a teacher because I wanted to help students become critical thinkers and to help prepare them for participating in adult life as informed, confident, analytical citizens. Through my time in this program, I have reaffirmed that my passion is teaching and that I want to impact students by making “real world” connections in the classroom. Through my experience teaching, research, and work I did during a Directed Study, I have come to know more about high impact practices and the way that integrating these pedagogies can impact the work that students do in an FYC classroom. This capstone will take what I have learned and make it available to other FYC faculty that are interested in implementing high impact practices into their existing curriculum. By creating a course design for English 1102, which revolves around a research



project, I can demonstrate what high impact practices look like when implemented alongside more traditional composition assignments like essays and research papers.

What follows is a literature review, methodology, course design, reflection, and appendices. The literature review is primarily an examination of research from the field of composition studies and high impact practices in higher education, as well as several aspects of composition studies such as transfer theory and first year composition pedagogy. The methodology outlines the questions that guided my research and traces the process I went through during my research. The course design is an application of what I learned about high impact practices in first year composition. The course design follows the template of course designs published in *Composition Studies* and specifically outlines how I applied high impact practices (specifically undergraduate research) to my English 1102 course taught at Kennesaw State University. I conclude the capstone with final thoughts in which I reflect on the course design and capstone process, and an appendices of materials which include a sample syllabus (see Appendix A) and sample assignment guidelines (See Appendices B and C) to support the course design.

## Literature Review

As an educator, I am always looking for ways to improve my teaching and engage my students. In my experience teaching First Year Composition (FYC), through the research I have done for this capstone, and from my background as a secondary education teacher, I have seen the benefit of aligning my assignments and lesson plans with High Impact Practices. It is worth noting here that composition studies as a discipline has evolved over the past several decades and as there are a lot of opinions on what constitutes the discipline itself, it may be helpful to trace some of those developments and look into the origins of composition studies. In 1984, Janice M. Lauer wrote an article for the journal *Rhetoric Review* titled “Composition Studies: Dappled Discipline” that offers some “preliminary reflections on the nature of composition studies as a discipline” but does not offer any sort of “definitive answers” to define the discipline itself (2). In 1993, Martin Nystrand, Stuart Greene, and Jeffery Wiemelt trace the “changing centers of gravity,” as they put it, that characterized composition studies from its origin (which they pin to the late 1960’s to early 1970’s) in their article “Where Did Composition Studies Come From?” They identified several ways that the focus of composition studies has shifted, including Bizzell and Faigley’s observation that “the focus of compositions studies has evolved from examination of text to cognition to, most recently, social issues” (38). At the end of their article, they acknowledge that they “have traced the emergence of composition studies during the past 20 years as but one part of a more general intellectual history concerning the problem of meaning in discourse, a history spanning nearly a half a century and encompassing the study of literature and language as well as composition.” More recently in his article published in 2005 titled “Composition at the Turn of the Twenty-First Century,” Richard Fulkerson argues that “composition studies has become a less unified and more contentious discipline... than it had

appeared to be around 1990” (1). Through his analysis, he comes to several conclusions about composition studies, the most resonating one to my research being:

At the turn of the twenty-first century, there is a genuine controversy- within the field, not in the eyes of the public, the administration, or the legislature-over the goal of teaching writing in college. Are we teaching students to write in order that they should become successful insiders? Or are we teaching them to write so that they are more articulate critical outsiders? (Or even so that they "know themselves"?). (27)

Ultimately, Fulkerson asserts that “composition studies is a less unified field than it was a decade ago. We differ about what our courses are supposed to achieve, about how writing is best produced, about what an effective classroom looks like, and about what it means to make knowledge” (28). Although this is a very brief overview of the development of composition studies, it is useful to trace the origins and to see how High Impact Practices have emerged in academia as a multi-faceted pedagogy that aligns with the goals and spirit of the discipline.

There are several aspects of composition studies that I will address, starting with Patricia Bizzell’s defense of the discipline. Bizzell’s defense comes as a response to Stanley Fish’s book *Save the World on Your Own Time*; a book that lays out an expectation for teachers to focus on teaching their content with as little “personal agenda” as possible. Bizzell argues that although professors should be concerned with teaching students things like grammar and rhetorical strategies, you cannot divorce your own identity from your teaching, nor should you– especially in composition studies. Composition studies is a valuable discipline for students and teachers because of the opportunity to encourage students to think past the content– Bizzell explains it this way:

I suggest that composition studies can indeed contribute to making the world a better place in two ways... [B]y doing our proper work of teaching writing, we help students develop abilities that will help them succeed in and beyond college, and such success is especially valuable for purposes of social redress if the students come from marginalized groups. (98)

In *A Guide to Composition Pedagogies*, Tate et al. further Bizzell's idea, highlighting the need for theory based pedagogy to inform teaching because teaching is rhetorical. Tate et al. say, "As expert communicators, teachers detect patterns and ways to draw on previous experience in particular situations, but teachers need a range of theories, methods, and tools to use somewhat flexibly as they work" (6).

Although I personally agree with Bizzell and Tate et al. that composition studies is the perfect environment for helping students develop skills that will transfer to other areas of life, not everyone in composition studies feels the same way. In *The End of Composition Studies* David Smit observes that many arguments made by composition scholars for teaching certain pedagogies are inherently theoretical, or in more rhetorical terms, rely heavily on "pathos." Smit says:

The essayists in *A Guide to Composition Pedagogies*, for example, make their case entirely by asserting that the pedagogy they advocate is good for students. Although they offer reasons for the teaching methods they favor, the reasons they give are entirely theoretical and, in a sense, self-evident: it is obvious that students will be better writers, better people, better citizens if they can revise substantially or critique patriarchal society or write well in a particular academic discipline. These essayists cite no evidence as to

the efficacy of their particular pedagogy; they in effect use the device of exhortation to rally supporters of their particular point of view to their side.

Smit asserts that a better model (and more research-based) for teaching writing is a “tutorial or master-apprentice” model (142). In the same breath, he acknowledges that this would be nearly impossible to accomplish in the current academic setting:

...it is obvious that it would be very difficult to put the model into practice in colleges and universities, which must teach large masses of students. Even with the class sizes and number of students per instructor recommended by the Conference on College Composition and Communication— twenty students per class, no more than sixty students per instructor— it is difficult to capture the close relationship of an expert and a novice. (143)

Smit is not the first to advocate for this sort of structure. In *Undergraduate Research in English Studies*, editors Laurie Grobeman and Joyce Kinkead devote an entire section to the beneficial model of mentor-mentee in successfully implementing Undergraduate Research as a High Impact Practice. Specifically, authors David Elder and Joonna Smitherman Trapp’s article “Mentor as Method: Faculty Mentor Roles and Undergraduate Scholarship” highlights the mutually beneficial relationship that mentorship provides. Through their own experience, Elder and Trapp discuss the way that mentoring is about more than just “conveying knowledge” and that they “both experienced effective collaboration” (9). They cite work from several scholars that advocate for this mentorship experience, specifically in English Studies, and conclude their article acknowledging that a “good mentor relationship is difficult to achieve” but that they would encourage others to pursue it anyway (11). In the same vein, Tom Deans, a lead scholar in

community engagement pedagogy, highlights the roadblocks that FYC faculty face when implementing a high impact practice like community engagement. Deans says:

Community-engaged writing pedagogies involve relationship-intensive work that is best done over the long term. This work is really hard to do under the best of circumstances but becomes untenable under conditions of precarity. Even established, secure faculty can get drawn away from developing quality sustainable partnerships and courses by research or administrative demands, but I'm more concerned about the majority of first-year writing instructors who don't really have the opportunity to do this work because of labor conditions, even though they have the impulses to do this kind of work. (Mason 8)

The constraints faced by faculty typically teaching FYC (graduate students, part-time faculty, and adjunct faculty) should be remembered in the discussion of what is possible or reasonable when developing curriculum for an FYC course. Some composition studies scholars have created unifying “threshold concepts” that can help bridge some of the gaps that FYC faculty may face, specifically in the book *Naming What We Know: Threshold Concepts of Writing Studies*. In this text, editors Linda Adler-Kassner and Elizabeth Wardle acknowledge that “what seems to be missing since the beginning of the field [of composition]... is any consensus... of what we might call the *content of composition*: the questions, kinds of evidence, and materials that define disciplines and would thus define us as well (xviii). Adler-Kassner and Wardle's answer to this problem is the collaborative work from scholars in the composition studies discipline that make up the threshold concepts in their book. These threshold concepts “function as boundary objects, allowing us to toggle between the beliefs of the discipline and those of individual institutions;... they function as a heuristic or portal for planning;... they seem a set of propositions that can be put into dialogue with threshold concepts from a subdiscipline or from a different discipline for a

richly layered map of a given phenomenon” (xix). All that to say, there are composition studies scholars that agree on certain principles that seem to bind the discipline and guide curriculum development.

Although Smit’s deconstruction of the composition class can seem daunting at first, it is important to consider how that could impact a composition instructor’s development of their curriculum. Smit begins this discussion by posing a question: What does it mean to be a writing teacher? He suggests that writing teachers can be thought of in the following way, as “teacher-practitioners, who know how to write particular kinds of discourse themselves, are self-consciously reflective and insightful about their own writing and how that writing participates in the workings of the larger discourse community, and are capable of sharing their knowledge and insight with others” (167). Smit goes on to acknowledge that it would be difficult to determine when writing teachers achieve the “teacher-practitioner” standing since there is not a solid consensus on how those that go on to become writing teachers are instructed in the first place.

Smit makes the point that generally speaking, if you have a degree in English, there is an assumption that you can teach writing— but there is no evaluation— and this is largely due to a lack of “universal” curriculum in writing studies. The authors call this “disciplinary knowledge” and admit it is difficult to define, stating: “The difficulty... is to characterize what that knowledge is and how to go about determining whether writing teachers possess that knowledge” (170). Other researchers in the realm of professional development, including Marie-Anne Mundy, Lori Kupczynski, Joannetta D. Ellis, and Robina L. Salgado, agree that faculty, especially new and part-time faculty, should engage in professional development frequently in order to move from “scholar” to “teacher” (Mundy et al. 2). Specifically, Mundy et

al. suggest that on-going professional development should include “proven instructional practices and how best to incorporate and infuse these pedagogical theories into undergraduate general education courses to enhance student learning, increasing student engagement, retention, and success” (2). Between Smit’s assertion that learning best occurs under mentorship, the inability to “standardize” disciplinary knowledge, and the need for professional development as revealed by the research conducted by Mundy et al., it would seem like this is too much to ask of FYC educators. However, given what we know about HIPs, maybe the solution comes in the form of resources grounded in HIPs made available to FYC instructors.

To be frank, Smit’s perspective is harrowing: composition studies as a discipline is not working for students. However, he goes on to propose solutions to the problems he finds within composition studies: “What the undergraduate curriculum should offer then is a range of writing experiences— writing-to-learn, writing-to-think, and thinking-to write— in a variety of courses and contexts across the curriculum” (185). Along with several other researchers<sup>2</sup> and committees, the author proposes that introductory writing courses in universities should be community-based writing programs that ask students to write and analyze within their own personal contexts and within the contexts of the university/their instructors. In his own words, he explains that an ideal introductory course would, “be structured to help students learn what research in writing from a variety of frameworks— rhetoric, cultural studies, critical theory, and ethnography, to name just a few— have shown about how writing functions in a range of discourse communities, and to give them practice using the genres of composition studies to in effect write about writing” (187). Smit concludes his book by proposing to reconstruct and

---

<sup>2</sup> Smit references work done by Andrea Lunsford, Richard Lloyd-Jones, David Russell, and several others to elaborate his meaning behind the terms writing-to-learn, writing-to-think, and thinking-to-write and how those ideas interact with composition studies (187). The ideas behind these terms exist in other spheres within FYC. For example, Chris Thaiss and Susan McLeod give explanations of “writing to learn” and “writing to communicate” in the context of *Writing Across the Curriculum* (Tate 285).



reimagine composition studies as belonging to many disciplines, however he lands on the idea that:

composition studies as a field can be “a common ground for mutual discourse about . . . discourse,” an enterprise that can bring together the analysis and critique, the rhetoric of all other discourses. And as a common ground for the promotion and nurturing of many other “bodies of knowledge” with their various “rhetorics,” composition studies can work to abolish the teaching of writing as writing and to foster the teaching of specific genres in specific contexts. (223)

The issues Smit uncovers about composition studies do exist, however, some of the issues he highlights can be addressed by implementing High Impact Practices into existing curriculums regardless of the title of the course. For example, if an instructor chooses to follow Smit’s advice that novice writers should primarily engage with their community in their introductory composition courses, it would make sense to delve into community-based writing and even undergraduate research to help fill gaps or cater to students that are coming from varying levels of experience in writing.

In *A Guide to Composition Pedagogies*, the ideas and theories behind high impact practices are examined. Over time, existing pedagogies have been absorbed into the categories that scholars have created for different high impact practices. For example, Tate et al. devote a chapter to “community-engaged” pedagogies, which fits with the ideas associated with the high impact practice of community-based learning. According to the AAC&U, one purpose of community-based learning as a high impact practice is:

the opportunity students have to both apply what they are learning in real-world settings and reflect in a classroom setting on their service experiences. These programs model

the idea that giving something back to the community is an important college outcome, and that working with community partners is good preparation for citizenship, work, and life. (“High-Impact Practices”)

Tate et al. begin the “community-engaged” chapter by walking through the ways that they individually came to experience community-engaged work in their own environments. They say, “for all three of us, community-engaged pedagogies have enlivened our teaching practices and forced us to reflect on our own goals as citizens and humans on the planet” (55). This part of the text highlights two important things: 1) all three of these professors were engaging in community work organically and later defined what they were doing as community-engaged work and 2) there was value for themselves in including this type of work in their curriculum. Both of these points highlight that teachers are probably already using high impact practices (as natural, organic, good teaching practices) and doing the “extra” work of intentionally embedding these practices in curriculum development is valuable to teachers and therefore worth the effort required.

Throughout this *A Guide to Composition Pedagogies*, the authors make it clear that there is no “right way” to engage in these pedagogies or apply them in your own classroom. For example, in the “community-engaged” chapter, the authors acknowledge that “there are no easy formulas about how to teach reading and writing in the context of community-based courses” (56). However, they do provide a variety of resources and seek to provide answers that they have found through their own work, showing that there is a myriad of lenses through which to implement these strategies (56-70). What is implied (if not outright stated in some cases) is that this pedagogy should be pliable based on the instructor's strengths and the students' needs. Furthermore, the authors make the argument that pedagogy helps to inform teaching and that the

two work in tandem: “It is in the conscious attention to worldview and goals that teaching becomes pedagogy. Teachers ask themselves: *What goals and principles inform my teaching decisions each day and across the course, program, and curriculum?*” (4). This goes to show that asking teachers to consider implementing pedagogical theories such as HIPs are not an additional burden, but simply another tool to enhance instruction, curriculum design, and student learning.

In a recent publication from AAC&U, *Undergraduate Research in Online, Virtual, and Hybrid Courses: Proactive Practices for Distant Students*, Jennifer Coleman confirms the usefulness of undergraduate research for students through data collected over the past decade, saying, “[t]here has been a great deal of scholarship demonstrating that undergraduate research not only helps students learn in their disciplines; it also helps them develop a variety of skills valuable to their futures” (16). For faculty, implementing high impact practices could seem like an extra burden. Oftentimes, FYC faculty are on the “front lines;” since they are encountering mostly first year students from all different majors, they are seeing the impact of events like the COVID-19 Pandemic in different ways than professors with more specific teaching focuses and having to adjust accordingly. Since most FYC faculty teach a heavy course load, it is a fair concern that adding high impact practices would be more of a burden than a benefit. However, the principles in these practices are intuitive– most faculty are probably already building their curriculum with some of these practices. There is power in knowing what these principles are so that there can be more intentionality– and therefore success– when designing curriculum to include these practices. Coleman suggests there are a wide range of benefits to faculty implementing undergraduate research into their FYC courses, saying, “[u]ndergraduate research provides the ideal learning environment: a knowledgeable teacher, a curious student, and an unanswered question” (20). There are obvious benefits to promoting a more comprehensive

learning environment, the most obvious being that if students are engaged, they are more likely to do the work that is being asked of them and they are more likely to be successful in that work. Coleman also suggests that faculty can use the partnership that undergraduate research provides to pursue their own research questions: “Eager new faculty find that engaging their students in their research is an excellent way to continue pursuing their own projects” (21).

In “What Can a Novice Contribute?” written by Downs and Wardle, the argument is made that students can not only successfully contribute to research at the undergraduate level, but that it is beneficial in the long run for them to do so:

No matter what their intended major, students who can read and use scholarly sources after completing FYC are better prepared to conduct research than those who cannot.

And the fact that they are receiving this reading instruction in the composition classroom itself increases the likelihood that they can do unexpected contributive work. (179-180)

Downs and Wardle argue that including a high impact practice such as Undergraduate Research helps promote transfer theory as well: “Teaching ways of reading scholarship and ways of understanding conventions employed in that scholarship, teaches flexible principles rather than rigid rules, again encouraging transfer to other contexts” (182). Ultimately, asking students to perform higher-stakes activities (such as creating a poster to present at a student symposium) while still scaffolding with lower-stakes activities will build student confidence and show them that they can use these skills in their chosen fields, ultimately creating more engagement and therefore greater success in FYC. These sorts of activities also ask students to write within the contexts of their own environments and engage with the world around them, creating a more authentic learning environment, which Smit would call “writing-to learn<sup>3</sup>.”

---

<sup>3</sup> Smit’s understanding of writing-to-learn is one in which “writing is a way to fix thoughts... so that we can contemplate concepts, manipulate ideas, [and] ponder what we need to learn” (106).

Other composition scholars, including Linda Flower see the benefit of showing the value of the work done in composition classes to students. In Flower's article "The Consequences of Engaged Education: Building a Public Case," she defends community engagement saying: "the wider public case for community engaged education... rests on the unique contribution it makes to the social significance of a college education more broadly. That is, it can give students an intellectually and experientially grounded preparation for a form of citizenship that works with and across cultural and social differences guided by ethical commitments" (2). She goes on to explain the development of community engagement and how it now serves a greater purpose for students and faculty in composition courses.

One of the aspects of writing courses that Smit seems to take issue with is that traditional introductory writing courses are not authentic. He typically asks students to write within an academic situation to an audience that is not real with expectations arbitrarily defined by the instructor. One of the solutions he proposes as a way to reconsider what is taught in writing courses is to consider transfer theory. However, he seems to take issue with the idea that transfer occurs in writing courses. He offers his own opinion on how to mediate this problem: "If we want to promote the transfer of certain kinds of writing abilities from one class to another or one context to another, then we are going to have to find the means to institutionalize instruction in the similarities between the way writing is done in a variety of contexts" (120).

Smit seems to be under the impression that most composition instructors would assume that the skills they are teaching will automatically transfer to different contexts for students. Smit argues that transfer must be taught directly in order to ensure students can take the tools they have learned and apply them to new situations, or in their own words, "we must find ways to help novices see the similarities between what they already know and what they might apply

from that previously learned knowledge to other writing tasks" (134). Elizabeth Wardle, who has done extensive research into implementing transfer theory in an FYC setting, would agree that transfer needs to be done intentionally and should be a springboard when developing curriculum. In the report of her findings, Wardle begins by explaining her understanding of transfer to be in three different conceptions: tasks, individuals, and activity (66). The takeaway is that learners can take knowledge, learned dispositions, situations, and interactions and apply them in different ways if they are shown how to do so and why it would be beneficial to do so (65-68). Wardle's study indicated that students were more engaged with FYC curriculum because of these ideas surrounding transfer.

Transfer theory has been cited by many scholars as a doorway to molding FYC curriculum so that students see the value in writing and therefore invest more into these classes. Joanna Wolfe, Barrie Olson, and Laura Wilder detail the ways that transfer theory has been thought to be insufficient for FYC in order to show ways that it is actually useful as a starting point for teachers of FYC when building their course materials. Another point worth mentioning is the way that transfer theory connects to high impact practices. Undergraduate research started as a practice that was mostly confined to the sciences. In the last couple of decades, undergraduate research as a high impact practice has been modified to accommodate the needs of FYC classes. Wardle and Downs explain that there "are ways to better encourage and facilitate transfer, and some of those methods are natural to research-based writing" (181). They go on to show how incorporating tenets of undergraduate research into FYC courses can facilitate transfer, mentioning: "teaching researched writing as transactional, and genres as emerging from context and purpose, can encourage the meta-awareness about writing needed for transfer (182)." Transfer theory highlights the importance of the work being done in composition studies and the

value of developing writing skills in the same way that undergraduate research has been adopted by the humanities from the sciences.

The introductory writing courses that Smit imagines incorporate many theories being discussed in composition studies. Although he doesn't mention it outright, it seems that high impact practices could be the bridge to connecting the value of composition studies and the gaps Smit begrudges that exist in developing writing courses. Making these connections could help motivate instructors to reimagine the way that they approach these courses as well as reinforcing Bizzell's defense of composition studies: these courses do matter and can be impactful to students and faculty alike.

Universities are already using HIPs to address some of these concerns. For example, at KSU, the QEP asks faculty to focus specifically on implementing Undergraduate Research, Service Learning, Critical Reflection, and Internships into courses where deemed suitable to the content. According to KSU's QEP home page, "It's About Engagement:"

Success is more about what you do while you are in college and less about what college you attend. A recent study showed that the most successful students are those who participate in undergraduate experiences, such as internships, undergraduate research, and service learning. These engaged learning opportunities allow students to take what they learn in the classroom and apply it to the real world... We developed our Quality Enhancement Plan, *It's About Engagement*, to advance KSU's mission of student success by focusing on the dynamic nature of engaged learning in each of the academic colleges and the university, overall.

The QEP page is multi-faceted, offering faculty resources, definitions and assessments, student testimonials, faculty learning groups, and professional development opportunities in order to support the implementation of HIPs into courses.

By gathering all of the necessary resources and literature and making it accessible to faculty, the QEP steering committee has opened the door to allow faculty to learn more about these practices and then see how they fit within the scope of their own courses. For example, when I first started learning about HIPs, I read through KSU's definitions/explanations of Undergraduate Research so that when I started to implement Undergraduate Research into my course, I was aligning myself with KSU's goals. KSU's definition of Undergraduate aligns with the AAC&U's definition and additionally connects to a definition from the Council on Undergraduate Research: "An inquiry or investigation conducted by an undergraduate student that makes an original intellectual or creative contribution to the discipline." The definition provided on the QEP page directs faculty to another KSU resource: "Integrating Research Projects into a Course<sup>4</sup>," which assists faculty by offering examples and outside sources for those that want more information about implementing Undergraduate Research into courses.

The effort to ensure students are doing meaningful work in college classes is ongoing. According to Springer et al. in "High-Impact Practices: The Call for a Commitment to Quality Educational Experiences and Inclusive Excellence," now that HIPs are widely accepted as useful strategies for student success, the question remains: how to retain quality:

The lines of inquiry and trends within national dialogues about HIPs will no doubt continue to engage questions surrounding the equitable implementation of them, who has access, where the gaps lie, and possible solutions. Institutions will continue to grapple

---

<sup>4</sup> This website: <https://research.kennesaw.edu/our/faculty/integrating-research-projects-into-a-course.php> has two major components: "planning the course" and "dealing with common challenges" that offer faculty opportunities to engage in current research and provide resources to assist in implementing strategies into courses.



with and seek ways to be that university whose values and commitment to HIPs are aligned with their strategic planning. Practitioners and champions of HIPs will continue to create viable assessment tools to ensure the quality of HIPs. There will be a continued focus on securing a holistic model of assessment regarding student outcomes rather than getting hung up on using HIPs to aid in student retention. Quality is important.

QEP steering committees, as well as advocates for HIPs, and other university resources help ensure that HIPs do not become merely buzz words without actionable follow through.

Additionally, resources like Course Designs (CDs) published by the *Composition Studies* journal help faculty see tangible and accessible ways that other instructors are implementing strategies into their courses. According to the *Composition Studies* journal:

As writing/rhetoric instructors, most of us are notorious “borrowers”; indeed, we often complain that we lack sufficient opportunities to exchange the successful activities and approaches we’ve developed through years in the classroom. CDs address this need in a concrete way that nevertheless acknowledges the difficulty of transplanting a specific design into another instructor’s classroom, given the range of experience, teaching styles, pedagogies, material circumstances, etc. of our readers.

Although there is no official “guidebook” to implementing HIPs into courses, the composition studies community is full of opportunities for faculty to successfully implement quality strategies into their courses that will ultimately impact students.

## Methodology

The literature in the First Year Composition (FYC) discipline suggests that implementing High Impact Practices into FYC courses as part of curriculum design is helpful for students and teachers. Although some of these practices have not always been labeled “HIPs,” they have been part of FYC work and scholarship for several decades. Grounding a course design for first year composition courses in HIPs helps make the content meaningful for students without adding huge burdens to professors when designing their curriculum.

As I learned more about KSU’s Quality Enhancement Plan (QEP) and HIPs through a Directed Study, I continued to modify assignments in ways that empowered students to “do something” with their research, which aligns with the goals of undergraduate research as outlined by the AAC&U to “contribute to the discipline” with their work. Ultimately, this practice served as a “test run” for creating my course design. When I started creating materials for my course design, I made assignments using information I learned from HIPs and through my experience of modifying assignments the first time I taught English 1102. I was able to be more intentional with learning outcomes, goals, and overall design for my students and for the purposes of this capstone (materials are available in the course design section of this capstone).

I was energized as I learned more about HIPs because I finally felt like I was more equipped to build out my lessons using grounded, research based strategies. I looked into organizations like the American Association of Colleges and Universities (AAC&U) which detailed specific strategies for lessons typically done in FYC courses using their “Teaching-Learning-Assessment (TLA) Framework” which can be found on their website. The TLA framework includes an overview and five phases that walks instructors through strategies that they can implement into their classrooms. Some of the strategies include the TILT

framework, culturally responsive practices, and VALUE assessment frameworks to name a few (“TLA Framework”). I also researched resources such as Susan Ambrose’s guide “Best Practices for Teaching First-Year Undergraduates: Strategies from Experienced Faculty.” The guide compiled research-based strategies to use for first year students as well as an explanation of why first year students need special attention and how to set expectations that will lead to student success. This guide was primarily a collection grounded in the experience of professors that dealt primarily with first year students. Through their experience and through relevant research, Ambrose and others at Carnegie Mellon were able to pass on advice for how to best structure classes and assignments to fit the needs of first year students. Lastly, I looked to the Writing Program Administration (WPA) outcomes since these nationally recognized outcomes represent what scholars have agreed students should be able to achieve by the end of their composition courses. Not only are the WPA outcomes leveling, but they also struck a chord with my secondary education background since in secondary education, teachers developed lessons based on learning outcomes set by state standards. Based on my preliminary findings, through secondary research I have used the following questions to guide me:

1. How can HIPs help faculty to support their goals for teaching FYC?
2. What would a course design grounded in HIPs look like for an FYC course?
3. What can HIPs look like in a course design for FYC?

In order to learn more about best practices in FYC, I needed to know more about several specific things: High Impact Practice Pedagogy, transfer theory, and composition pedagogy. I used academic journals, books, and other online databases (such as JSTOR and Google Scholar) to conduct secondary research into these topics, which are detailed in the Literature Review section of this capstone. Through the research process, I was looking for connections between

these related but separate components of FYC pedagogy. Ultimately, this research allowed me to engage with the literature in this discipline, make connections to the work I was doing with students in my FYC classes, and develop materials based out of the information I found. My next step was to determine how I could share materials with other faculty teaching FYC courses.

After discussing different options with my capstone advisors on how to make materials inspired by HIPs more accessible to other FYC faculty, I decided the best way to disseminate these materials would be to create a course design. To begin, I read through several examples of different published course designs<sup>5</sup> to understand how these are typically done within the genre, primarily focusing on the course designs published in the *Composition Studies* journal. Then, I created my own course design with materials that faculty could use to remix for their own purposes. I decided it would be important to include resources that focused on learning outcomes as those would be easily remixed by other FYC faculty. These resources, which are common among course designs, included sample lesson plans, assignment sheets, suggested activities for Kennesaw State University's (KSU) English 1102, and a syllabus (see Appendix A) that included all of the required assignments and outcomes. By creating a course design for English 1102 (taking into consideration the context of KSU's requirements and goals), I have shown ways that the creation of materials can be guided by the theories and principles set forth in WPA outcomes, transfer theory, and HIPS. The course design I created is modeled after the course designs found in the *Composition Studies* journal. After reading through several published course designs, some of the commonalities they share that I included in my own course design are a course description, an acknowledgement of the institutional requirements, a theoretical rationale (which

---

<sup>5</sup> Novotny, Maria, et. al. "Constellating Community Engagement in a Cultural Rhetorics Seminar." *Composition Studies Journal*, vol. 49, no. 1, Spring 2021, <https://compositionstudiesjournal.files.wordpress.com/2021/06/novotny.pdf>  
Fiscus-Cannady, Jaelyn, and Sophia Watson. "English 382: Special Topics in Multimodal Composition." *Composition Studies Journal*, vol. 46, no. 2, Fall 2018, [https://compositionstudiesjournal.files.wordpress.com/2020/01/eng1382\\_47.2.pdf](https://compositionstudiesjournal.files.wordpress.com/2020/01/eng1382_47.2.pdf)  
Adkins, Tabitha, and Connie Meyer. "Seoul Searching: Transitioning Basic Writers Within the Global Frontiers Project." *Composition Studies Journal*, vol. 42, no. 1, Spring 2014, <https://compositionstudiesjournal.files.wordpress.com/2019/02/adkins-meyer.pdf>

is derived from my literature review), a reflection, and a sample syllabus. My course design includes a sample syllabus and sample assignment guidelines that are inspired by high impact practice pedagogy that could be used as a supplement, or springboard, for faculty. The theoretical reflection will emphasize the way HIPs have informed my course design alongside departmental requirements, and how HIPs can be impactful in FYC work.

## Course Design

This section of my capstone project is inspired by my desire to share materials with other FYC faculty. This section will follow the submission guidelines for Course Designs in *Composition Studies*, which include a course description, institutional context, theoretical rationale, critical reflection, and sample materials. The purpose of this section of my capstone project is to share my course design for English 1102 at Kennesaw State University (KSU), demonstrating a “blueprint” for other instructors interested in applying HIPs in their composition courses.

### English 1102: Composition II

#### Course Description

English 1102: Composition II is a required course that falls within the general education requirements for students at KSU. According to the course catalog, English 1102 “focuses on developing writing skills beyond the levels of proficiency required by English 1101... [and] emphasizes interpretation and evaluation and advanced research methods.” (*English Department*)

The learning outcomes set forth by the English department are as follows:

Upon completion of English 1102, students will be able to...

- 1) Locate print and digital sources that represent multiple perspective
- 2) Analyze sources by critically reading, annotating, engaging, comparing, and drawing implications
- 3) Practice working through the writing process, including brainstorming, drafting, peer review, revision, and publication, and
- 4) Compose a rhetorically situated, researched text that enters an ongoing conversation, integrating relevant sources. (*English Department*)

At KSU, the major assignments in English 1102 all lead to a research paper or project. Based on the following institutional goal for English 1102: “Students will write & communicate at a college level in various modes, media, and/or rhetorical contexts,” and the assignments dictated by the English department,<sup>6</sup> professors are able to create assignments that they think will best benefit their students.

There are three major assignments required for English 1102: the Annotated Bibliography, the First Look, and the Research Project<sup>7</sup>. The annotated bibliography follows traditional expectations for the genre: cited sources and annotations including a summary, analysis, and reflection. For my course, students start out by asking a question that they are genuinely curious about to guide their research. Although they start with the annotated bibliography in the series of assignments, they are aware that their guiding question (and therefore the sources they find for their annotated bibliographies) should lead to their research project.

The first look assignment serves the purpose of a research proposal. In this assignment, students are asked to consider questions like “how does my topic interact with society” or “can my research serve the ‘greater good.’” The first look assignment is reflective but also asks students to make connections between the research they have already done through their annotated bibliographies, their goals for their projects, and their justification for their research topics. Lastly, students are asked to think about how they can contribute to the existing conversations surrounding their topics and how they envision their projects based on their real or imagined audience. For example, would their purposes be best served by creating a podcast? An

---

<sup>6</sup> The English Department at KSU requires all English 1102 students to complete the following assignments: an Annotated Bibliography, a “First Look” assignment (which is a modified proposal), and a Research Project with a writing component. These assignments are developed by English department faculty and have common learning outcomes that should be achieved. The individual and scaffolded components of the assignments are determined by individual professors.

<sup>7</sup> The details of these assignments can be found in the Appendix of this Capstone.

op-ed? A short documentary? A club at their high school? The first look assignment allows students the space to envision the trajectory for their project and provides an opportunity for the instructor to advise and guide them prior to students making next steps.

The class culminates in the research project. The research project is accompanied by a short literature review which allows students to showcase their research, but then prompts them to “do something” with their findings. Students are asked to move beyond a report of facts, an argument, or an inquiry and should move towards dissemination of their research through various mediums. At this point in the semester, I partner with students to create guidelines for their projects, timelines and due dates for them to follow, and a rubric for their work. Part of their grade for the project is participating in the creation of their guidelines and rubrics as well as scheduling a conference with me for feedback at a “halfway” point in their projects. Then, students work at their own paces to complete their projects and literature reviews. My course design emphasizes High Impact Practices and demonstrates ways to build a curriculum suitable for a First Year Writing/Composition course inspired by these practices.

### **Institutional Context**

The English Department at Kennesaw State University (KSU) is uniquely positioned to reach the widest range of students since all students must take two sections of English/Composition as part of the general education requirement. The English Department is the biggest department on campus and offers a wide variety of majors and minors to students. One of the goals of the department is to help students make meaningful connections to the world around them through research and writing, which aligns with High Impact Practice (HIP) pedagogy. Undergraduate Research (a HIP) is also part of the University’s Quality Enhancement Plan (QEP). Faculty are encouraged to align their curriculum development with the HIPs



endorsed by the University's QEP, which include Undergraduate Research, with an emphasis on information dissemination, internships, and service-learning. Taking into consideration the goals, or learning outcomes<sup>8</sup>, of English 1102, it makes sense to focus on Undergraduate Research as an implementable HIPs.

### **Theoretical Rationale**

The case for HIPs has been well-established by many in the field, but most concisely by George D. Duh in his work *High Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*. Duh's initiative to encourage implementation of HIPs called "LEAP" published by the AAC&U answers the question "why do these practices matter" in a way that is constructive and directive. Through the LEAP initiative, universities have been able to develop QEPs and materials for faculty that promote the implementation of high impact practices into course work. The two decade study provides data that shows the way these practices can positively impact student retention, engagement, and participation in their courses. I knew that I needed to know more about HIPs and other pedagogies applicable to FYC, so I started digging into the existing literature.

I wanted to begin grounded in the composition studies field, specifically First Year Composition, so I began with the WPA Outcomes Statement (WPA OS) published in 2014. This statement was created through a collaborative effort of composition teachers to bring together what they have "learned from practice, research, and theory" and attempts to "both represent and regularize writing programs' priorities for first-year composition" while recognizing that the setting of standards should be "left to local writing programs and their institutions" ("WPA

---

<sup>8</sup> The learning outcomes are listed on the syllabus attached to this document (see Appendix A). For further reading on learning outcomes, see KSU's English Department website [here](#).

Outcomes Statement”). The outcomes themselves center around “rhetorical knowledge,” “critical thinking, reading, and composing,” and “processes.” According to the Statement:

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research. (“WPA Outcomes Statement”)

The WPA Outcomes can be seen as theory-based expressions of pedagogical goals that FYC instructors strive to meet— they are not an exhaustive list of learning objectives or a directive for building curriculum. Rather, the WPA OS is the culmination of what FYC instructors have experienced and researched to provide a springboard for other instructors in the discipline. High Impact Practices serve as a tool to help accomplish the outcomes represented by the WPA OS and to encourage student success. HIPs are research-based practices that can be applied to existing learning outcomes, standards, and goals set forth by the composition studies discipline alongside individual university requirements and departmental designs.

Many universities are using HIPs to help reach institutional goals. For example, at KSU, the QEP asks faculty to focus specifically on implementing Undergraduate Research, Service Learning, Critical Reflection, and Internships into courses where deemed suitable to the content. According to KSU’s QEP home page, “It’s About Engagement:”

Success is more about what you do while you are in college and less about what college you attend. A recent study showed that the most successful students are those who participate in undergraduate experiences, such as internships, undergraduate research, and service learning. These engaged learning opportunities allow students to take what they

learn in the classroom and apply it to the real world... We developed our Quality Enhancement Plan, *It's About Engagement*, to advance KSU's mission of student success by focusing on the dynamic nature of engaged learning in each of the academic colleges and the university, overall.

The QEP page is multi-faceted, offering faculty resources, definitions and assessments, student testimonials, faculty learning groups, and professional development opportunities in order to support the implementation of HIPs into courses.

By gathering all of the necessary resources and literature and making it accessible to faculty, the QEP steering committee has opened the door to allow faculty to learn more about these practices and then see how they fit within the scope of their own courses. For example, when I first started learning about HIPs, I read through KSU's definitions/explanations of Undergraduate Research so that when I started to implement Undergraduate Research into my course, I was aligning myself with KSU's goals. KSU's definition of Undergraduate Research aligns with the AAC&U's definition and additionally connects to a definition from the Council on Undergraduate Research: "An inquiry or investigation conducted by an undergraduate student that makes an original intellectual or creative contribution to the discipline." The definition provided on the QEP page directs faculty to another KSU resource: "Integrating Research Projects into a Course"<sup>9</sup>, which assists faculty by offering examples and outside sources for those that want more information about implementing Undergraduate Research into courses.

Although there is no official "guidebook" to implementing HIPs into courses, the composition studies community is full of opportunities for faculty to successfully implement quality strategies into their courses that will ultimately impact students since HIPs align with

---

<sup>9</sup> This website: <https://research.kennesaw.edu/our/faculty/intergrating-research-projects-into-a-course.php> has two major components: "planning the course" and "dealing with common challenges" that offer faculty opportunities to engage in current research and provide resources to assist in implementing strategies into courses.

WPA outcomes and mirror values of FYC pedagogy. The WPA OS sets the stage for FYC instructors by providing common goals to work towards. HIPs are tools to help accomplish the goals set forth by the WPA, as well as goals set by universities through QEPs and department standards and outcomes. As I became more aware of HIPs, specifically undergraduate research, I started making intentional modifications to existing assignments including the following:

- Peer Review (see Appendix D) that highlights collaboration and ongoing reflection throughout the semester using Google Drive.
- Individual student conferences with me to check in with progress and to provide feedback.
- Creation of project timelines that are student-led and promote accountability for work.
- Dissemination of research through the creation of a project that can exist in a real space (for example, an op-ed that can be published in the university's magazine).
- Written cumulative reflection at the end of the course focusing on four major areas including: educational value, connectedness insights, integrated problem-solving, and values growth.

These modifications still aligned with the learning outcomes provided by my department, but also began to align with my university's QEP and the research I was conducting.

After I began the process of changing my perspective on the work I was able to accomplish alongside students, I knew this was a worthwhile endeavor and would be a process I would continue to investigate and change the more I learned. The effort to ensure students are doing meaningful work in college classes is ongoing. According to Springer et al. in "High-Impact Practices: The Call for a Commitment to Quality Educational Experiences and

Inclusive Excellence,” now that HIPs are widely accepted as useful strategies for student success, the question remains: how to retain quality:

The lines of inquiry and trends within national dialogues about HIPs will no doubt continue to engage questions surrounding the equitable implementation of them, who has access, where the gaps lie, and possible solutions. Institutions will continue to grapple with and seek ways to be that university whose values and commitment to HIPs are aligned with their strategic planning. Practitioners and champions of HIPs will continue to create viable assessment tools to ensure the quality of HIPs. There will be a continued focus on securing a holistic model of assessment regarding student outcomes rather than getting hung up on using HIPs to aid in student retention. Quality is important.

QEP steering committees, as well as advocates for HIPs, and other university resources help ensure that HIPs do not become merely buzz words without actionable follow through.

### **Critical Reflection**

My main motivation for implementing HIPs in my English 1102 class grew out of a need for more concrete pedagogy to ground my teaching. Through strengthening my pedagogical strategies, I was able to focus on what I was truly passionate about: my students. Using HIPs as a foundation, I was able to facilitate projects in more of a mentor role (which is advocated for by scholars like David Elder, Jooanna Trapp, and David Smitt), let students explore and challenge their own ideas about important topics (which is one of the keys to success for first year students according to Susan Ambrose), and help students create meaningful work (a principle found in the WPA OS and HIPs) all while fulfilling the requirements set forth by my department. Although there are obvious restraints such as time (the course only being 15 weeks long), the assignments I was required to assign, and the amount of students I taught (around 50, therefore limiting the

time I was able to spend with each individual student), I was able to modify many of the principles set forth from Undergraduate Research specifically to help students learn more about themselves as writers within the scope of the course. This in particular became important to me after learning more about transfer theory since one of the ideas proposed in transfer theory is that in order for students to successfully transfer skills from an FYC course, they need to believe in themselves as writers. Another challenge for this course is grading. Since the major projects take different shapes, it was necessary to create individual rubrics for students. Luckily, most of the projects fell into similar categories and all of the projects still needed to hit specific learning outcomes. I was able to include students in the grading process by having them put together any submission guidelines which became part of their rubrics (this particular practice was inspired by the WPA OS regarding composing processes). For example, if they were writing an op-ed for a magazine, they had to submit the magazine's submission guidelines and then participate in a conference to put those guidelines into a rubric as part of their grade. Although this process was tedious, it helped students take more ownership of their work and their grades and also helped align with some of the goals for assessment set forth by KSU's QEP.

As I continue to learn more about HIPs and how they align with my University's QEP, I will modify assignments for this course so that I can better support my students. Research is such a foundational skill and it is crucial that students leave my class with as many tools as possible to assist them in future studies. At the end of my course, students are able to design a timeline to help them stay organized, participate in the writing process (as described in the WPA OS) through longitudinal peer review, conferences with me, and being integral parts of the grading process, engage in meaningful research and then contribute to their field (in line with undergraduate research), and participate in a modified mentor/mentee relationship with me

throughout the research project (which is an element of forward-thinking FYC pedagogy).

Despite the minor constraints on this specific course, implementing HIPs into FYC courses is a way to make writing meaningful to students and to support the goals of this discipline.

## Final Considerations

Creating a Course Design for English 1102 has allowed me to take the research I have done, alongside the work I have done to develop my curriculum, and make it accessible to other FYC faculty. One of my original goals with my Capstone was to investigate ways to support faculty in developing materials based on the most current research and trends. Course Designs were a previously unknown (to me) piece in *Composition Studies* that are developed specifically to share teaching strategies, and after having read through many of the published Course Designs in preparation for this Capstone, share a common theme despite the subject: how can we help students succeed. Since I am at the beginning of my teaching journey, I initially felt like I would be unable to contribute anything worthwhile in the form of a Course Design. However, once I realigned my thoughts with my goals, I was able to put aside my insecurities and connect HIPs to the work being done in FYC courses.

Because of the format set forth by *Composition Studies*, I had to consider the institutional context which I had taken for granted during my research process– I didn't realize how much my research was impacted by my lens of being a TA at Kennesaw State University. Going forward, I plan to acknowledge this lens and push to see past it in order to learn more from different professors with different pedagogies, learning outcomes, and department policies/requirements. I think this will help me develop my materials with an even more open mind and will ultimately serve my students better as I try look past our immediate community and any constraints those boundaries provide (whether intentionally or unintentionally).

Lastly, because I was teaching English 1102 at the same time I was creating my Course Design, I noticed that my choices when I was developing assignment guidelines, rubrics, and activities were made with visibility in mind. What I mean by visibility is that when I first started



implementing HIPs into my English 1102 course last Spring (2022), I was doing so in the context of my class with my students. However, when I was designing my materials for my English 1102 course for this Spring (2023) I found myself thinking things like “would choice make sense to outside faculty” or “could this assignment be made more adaptable” or “should I explain this in a different way so that it doesn’t need the context of my in-class instructions.” This new perspective made me think more thoroughly about the design decisions I was making since I now had a new “audience.” Although my curriculum design choices still reflect my original goals, I thought it was interesting how having a new audience impacted the choices I was making.

Now that I have designed an English 1102 course based on HIPs and written a Course Design for the *Composition Studies* journal, I am convinced that it is a useful task not only to share ideas with other faculty but also to refine your own thinking about your course. Because it is reflective in nature, you are forced to put to words things that might occur to you naturally but then necessarily leave gaps for others to fill. Although I may not create Course Designs for all of the future courses I teach, I will practice the thinking, analyzing, and reflecting that goes along with the process.

At the heart of my capstone project, I wanted to know how to ground my FYC course in research-based teaching pedagogy. After discovering HIPs and investigating the ways that undergraduate research could inform my curriculum design, I was able to make meaningful changes to my coursework. High Impact Practices are not strategies that are built for composition studies. However, through this project I was able to make the connection between the WPA OS and the most current understanding of HIPs and have them both interact with FYC pedagogy. Composition studies is a valuable field and, going forward, there should be more exploration of research-based pedagogies like HIPs to see how these strategies can connect to the

work being done in composition studies, specifically first year composition. My capstone focused on undergraduate research; however, there are ten additional high impact practices that could potentially be applied to FYC course design. Going forward, I plan to continue to learn more about each HIP and look for ways to implement them into my FYC courses in accordance with department standards and the university's QEP.

## Appendix: Sample Materials for Course Design

### Appendix A: Syllabus

---



SYLLABUS  
DEPARTMENT OF ENGLISH  
ENGL 1102: COMPOSITION II  
SPRING 2022

### Course Information

---

Class meeting time: **8:00am–8:50am (01), 9:05am–9:55am (02)**  
Modality and Location: **Face-to-Face; English Building (EB) 126**  
Syllabus is also posted in D2L

### Instructor Information

---

Name: **Mrs. Haley Hamilton**  
E-mail : **hwelsh1@kennesaw.edu**  
Office Location : **ENGL 222B**  
Office Hours: **WF 10:30-11:30 via Zoom (link posted in D2L) or by appointment.**  
\*If you have a question about your grade, please email me to schedule a meeting  
Preferred Method of Communication: **Please use KSU email (hwelsh1@kennesaw.edu) rather than D2L for a faster response.**

### Course Description

---

English 1102 focuses on developing writing skills beyond the levels of proficiency required by ENGL 1101. Emphasizes interpretation and evaluation and advanced research methods.

### Course Materials

---

Required Texts: ***The Curious Researcher (9<sup>th</sup> Edition) by Bruce Ballenger. [ISBN: 978-0134498263]***

Please have your copy of the textbook by Monday, Jan. 24<sup>th</sup>.

Technology requirements: Proficiency in Word, internet access to D2L, Cayuse account, and a Google account (access to Google Drive, Google Docs, and Google Slides)

## Learning Outcomes

---

ENGL 1102 satisfies one of Kennesaw State University's general education program requirements. It addresses the Written Communication general education learning outcome(s). The learning outcome states: "Students will write & communicate at a college level in various modes, media, and/or rhetorical contexts." For more information about KSU's General Education program requirements and associated learning outcomes, please visit

[http://catalog.kennesaw.edu/preview\\_program.php?catoid=44&poid=5249](http://catalog.kennesaw.edu/preview_program.php?catoid=44&poid=5249).

### **English 1102 Course Outcomes**

*Upon completion of English 1102, students will be able to...*

1. Locate print and digital sources that represent multiple perspectives.
2. Analyze sources by critically reading, annotating, engaging, comparing, and drawing implications.
3. Practice working through the writing process, including brainstorming, drafting, peer review, revision, and publication.
4. Compose a rhetorically situated, researched text that enters an ongoing conversation, integrating relevant sources.

## Course Requirements and Assignments

---

Here is the grading breakdown for your work this semester. For each assignment, you will be given specific guidelines and due dates. Submission requirements will be provided for each assignment.

Major Assignment 1: Annotated Bibliography: **20% of Final Grade**

Major Assignment 2: First Look: **15% of Final Grade**

Major Assignment 3: Research Project: **25% of Final Grade**

Participation: **40% of Final Grade**

**Note: Students must earn the grade of C (70) or better in English 1102 in order to satisfy this general education requirement.**

**All assignments must be submitted via D2L by 11:59pm on the assignment's due date. All written assignments should be submitted according to MLA formatting**

**in double-spaced, Times New Roman, 12 point font. All assignments should be submitted as a Microsoft Word Document or a Google Doc. In order for me to be able to read the assignment, provide feedback, and check for plagiarism, it must be in Microsoft Word or Google Docs. You will find grades and feedback in D2L.**

### **In Class Assignments**

This class has a heavy emphasis on classroom discussion and activities based on the reading and the current Major Assignment. In order to participate in these discussions and activities, students will be expected to come to class with all assigned readings and activities completed. In Class Assignments will include reflective writing activities, group activities, and other low-stakes assignments. Readings will not be graded, however the professor reserves the right to provide Pop Quizzes if it seems that students are not completing the reading. **In Class Assignments will be posted on D2L and will be due by 11:59PM the same day. Due to the nature of the assignments, they cannot be made up barring extenuating circumstances (detailed below).**

**Major Assignment 1 (Annotated Bibliography):** You will conduct research related to your topic and complete an Annotated Bibliography with at least four sources. Each annotation should include a citation formatted according to MLA guidelines, a sentence summarizing the source, an explanation of how this source is useful to you, and any issues with the source. Please see D2L for more detailed guidelines.

**Major Assignment 2 (First Look):** You will identify your topic for your Research Paper and explain your stance in the form of a Proposal. You need to include the sources you plan to use. Please see D2L for more detailed guidelines.

**Major Assignment 3 (Research Project):** Using the Annotated Bibliography and First Look assignments, you will complete a Research Project for your final major assignment. You will have two options. Your first option is to write a Research Paper, which should be 6-8 pages, double spaced, and will be a culmination of the work you have done all semester. Your second option is to write a brief Literature Review accompanied by a research-based “deliverable” (for example, an op-ed for the Sentinel or a presentation for KSU’s Student Symposium). Please see D2L for more detailed guidelines.

#### ***Learning Outcomes for the Research Project:***

- Articulate how their research study makes a contribution to their academic field
- Locate primary and secondary sources related to their field of study
- Analyze, synthesize, organize, and interpret data from their research study
- Present their research/creative activity to an audience (e.g., poster, oral presentation, performance, display)
- Reflect on their research project, including strengths, weaknesses, and things they would do differently in another research context
- Time management
- Intrinsic motivation
- Persistence on tasks

**Participation:** This portion of your grade will include four categories: Discussion Leader, Discussion Posts, In-Class Assignments, and Formative Writing.

**Discussion Leader:** Being a discussion leader once in class is required for every student. Students will sign up at the beginning of the semester for a day to lead the discussion in readings, whether it is from the textbook or an outside reading. This involves starting the class off with a short summary of the reading's topic and posing 2-3 questions to keep the discussion going. When you are not a discussion leader you are expected to participate in the discussion. This section accounts for 10% of your Participation grade.

**Tiny Question Essay:** You will write a "mini" research paper— only one page, double-spaced in length— about a question that you propose to me at the beginning of class. We will do the majority of the work for this paper during class. See details in D2L. This section accounts for 10% of your Participation grade.

**In-Class Assignments/Discussion Posts:** Although there is no grade for Attendance, work done during class will be periodically graded for the "In-Class Assignments" portion of your grade. In order for you to receive credit for those assignments, you **must** submit the work at the end of class. If you are not present, you will not have the opportunity to make up the work. In-Class Assignments will be completion grades. This section accounts for 10% of your Participation grade.

**Formative Writing:** We will complete formative writing assignments throughout the semester that will help develop your writing skills. These assignments will take various forms and will include pre-writing, brainstorming, and critical reflections for your major assignments. This section accounts for 10% of your Participation grade.

## Evaluation and Grading Policies

---

As a stakeholder in your own learning, you should submit assignments **on-time and in D2L**. You may expect me to respond to **daily assignments within 48 hours and to major assignments in two weeks**.

You earn grades based on guidelines for each assignment; I will provide you with clear guidelines so that you will know exactly how to earn specific grades.

### GRADING SCALE:

90% - 100 % A  
80% - 89% B  
70% - 79% C  
60% - 69% D  
0% - 59% E

I will round up grades if they are  $>$  or  $= .5$  or above. For example, an 89.6 is an A.

## Course Policies

---

### Attendance Policy

Attendance for this course is linked to your participation grade. Attendance in ENGL 1101/1102 is required, and I do not distinguish between excused and unexcused absences except in the case of University-approved activities. Because students occasionally face unexpected circumstances, you may miss up to three class sessions with no penalty other than missing the lecture or activity for that day (follow up with a classmate to find out what you missed). ***Even students with all A's on their major assignments are unlikely to pass this class with a grade of C if they miss seven or more class sessions.***

Although there is no grade for Attendance, work done during class will be periodically graded for the "Participation" portion of your grade. In order for you to receive credit for those assignments, you **must** submit the work at the end of class. If you are not present, you will not have the opportunity to make up the work.

\*A student who is absent because of participation in University-approved activities, such as field trips and extracurricular events, will be permitted to make up the work missed during the absences.

### Late Work

Sometimes, things happen. I get it. Please email me if you are going to miss a deadline (minimum 24 hours in advance), and we can work out a plan. Any late assignment will have 10 points deducted from the earned grade for each day it is late (for example, if you earned a 90, but turned it in a day late, you would receive an 80). No assignment will be accepted more than three days after the due date and will result in a grade of zero.

### Community Learning Statement

Writing and learning are methods of communication that are inherently conversational, democratic, and sometimes digital. We will practice these types of learning in our course. What this means for you:

1. You are a vital and respected member of our community.
2. You will participate authentically in our work as a stakeholder in your own writing growth.
3. Your voice is important, because it drives our interactions as a group.

## Department or College Policies

---

### **Academic Integrity Policy:**

The Kennesaw State University Student Code of Conduct states, “No student shall receive, attempt to receive, knowingly give or attempt to give unauthorized assistance in the preparation of any work required to be submitted for credit as part of a course (including examinations, laboratory reports, essays, themes, term papers, etc.). When direct quotations are used, they should be indicated, and when the ideas, theories, data, figures, graphs, programs, electronic based information or illustrations of someone other than the student are incorporated into a paper or used in a project, they should be duly acknowledged.” Any violations of this Code of Conduct may result in failure of the assignment, failure of the course, or—pending a hearing—suspension from KSU.

### **Disabilities and Accommodations:**

Student Disability Services (770-423-6643) helps students with disabilities participate in and benefit from programs, courses, and activities on the KSU campus. In accordance with the Vocational Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, KSU strives to implement reasonable accommodations for students who have physical, mental, or learning disabilities. Should you require such accommodations, the first step is to register with SDS.

### **Disruption of Campus Life Policy, Ethics Statement and Sexual Harassment Statement:**

The core values of conduct at KSU include integrity, community, social justice, respect, and responsibility. Students should become familiar with the Student Code of Conduct as well as the actions that might result when conduct is found disruptive to the campus community.

### **Confidentiality and Privacy Statement (FERPA):**

Student records are private documents and cannot be disclosed without the student’s permission. Please see the Enrollment Services site for the entirety of the FERPA Policy.

### **Student Rights and Responsibilities Statement:**

Students of Kennesaw State University are entitled to an environment that is conducive to learning and individual growth. To this end, students enrolling at Kennesaw State University assume a responsibility to abide by the policies and regulations. By doing so, students may fulfill their responsibilities and enjoy the exercise of their own rights while also respecting the rights of others. Please see the catalog for the entirety of this SRR Policy.



## Institutional Policies

---

### Course Delivery

KSU may shift the method of course delivery at any time during the semester in compliance with University System of Georgia health and safety guidelines. In this case, alternate teaching modalities that may be adopted include hyflex, hybrid, synchronous online, or asynchronous online instruction.

### COVID-19 illness

If you are feeling ill, please stay home and contact your health professional. In addition, please email your instructor to say you are missing class due to illness. Signs of COVID-19 illness include, but are not limited to, the following:

- Cough
- Fever of 100.4 or higher
- Runny nose or new sinus congestion
- Shortness of breath or difficulty breathing
- Chills
- Sore Throat
- New loss of taste and/or smell

COVID-19 vaccines are a critical tool in “Protecting the Nest.” If you have not already, you are strongly encouraged to get vaccinated immediately to advance the health and safety of our campus community. As an enrolled KSU student, you are eligible to receive the vaccine on campus. Please call (470) 578-6644 to schedule your vaccination appointment or you may walk into one of our student health clinics. For more information regarding COVID-19 (including testing, vaccines, extended illness procedures and accommodations), see KSU’s official [Covid-19 website](#).

### Masks

While masks are no longer mandated on campus, you are strongly encouraged to wear a mask when in class whether you have received a COVID-19 vaccination or not. If you have not received a COVID-19 vaccination, you are also encouraged to social distance when possible.

### Federal, BOR, & KSU Course Syllabus Policies:

[http://curriculum.kennesaw.edu/resources/federal\\_bor\\_ksu\\_student\\_policies.php](http://curriculum.kennesaw.edu/resources/federal_bor_ksu_student_policies.php)

### Student Resources:

[http://curriculum.kennesaw.edu/resources/ksu\\_student\\_resources\\_for\\_course\\_syllabus.php](http://curriculum.kennesaw.edu/resources/ksu_student_resources_for_course_syllabus.php)

### Academic Integrity and Plagiarism Statement:

<http://scai.kennesaw.edu/codes.php>

# KSU Student Resources

---

## KSU Writing Center

You are strongly encouraged to take advantage of the KSU Writing Center, a free resource to help you improve your writing in *any* subject. Friendly, experienced peer writing assistants work with you one-on-one to develop strategies for topic development, revision, editing, source documentation, and much more. Appointments are available on both campuses (K-English 242 and M-Johnson 121) as well as online and can be scheduled one hour to two weeks in advance.

Visit [writingcenter.kennesaw.edu](http://writingcenter.kennesaw.edu) to reserve your appointment and to learn more about the Center's other services and online resources.

Please note, this is a resource to help *collaborate* with you on your writing. They are **not** a copy-editing service, nor will they proofread your entire paper *for you*. You are encouraged to schedule multiple appointments for each Major Assignment, so that you can continue to grow and learn.

This link contains information on help and other resources available to students:

[https://curriculum.kennesaw.edu/resources/ksu\\_student\\_resources\\_for\\_course\\_syllabus.php](https://curriculum.kennesaw.edu/resources/ksu_student_resources_for_course_syllabus.php)

## English 1102 Class Schedule

\*This schedule is *incomplete*. I reserve the right to change the syllabus or schedule to better suit the needs of the class. Any changes will be announced in D2L and via email.

### Week 1 (1/10-1/14)

Introductions; Syllabus; D2L/Google Drive Access; Textbook Information (M)

DISCUSS: Summarizing & Discussion Leader Expectations (W)

SUBMIT: Discussion Leader Choice (find in D2L) (W)

READ: "Research Starts with Answers" in D2L (F)

POST: "Introductions" Discussion Post in D2L (F)

\*Please have your book ordered/purchased by the end of this week.

### Week 2 (1/17-1/21)

*Unit 1: Annotated Bibliography*

NO CLASS MONDAY: STUDENT HOLIDAY

DISCUSS: Tiny Essay Guidelines (W); Cayuse account/IRB guidelines (F)

READ: Introduction *The Curious Researcher* (W)

WRITE: Brainstorming for Tiny Essay (F)

POST: Tiny Essay questions in D2L (F)

Week 3 (1/24-1/28)

*Unit 1: Annotated Bibliography*

WRITE: Begin draft for Tiny Essay (M); Create document in folder in Google Drive for Peer Review (M)

REVISE: Leave feedback for peers on Google Doc (W)

DISCUSS: Peer Review Checklist and how to effectively give Peer Review (W)

SUBMIT: IRB training– in class (W)

VISIT: Library/Resources Orientation (F)-- Class will meet in the Library; see D2L for more details

Week 4 (1/31-2/4)

*Unit 1: Annotated Bibliography*

READ: Chapter 2 (p. 41-47) *The Curious Researcher* (M); Chapter 2 (p. 48-55) *The Curious Researcher* (W); Chapter 2 (p. 55-66) (F)

REVISE: Respond to Peer Review in Google Docs (M)

SUBMIT: Tiny Essay, Final Draft (W)

WRITE: Complete Exercise 2.1 from *The Curious Researcher* during class (F)

Week 5 (2/7-2/11)

*Unit 1: Annotated Bibliography*

DISCUSS: Annotated Bibliography Guidelines; MLA OWL Purdue Resources on Annotated Bibliographies (M)

READ: Chapter 3 (p. 79-87) *The Curious Researcher* (M); Chapter 3 (p. 88-106) *The Curious Researcher* (W); Chapter 3 (p. 106-110) *The Curious Researcher* (F)

WRITE: With a partner or small group, complete Exercise 3.4 from *The Curious Researcher* (W- in class)

SUBMIT: Sources for Annotated Bibliography on D2L (F)

Week 6 (2/14-2/18)

*Unit 1: Annotated Bibliography*

DISCUSS: Annotated Bibliography “best practices” (M)

WRITE: Create citations for existing sources; start writing annotations (W)

SUBMIT: Create document in folder in Google Drive for Peer Review (W)

Week 7 (2/21-2/25)

*Unit 1: Annotated Bibliography*

DISCUSS: Formatting for Annotated Bib (M)

REVISE: Based on Peer Review, revise your Annotated Bibliography (W)

SUBMIT: Complete Peer Review in class (M); Complete Critical Reflection in class (W); Submit final draft of Annotated Bibliography by 11:59pm (F)

Week 8 (2/28-3/4)

*Unit 2: First Look*

DISCUSS: "First Look" Guidelines (M)

READ: Chapter 4 (p. 111-121) *The Curious Researcher* (M); Chapter 4 (p. 121-126) *The Curious Researcher* (W); Chapter 4 (p. 126-135)

WRITE: Complete Exercise 4.2 from *The Curious Researcher* in class (W); Start Mind Map for "First Look" (F)

Week 9 (3/7-3/11)

SPRING BREAK

Week 10 (3/14-3/18)

*Unit 2: First Look*

WRITE: Continue working on Mind Map activity (M)

REVISE: Complete Peer Review during class (W)

WORKSHOP: Work on Final Draft of First Look assignment (F)

BRAINSTORM: Start thinking about what you will need to start your Research Project Assignment (F)

SUBMIT: Final Draft of First Look by 11:59pm on Sunday, 3/20

Week 11 (3/21-3/25)

*Unit 3: Research Project*

DISCUSS: Research Project Guidelines (M)

READ: Chapter 4 (p. 135-145) *The Curious Researcher* (W), Chapter 5 (p. 146-155) *The Curious Researcher* (F)

SUBMIT: Discussion Post "Making Connections between First Look and Annotated Bibliography" (W)

WRITE: Topic for Research Project in class (F)

Week 12 (3/28-4/1)

*Unit 3: Research Project*

DISCUSS: Literature Reviews (M); Literature Review Guidelines (W)

WRITE: Literature Review Brainstorming (M-W)

READ: Chapter 5 (p. 156-166) *The Curious Researcher* (W)

SUBMIT: Literature Review Rough Draft (F)

Week 13 (4/4-4/8)

*Unit 3: Research Project*

DISCUSS: Planning for Research Project (M); Format for Literature Review (W)

READ: Chapter 5 (p. 166-173) *The Curious Researcher* (W)

WRITE: Continue working on Rough Draft for Research Project (F)

Week 14 (4/11-4/15)

*Unit 3: Research Project*

DISCUSS: Audience for Research Project (M)

WORKSHOP: Research Project (W/F)

SUBMIT: Peer Review Form for Research Project– in class (F)

CHECKPOINT: Should be working towards Final Draft of Research Project (F)

Week 15 (4/18-4/22)

*Unit 3: Research Project*

CHECKPOINT: Should be on track to complete Literature Review (M)

WRITE: Complete Reflection in D2L– Formative Writing grade (W)

SUBMIT: Optional draft for feedback from me for Research Project (W)

Week 16 (4/25-5/2)

SUBMIT: Final Draft of Literature Review by 11:59pm (M)

REVISE/WRITE: Continue working on Final Draft of Research Paper (M/W/F)

CONFERENCE: Optional conferences with me about Final Draft (M/W/F)

Final Draft due Last Day of Class: Monday 5/2

## Appendix B: Tiny Essay Assignment Guidelines

### Tiny Question Essay

**Purpose:** The purpose of this assignment is to practice (on a small scale) all four of the learning outcomes for the course:

1. Locate print and digital sources that represent multiple perspectives.
2. Analyze sources by critically reading, annotating, engaging, comparing, and drawing implications.
3. Practice working through the writing process, including brainstorming, drafting, peer review, revision, and publication.
4. Compose a rhetorically-situated, researched text that enters an ongoing conversation, integrating relevant sources.

**Task:** For this assignment, you will be designing a micro-research project and writing a tiny essay on that research. Specifically, you will:

- Develop a very narrowly-focused and sharp question to guide your research
- Select two sources for this project that are reliable and thoughtful
- Write a 1-page research essay
  - Full academic format: Introduction, Body, Conclusion, citations, etc.
  - The Work Cited page will be on a second page
- Include your own analysis/interpretation of the information in the essay as well as quotes/paraphrases of relevant info found in your sources.
- Conclude your paper with a thesis that provides an answer to your research question and a statement about some larger significance of your thesis.

The essay should be typed and double-spaced; you can change to .5” margins if you like (the standard is 1.0”). You can also leave off the heading to make a little more room (just include your name at the top and not the course information, date, etc.)

#### *The Tiny Question*

At the heart of this assignment is a focused, sharp question to guide your inquiry. The question is a tiny slice of any topic you choose. Constructing the right question is important, so spend time developing a clear, microscopic question. The question should truly be tiny so as to be dealt with sufficiently in just one page of text. For this reason, it is generally best to ask a question that is not open to lots of interpretation. The question should be stated directly in your introduction.

The research you conduct should include two sources that you consider to be reliable, thoughtful, and effective. Your source(s) can be a website, academic article, or other secondary source, such as a documentary. With only two sources, you’ll want to choose carefully!

#### *The Tiny Essay*

The essay should be one-page in length, no more and no less. It should demonstrate an understanding of the academic essay format, but it should also push against and challenge that format—showing the genuine energy of your thinking and your engagement with the topic. The essay should show that you

clearly understand the entirety of your sources even though you'll only be using tiny bits of them in the essay. The research information you use should be analyzed and interpreted and not just reported; thinking about the information you found makes this an "essay" and not just a report of findings (See the introduction to *The Curious Researcher* for a definition of "essay").

*My Best Advice*

Have fun! Think of this as an opportunity to ask an absurd question, a fantastical question, or an itchy one. This is the shortest essay in college you'll ever write. Enjoy it. Show you know what an academic essay should do, but make the content engaging, unexpected, and, of course, brief.

## Appendix C: Research Project Guidelines

### Research Project Guidelines

**Purpose:** In inquiry-based writing, the purpose is to explore a subject that you are curious about and that other readers might be interested in. *Rather than starting with a position you want to prove, you'll start with questions that you will attempt to answer with the help of research.* Because this is exploratory research, any conclusions you come to can be tentative rather than definitive.

Keep in mind the final version of this project does not have to take the form of an essay. There should be some sort of written component, but I am open to different projects. We will determine the direction you take during the first week of the project. If you decide to change directions at any point, please discuss with me first.

#### Components:

- Focusing Question (that guides your research)
- Clearly defined project (which we will work together to determine)
- Timeline of Deadlines (we will check in throughout the remainder of the semester)
- Literature Review (to showcase your research)
- Reflection (to consider what you have learned and what you could apply to future studies)

#### The Focusing Question:

Your main focusing question should be directly stated in your Literature Review. A successful focusing question:

- is one that represents your *authentic curiosity*
- is researchable
- is not easy to answer (answer is complex and/or there is more than one possible answer)

#### Cautions:

--This type of essay is less formal than others. This means that using the personal pronoun "I" and a more conversational tone is fine. However, it is still an academic paper. Therefore, keep in mind that the essay should be clearly focused and logically organized and the ideas clearly expressed. Also, you'll want to be sure to use sound research and proper attribution of sources.

--The "**so what**" factor: One of the biggest challenges of this essay is to move beyond a report of the information you found in your research and to show the significance of what you learned. In other words, you'll want to *not just report details found in your research, but also give your response and analysis* to those details. In doing this kind of work, you become more than a vessel of information; you take ownership of the information and use it in some significant way. In the essay, "The Bothersome Beauty of Pigeons," for example, Ballenger provides interesting facts about pigeons, but the essay is so much more than a report on the habits of pigeons. Ballenger uses the topic of pigeons to explore and reveal the complex and contradictory nature of the relationship between humans and the natural world. As you conduct your research, consider questions like:

- What does my topic and my research reveal about larger issues/aspects in society, human nature, etc.?
- What did I learn about myself while researching the topic?

**Sources:** The particular focus of your essay should be the primary determining factor in determining the type and number of sources you cite. Here are some general parameters for your research, however:

- You should likely cite 6-8 sources. You should strive for the inclusive research that Ballenger suggests, in other words a variety of sources (both in type and purpose or viewpoint). General resources such as Wikipedia and .com websites are a useful place to



start your research (and you can cite it in the paper), but your research should definitely take you beyond this type of source and include more “academic” sources as well.

- You may use periodical articles—journals, magazines, newspapers (including those located through an electronic database), books, web sites, surveys, interviews, lectures, films, and more.
- All outside information should be appropriately credited by being cited both in the text of the paper and on a works cited page. You should follow MLA format guidelines.

**Audience:** In your “First Look” assignment, you were asked to imagine an audience. For this project, that audience should be identified and developed.

### **Potential Options for Final Projects:**

Depending on your audience and the motivation behind your research (the “so what”), your final project can take several different forms. This is not an inclusive list but are viable options for your to disseminate your information to your audience:

- [The KSU Student Symposium](#)
- [The Sentinel](#)
- [Emerging Writers Journal](#)
- [The Investigator Research Magazine](#)

Click the links to explore these options and please let me know if you have other ideas for your final project. Keep in mind you will need to follow the prescriptive guidelines for the option you choose. For example, if you choose to write an Op-Ed for The Sentinel, you will need to research the style guide, word count, and other formatting requirements set forth by the editor of The Sentinel. We will discuss this more in depth during class.

### **Literature Review:**

You will accompany your project with a Literature Review to showcase the research you have done this semester. For this portion of the project, I am your audience and you will follow traditional MLA guidelines for Literature Reviews. Your final draft should be 4-6 pages (double spaced), depending on the number of sources you have.

### **Reflection:**

Lastly, you will write a brief reflection, taking into consideration what you have learned through this research project and what you will apply to your future studies.

### **Attributing sources and avoiding plagiarism:**

- All information that comes from another source (both in the form of direct quotes and paraphrases) should be cited according to MLA 8, on the works cited page and within the paper as parenthetical citations.
- When quoting, be sure to be accurate.
- When paraphrasing, be sure that the language and sentence structure are completely different from the original. You can include language from the original while paraphrasing, just be sure to put that portion in quotation marks.
- When paraphrasing, be mindful of being true to the original content so that you don’t misrepresent the author’s intention.

## Appendix D: Peer Review Guidelines

### PEER REVIEW

Using the **comment feature** in Google Docs, use these questions/checklist as a guide for giving your peer feedback on their paper. Keep it conversational and try to think of feedback that you would find helpful. Remember, this is not an opportunity to edit for grammar– we want to focus on the ideas, audience, and tone.

1. What works well about this paper? Name three positives.
2. What could work better about this draft? Where does it fall short? Name three ways the draft could improve.
3. What would be your next step of the revision process if this was your paper?

### Introduction Checklist

- Is there an appropriate hook? Any ways to improve it?
- Is the question clearly stated at the end of the paragraph?
- Overall, from the introduction, are you engaged as the reader with the topic?

### Body Paragraphs Checklist

- Is there a topic sentence?
- Is there evidence to support your claims?
- Is the evidence paraphrased or, if quoted directly, one sentence or less?
- Is there a connection to the overall argument/purpose being made by the writer?
- Are there intentional transitions to help move smoothly to the next topic?

### Conclusion

- Is the conclusion interesting? (not just a restatement of the introduction)
- Is there a thesis (or thesis-like) sentence at the end of the paragraph?

## Works Cited

- Adler-Kassner, Linda, and Elizabeth Wardle. *Naming what we know: Threshold Concepts of Writing studies*. University Press of Colorado, 2015.
- Ambrose, Susan, and Freeland, R. "Best Practices for Teaching First-Year Undergraduates: Strategies from Experienced Faculty," *Eberly Center for Teaching Excellence*, 1997, Carnegie Mellon University, <https://www.cmu.edu/teaching/resources/PublicationsArchives/InternalReports/BestPractices-1stYears.pdf>
- Bizzell, Patricia. "Composition Studies Saves the World!." *College English* 72.2 (2009): 174-187.
- Center for Excellence in Teaching and Learning*. Kennesaw State University, 2022, <https://facultydevelopment.kennesaw.edu/index.php>.
- Coleman, Jennifer C., Nancy H. Hensel, and William E. Campbell. *Undergraduate Research in Online, Virtual, and Hybrid Courses: Proactive Practices for Distant Students*. Stylus Publishing, LLC, 2022.
- "Course Designs." *Composition Studies*. Wordpress, <https://compstudiesjournal.com/submissions-2/course-designs/>
- "Definitions and Assessments." *It's About Engagement*. Kennesaw State University, 2023, <https://engagement.kennesaw.edu/definitions.php#Undergraduate%20ResearchDeJoy>,
- Elder, David, and Joanna Smitherman Trapp. "Mentor as Method: Faculty Mentor Roles and Undergraduate Scholarship." Grobeman and Kinhead, pp. 8-14.
- Nancy C. "Process This: Undergraduate Writing in Composition Studies" (2004). *All USU Press Publications*, [https://digitalcommons.usu.edu/usupress\\_pubs/150](https://digitalcommons.usu.edu/usupress_pubs/150).

Downs, Douglas and Elizabeth Wardle. "What Can a Novice Contribute." *Undergraduate Research in English Studies*. National Council of Teachers of English, 2010. *EBSCOhost*, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=cat06545a&AN=ken.995200863902954&site=eds-live&scope=site>.

*English Department*. Kennesaw State University, 2023.  
<https://radow.kennesaw.edu/english/index.php>

Flower, Linda. "The Consequences of Engaged Education: Building a Public Case." *Reflections*, vol. 20, no. 1, Spring/Summer 2020,  
<https://reflectionsjournal.net/wp-content/uploads/2020/09/V20.N1.Flower.pdf>

Fulkerson, Richard. "Composition at the Turn of the Twenty-First Century." *College Composition and Communication*, vol. 56, no. 4, 2005, pp. 654–87. *JSTOR*,  
<http://www.jstor.org/stable/30037890>.

Grobman, Laurie, and Joyce A. Kinkead, editors. *Undergraduate Research in English Studies*. National Council of Teachers of English, 2010. *EBSCOhost*,  
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=cat06545a&AN=ken.995200863902954&site=eds-live&scope=site>.

"High Impact Practices (Hips) or Engaged Learning Practices." *Centre for Teaching Excellence*, 17 May 2022,  
<https://uwaterloo.ca/centre-for-teaching-excellence/support/integrative-learning/high-impact-practices-hips-or-engaged-learning-practices>.

“Integrating Research Projects into a Course.” *Office of Undergraduate Research*. Kennesaw State University, 2023,

<https://research.kennesaw.edu/our/faculty/intergrating-research-projects-into-a-course.php>

*It's About Engagement*. Kennesaw State University, 2023,

<https://engagement.kennesaw.edu/index.php>

Kilgo, Cindy A., Jessica K. Ezell Sheets, and Ernest T. Pascarella. "The link between high-impact practices and student learning: Some longitudinal evidence." *Higher Education* 69.4 (2015): 509-525.

Lauer, Janice M. "Composition studies: Dappled discipline." *Rhetoric Review* 3.1 (1984): 20-29.

<https://doi.org/10.1080/07350198409359074>

Mason, Eric. “You’re Not Alone: An Interview with Thomas Dean about Supporting Community Engagement.” *Reflections*, vol. 20, no. 1, Spring/Summer 2020,

[https://reflectionsjournal.net/wp-content/uploads/2020/09/V20.N1.Mason\\_.pdf](https://reflectionsjournal.net/wp-content/uploads/2020/09/V20.N1.Mason_.pdf).

Mundy, Marie-Anne, et al. "Setting the standard for faculty professional development in higher education." *Journal of Academic and Business Ethics* 5 (2012): 1,

[https://www.researchgate.net/profile/Lori-Kupczynski/publication/266488601\\_Setting\\_the\\_standard\\_for\\_faculty\\_professional\\_development\\_in\\_higher\\_education/links/58502a3e08aecb6bd8d20ef8/Setting-the-standard-for-faculty-professional-development-in-higher-education.pdf](https://www.researchgate.net/profile/Lori-Kupczynski/publication/266488601_Setting_the_standard_for_faculty_professional_development_in_higher_education/links/58502a3e08aecb6bd8d20ef8/Setting-the-standard-for-faculty-professional-development-in-higher-education.pdf).

Nystrand, Martin, Stuart Greene, and Jeffrey Wiemelt. "Where Did Composition Studies Come From? An Intellectual History." *Written Communication* 10.3 (1993): 267-333.

[https://journals.sagepub.com/doi/pdf/10.1177/0741088393010003001?casa\\_token=rFKK](https://journals.sagepub.com/doi/pdf/10.1177/0741088393010003001?casa_token=rFKK)

wVK2phcAAAAA:X0X7A53iMrSKdC0A3EabNVwAtSUgghnbudmdMEgGaq9-\_eU\_1  
kujUev3IK5tly66RZCxGBdiwNCO

Smit, David W. *The End of Composition Studies*, Southern Illinois University Press, 2004.

*ProQuest Ebook Central*,

<http://ebookcentral.proquest.com/lib/kennesaw/detail.action?docID=1354666>.

Springer, Jennifer Thorington, et al. "High-Impact Practices: The Call for a Commitment to

Quality Educational Experiences and Inclusive Excellence." Scholarworks, 2018,

<https://scholarworks.iupui.edu/bitstream/handle/1805/18210/Springer-2018-High-impact%202.pdf?sequence=1>

Tate, Gary, et al. *A Guide to Composition Pedagogies*. Oxford University Press, 2013.

"Teaching Resources." *Center for Excellence in Teaching and Learning*, Kennesaw State University, 2022,

<https://facultydevelopment.kennesaw.edu/scholarly-teaching/teaching-resources.php>

"TLA Framework." *American Association of College and Universities*, 2023,

<https://www.aacu.org/initiatives/tla-framework>

Tukibayeva, Malika, and Robert M. Gonyea. "High-impact practices and the first-year student."

*New Directions for Institutional Research* 2013.160 (2014): 19-35.

Wardle, Elizabeth. "Understanding 'Transfer' from FYC: Preliminary Results of a Longitudinal Study." *WPA: Writing Program Administration - Journal of the Council of Writing*

*Program Administrators*, vol. 31, no. 1/2, Fall/Winter2007 2007, pp. 65–85. *EBSCOhost*,

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eue&AN=31131520&site=eds-live&scope=site>.

Wolfe, Joanna, et al. "Knowing What We Know about Writing in the Disciplines: A New

Approach to Teaching for Transfer in FYC.” *WAC Journal*, vol. 25, Jan. 2014, pp. 42–77.  
*EBSCOhost*, <https://doi.org/10.37514/wac-j.2014.25.1.03>.

“WPA Outcomes Statement.” *Council of Writing Program Administrators*, 17 July 2014,  
[https://wpacouncil.org/aws/CWPA/pt/sd/news\\_article/243055/\\_PARENT/layout\\_details/first](https://wpacouncil.org/aws/CWPA/pt/sd/news_article/243055/_PARENT/layout_details/first)  
also

Yancey, Kathleen, Liane Robertson, and Kara Taczak. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*. University Press of Colorado, 2014.



## Curriculum Vitae

# Haley Hamilton

404-915-5771

*haleyhamilton922@gmail.com*

### Education

#### **Kennesaw State University, Kennesaw, GA**

Master of Arts in Professional Writing

Capstone: “High Impact Practices in First Year Composition Courses”

Expected May 2023

#### **Kennesaw State University, Kennesaw, GA**

Master of Arts in Teaching

(2017-2019)

#### **Kennesaw State University, Kennesaw, GA**

Bachelor of Arts in English; Minor in Professional Writing

(2010-2013)

### Areas of Interest and Scholarship

Rhetoric and Composition

Composition Pedagogy

First Year Composition

Writing Program Administration

High Impact Practices

### Teaching and Professional Experience

Fall 2021-May 2023

TOR: English 1101/1102 at Kennesaw State University

Fall 2020-Spring 2021

Writing Center Writing Assistant at Kennesaw State University

Fall 2018-Spring 2020

8th Grade Literature & Composition at Freedom Middle School

Fall 2017-Spring 2018

11th Grade American Literature at Cherokee High School

### **Relevant Graduate Course Work**

Introduction to Professional Writing  
Rhetorical Theory  
Composition Pedagogy  
Research Methods for Writers  
Pedagogy for Teaching Literature  
Internship: English Department  
Directed Study: Writing Program Design  
Directed Study: Applied Research in Writing Studies

### **Grants, Awards, Certifications, and Honors**

CCCC's Care Grant Spring 2022  
CCCC's Grant 2023  
MIE Certification 2019

### **Conference Presentations**

"The Longitudinal Use of Google Drive in FYC." Haley Hamilton. NCTE's Annual Conference on College Composition and Communication (Teacher2Teacher). National Conference. Virtual. March 9-12, 2022. Individual Presentation.

"Imagining New Possibilities with Peer Review." Haley Hamilton. Scholarship of Teaching and Learning Summit. National Conference. Virtual. October 6-7, 2022. Individual Presentation.

"Making Composition Meaningful: Showing Students How Writing Courses Can Engage Them in the World." Haley Hamilton. NCTE's Annual Conference on College Composition and Communication. National Conference. Chicago, Illinois. February 15-18, 2023. Panel Presentation: "High Impact Practices: Providing New Hope and Opportunities for Graduate and Undergraduate Teaching and Learning." Speakers: James Blakely, Oksana Flores, Jeff Greene, Haley Hamilton, and Lara Smith-Sitton.

### **Invited Talks**

Hamilton, Haley. Invited Talk. "How to Expand on a Capstone" with Dr. Lara Smith-Sitton; Spring 2022

Hamilton, Haley. Invited Talk. "Why Writing Matters" with Dr. Lara Smith-Sitton; Spring 2022

Hamilton, Haley. Invited Talk. Teaching Hack: Kennesaw State University Composition Committee Meeting; Fall 2022

**Service**

Faculty Research Mentor: KSU Symposium of Student Scholars; Spring 2022

**Committees**

Advisory Board Member at Freedom Middle School (2019-2020)

PLC Facilitator at Freedom Middle School (2019-2020)

Literacy Committee Member at Freedom Middle School (2019-2020)

Peer Leadership Director at Freedom Middle School (2019-2020)

**Professional Development**

CETL TA Orientation 2021

GACE Certification

**Professional and Organizational Memberships**

WPA-GO

NCTE

**Technology Skills**

D2L, Canvas, Microsoft, Zoom, Google Drive, Canva

**References**

Dr. Laura Howard

404-944-0321

[lhowar40@kennesaw.edu](mailto:lhowar40@kennesaw.edu)

Dr. Lara Smith-Sitton

470-578-3943

[lsmith11@kennesaw.edu](mailto:lsmith11@kennesaw.edu)

Dr. Letizia Guglielmo

[lgugliel@kennesaw.edu](mailto:lgugliel@kennesaw.edu)