Master of Arts in English Plan II Graduate Projects

Spring 5-4-2020

MA Final Portfolio

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FINAL MASTER’S PORTFOLIO

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A Final Portfolio

Submitted to the English Department of Bowling Green State University in partial fulfillment of the requirements for the degree of

MA in Literary and Textual Studies

May 4, 2020

Dr. Stephannie Gearhart, First Reader
Kimberly Spallinger, Second Reader
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Online writing instruction is not a passion I would have guessed I would leave BGSU with. However when considering which projects to use in my portfolio, I immediately knew I wanted to work on some piece of teaching writing online pedagogical material. Originally, I was going to expand a module that I created in Dr. Chad Iwertz-Duffy’s ENG 6800 Teaching Writing Online (Fall 2019). The materials in the original module\textsuperscript{1} reflected my personal pedagogy of online writing instruction and the assignment was designed by Dr. Duffy in a way that allowed us to experiment with the many methods of creating videos and other teaching materials for online learning. Instead of taking the large amount of time to generate materials (videos, assignments, etc.) for a course that does not exist, Dr. Duffy and I discussed that it would be more beneficial to this project to adapt my UWP 1120 syllabus, which I taught face-to-face, into a syllabus for an online version of UWP 1120 that reflects my online teaching philosophy. My pedagogy reflects an emphasis on the concept of access; not just for students who are differently abled, but for all students when it comes to ease of use in an online classroom as well as economic access to free materials.

This process has been more difficult than anticipated, as current online writing instruction (OWI) pedagogy discourages this type of “access after the fact” shift of materials. A face-to-face class is not delivered in the same way online. As I began to revise my syllabus, I realized that the entire delivery and structure of the course needed to change. Small language, like due dates and in class assignments, that signaled an ability for students to learn synchronously needed to be removed. Additionally, time functions differently in an online class and students learn at their

\textsuperscript{1} \url{https://canvas.instructure.com/enroll/DEH4DM}
own pace. Therefore, it would be in my pedagogy to include a section on my syllabus that guides students through what an average week in the class would look like. Technology is crucial to online learning and supporting students through technological literacy resources was a section that was also added to the syllabus. I have had to consider questions that I never have before, including: What if students are new to online learning? Do they need to know how to succeed in online learning? How *does* a student succeed in online learning?

Not only did I change or add large sections to the syllabus to align with my personal OWI pedagogy, the meta-data of the document itself needed to change. Using the Styles tab on Microsoft Word allows the meta-data of text to be changed to signal to screen readers the type or level of text (Title, Header, Paragraph) that is on the screen. My syllabus also includes a picture of myself for my students. I have added alternative text to this image which allows screen readers to speak the alternative text when the screen reader runs across the image in the document. In addition to this meta-data change in Microsoft Word, I would also allow students access to a PDF and RTF versions of the syllabus that may also be read by screen readers or simply, offer different options for students when it comes to course documents.

Adapting my UWP 1120 syllabus to an online version of the same course helped me see the importance of thinking about access and online learning pedagogy early in the process of developing a course, while also allowing me to see where my face-to-face syllabus has fallen short to my own general teaching philosophy. Access is a major and fundamental part of online writing instruction, but this project reminded me that face-to-face classrooms, and course documents, should reflect the same type of pedagogy that creates inclusive spaces and classrooms where students are able to succeed with as little barriers as possible.
The second part of my portfolio diverges from the contents of a traditional MA Plan II portfolio. After discussing my options with Dr. Stephannie Gearhart and Kimberly Spallinger, I decided to devote the second “project” of my portfolio to job application materials. I researched two jobs, one academic and one non-academic, to apply to and generated the appropriate materials for those jobs. This included updating my Curriculum Vitae and writing a cover letter with the intent to apply for a Career and Transfer Advisor job at Owens Community College. I also included two classroom visit reports, a revised teaching philosophy, a sample syllabus for UWP 1110 and a project that I presented at Teacher2Teacher at the Conference on College Composition and Communication (CCCC) in March 2019. Additionally, I created a one-page resume and a cover letter for a Communications Specialist job at Sauder Woodworking Company.

This section of my portfolio involved me compiling multiple documents into one cohesive package as well as revising and creating documents that did not exist in prior forms. I originally created a Curriculum Vitae for both ENG 6020 and ENG 6010. However, I had to add significant sections and revise the organization of my Curriculum Vitae for the Owens Community College position. I chose to highlight my commitment to volunteer work and service within the English Department by placing the corresponding section on the first page of my Curriculum Vitae. Additionally, I drafted a cover letter for the position where I highlighted my time as Student Affairs Representative in Graduate Student Senate and the work I did with higher administration. I chose to highlight my service to the university to demonstrate that my experience and interest in higher education extends to parts of a college campus outside of teaching. I included two classroom visit reports by my mentor Morgan McDougall. These positive reports would show employers, and Owens Community College specifically, my
strengths in the classroom working with students. I also included a revised teaching philosophy that I had originally created in ENG 6020 and in ENG 6820 (Fall 2019). This teaching philosophy has been revised to highlight my pedagogy as an online and face-to-face instructor. The specific examples in my teaching philosophy hope to emphasize that I recognize the pedagogical difference between teaching online and teaching face-to-face. Dr. Gearhart and I also discussed adding other teaching materials that would help highlight my strengths as an instructor. Therefore, I included the syllabus for UWP 1110 that I taught in Fall 2018 and my final project for ENG 6020 which I then presented at CCCC in March 2019. This final project required me to research strategies to cultivate a positive classroom environment and compiling these strategies into easy to use guides for instructors. Finally, I created a one-page resume for the non-academic job at Sauder Woodworking Company. This document was created with guidance from the BGSU Career Center as I have never created a resume prior to this portfolio. The resume is accompanied by a cover letter.

The experience of compiling, revising and generating these topics showed me how much labor is needed to apply for jobs. I have been used to the rigor that coursework requires, and while graduate coursework has helped prepare me for corporate work, this task took significant energy. However, I strategically chose to include a section of my portfolio that required this type of work because I know it will be useful to me beyond my time at Bowling Green State University and graduate school in general.

For the final two sections of my portfolio, I chose to create a plan to revise or revise two research papers written during my time as a Masters student at Bowling Green State University. First, I chose a conference length paper written for ENG 6010 titled “Queering Film: Call Me by Your Name and the Representation of the LGBTQ+ Youth Experience.” Since first writing this
paper, I have presented it at the Charles E. Shanklin Colloquium in April 2019 and have intentions of expanding it to chapter length to submit for an edited collection on *Call Me by Your Name* (2017). To revise this work, I used the feedback that I had received from Dr. Bill Albertini (attached below) as well as feedback from audience members and judges from the Shanklin Colloquium. As I began revising this paper, I realized there was more information I would like to add to strengthen the work and to prepare it for publication. This would involve me doing additional research and adding a brief history of queer film to the paper. While time did not permit me to do that for the portfolio a “to do” list has formed for the further expansion of this paper. I intend to continue my research into the background of queer or LGBTQ+ representation in film to show my reader how *Call Me by Your Name* breaks stereotypes of 1990s and early 21st century queer film. This experience was taxing as I was reminded that writing and research is never “finished.” Instead, there is always more learning to do and skills to improve upon. This is applicable to graduate school and coursework as well as the non-academic world. In the following pages, a 10-page revised version of this paper is included as well as the original comments by Dr. Bill Albertini.

The second paper, and last component, of my portfolio is the “substantive research” piece titled “‘I’m fucking pregnant!!!’: Amy Schumer and Reproductive Subjectivity.” This paper is 15 pages long and was the final paper for POPC 6800: Female Body and Film Theory in Spring 2019. Unfortunately, I do not have the feedback from this paper but have included the original draft. I was proud of this paper when I submitted it last spring and I was excited to return to it and revise it for my portfolio. I intend to submit this paper to a journal for publication. Even though I have not found a journal to submit to yet, this paper encapsulates many themes and could fit into many different areas of study: gender and performance, motherhood, comedy, etc.
For revision, I focused on clarity and sentence structure. I have a habit in my writing of repeating the same statement for three different sentences in three different ways. To combat this, I attempted to be as succinct as possible which helped me articulate complex points in ways that was easiest to understand. Returning to this work after a year of not looking at it was shocking in some ways, as my skills as a writer have increased since this time last year. The experience was reassuring, as I was reminded that I am always growing as a writer and a scholar.

These four sections of my portfolio are certainly diverse and thus represent the wide array of opportunities and experiences that my Masters in Literary and Textual Studies at BGSU has offered me. In my Master’s program, I have been able to take and participate in a wide range of classes and assistantships throughout the English Department and adjacent programs. My assistantship as an instructor for the University Writing Program ignited a passion in me to teach writing to new learners and my work with Dr. Chad Iwertz-Duffy fueled this drive to teach new writers in an online setting. Through honest conversations with instructors and administration, I knew that I needed to leave my Master’s program with skills to succeed in an academic job as well as a non-academic job. Thus, I prepared for the academic as well as non-academic job market in ENG 6010 which lead to the physical documents in the second part of my portfolio. Finally, each course I took through the English Department or adjacent programs allowed for me to research and write about a wide range of topics. The two papers that I have included highlight the writing skills I have learned in graduate school as well as exemplify the variety of topics I have been able to explore.

Many if not all of the skills that I have learned at Bowling Green State University have been used and demonstrated while compiling, revising, and generating these four sections of my
portfolio. These skills, problem solving, critical thinking, writing, research and many more will assist me in my future career or future graduate programs.
Section One:

UWP 1120 Syllabus
Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you’re writing. If you scribble your thoughts any which way, your reader will surely feel that you care nothing about them. They will mark you down as an ego maniac or a chowderhead—or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don’t you yourself like or dislike writers mainly for what they choose to show or make you think about? Did you ever admire an empty-headed writing for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.

- Kurt Vonnegut

Course Description
Theme description:
GSW 1120 encourages you to take the basics and theory of writing that you learned in GSW 1110 and apply your skills to research based writing. “Research based” can be a scary phrase, but we are all here to learn how to conduct research efficiently and effectively. What you will be researching will be personal and meaningful to you and about you, therefore it should not be difficult to stay motivated! The theme of this course is “The Discovery of Self” through writing and research. This topic is intended to be broad and all consuming, so you all will have many different routes you may take with your project. This classroom will be one of self-exploration: By moving to BGSU, some of you are living in a new state or town with 20,000 other people who are unfamiliar to you. Who you were in high school is gone. The question remains: Who are you? What do you value? What are you interested in? What would you fight for? These are questions we intend on exploring here in GSW 1120.

Official Catalog:
Fall, Spring, Summer. Builds on foundational understandings of academic reading and writing with a focus on inquiry-based writing. By engaging a range of writing tasks, both informal and formal, students pursue person-and library-based research writing that has meaning to them personally. Students also continue to build confidence as readers, writers, and critical thinkers, adding their voices to ongoing conversations. Using a workshop approach, students practice strategies for representing, through reflective writing, their research and composing processes to a range of audiences. Students compose inquiry-driven projects that include, but are not limited to, digital, visual, and narrative expository arguments. Placement through GSW online pre-screening or prior credit in GSW 1110 is required for enrollment. ePortfolio based. Graded: A, B, C, NC.

*This course fulfills BGP learning outcomes for the English Composition and Oral Communication domain

I am a student just like you and dates in the syllabus are subject to change!
Required Course Materials

- Readings, as assigned to Canvas
  - *The Craft of Research, Third Edition*
    - [http://course.sdu.edu.cn/G2S/eWebEditor/uploadfile/20140306165625006.pdf](http://course.sdu.edu.cn/G2S/eWebEditor/uploadfile/20140306165625006.pdf)
- Jump/flash drive, Google drive or another reliable method to save your work
- BGSU email, access Canvas regularly

Technology and Online Learning

If you are new to Canvas and/or to online learning, please know that I will share my knowledge and happily answer questions and suggest strategies as you learn this course management system.

Canvas maintains an extensive support guide for students you may want to check out:

If you encounter problems using Canvas or specific features of it, **update to the most recent version** of your browser, and **try more than one browser**. Canvas recommends using the latest version of Mozilla Firefox when accessing the website, and you can download that browser here: [https://www.mozilla.org/en-US/firefox/](https://www.mozilla.org/en-US/firefox/)

This BGSU link is to Canvas Resources for Students:
[https://www.bgsu.edu/provost/canvas-implementation/student-resources.html](https://www.bgsu.edu/provost/canvas-implementation/student-resources.html)

For technical support as well as guided tutorials in using Canvas, click on the following link:
[https://www.bgsu.edu/provost/canvas-implementation.html](https://www.bgsu.edu/provost/canvas-implementation.html)

For Frequently Asked Questions about Canvas, go to this link:
[https://www.bgsu.edu/provost/canvas-implementation/faqs.html](https://www.bgsu.edu/provost/canvas-implementation/faqs.html)

Additionally, BGSU Information Technology Services (or ITS) maintains extended hours and is available to chat with you (online or face-to-face) to help offer support for any issues you may be experiencing with technology related to this or any of your other online and face-to-face courses:
[https://www.bgsu.edu/its/contact.html](https://www.bgsu.edu/its/contact.html)

Accommodations, Disabilities, and Academic Support

Bowling Green State University Accessibility Services provides services to any student who feels they may need an accommodation based on the impact of a disability. Disabled students that have been certified by Accessibility Services will be appropriately accommodated and should inform me as soon as possible of their needs.

Accessibility Services is located at 38 College Park Office Building, open Monday through Friday, 8 am – 5 pm. Phone (419) 372-8495. Email access@bgsu.edu. Web [https://www.bgsu.edu/accessibility-services.html](https://www.bgsu.edu/accessibility-services.html).
About your Instructor – Jessica Puder

I first came to college with the intent to work towards a degree in Journalism. In my first class, my Journalism professor told me that I did not have to have a degree in Journalism to be a journalist. Directly after that class, I switched my major to English literature. Four years later, I graduated from Bowling Green State University with a major in English and a minor in Art History.

I am here to tell you the same sentiment that my Journalism professor told me, but hopefully with a comforting spin: You do not need to be an English major to practice writing. No matter what your major is, what classes you take or what job or field you decide to go into after college, there is nothing more valuable than being able to organize your thoughts and convey them in articulate and meaningful ways. Writing is more than GSW 1120 research essays: Writing is every love letter you write, risky text you send, every book you read and every card you sign. For me, knowing the value of writing is empowering and I hope after this class, you feel the same.

Currently, I am in the Master’s program for Literary and Textual Studies through the English Department. My favorite areas of interest are early 20th century art and literature (think Virginia Woolf and Vincent van Gogh). I love art and the power that it has. My dream job is to teach art, literature and writing to incarcerated people. As stated, I received my undergraduate degree from BGSU. If you have any questions about the college or the town (food suggestions, or anything really) let me know! I also frequent many concerts in the greater Toledo/Detroit/Cleveland/Columbus area.

When I’m not grading your papers, you can most likely find me doing a puzzle, looking up new cheesecake recipes, sipping iced coffee at Grounds for Thought or walking at Wintergarden Park. I also really like craft beer and cows.

By taking a course with me, you now have access to what I call “office hours for life.” Therefore, you can reach me at any point after this course at jessciapuder@gmail.com or jpuder@bgsu.edu. Please reach out for recommendations for scholarships or jobs, if you need advice or help on anything academic or non-academic, or to tell me something great that happened to you!

I am so excited to get started. Welcome to GSW 1120.

Course Learning Outcomes

By the end of this course, students will be able to

1. Apply curiosity in research-based writing:
   *What role does research-based writing play in our desire to know more about the world?*

2. Demonstrate openness to new ideas and arguments:
   *How do we use research-based writing to demonstrate our willingness to consider new ways of being and thinking in the world?*

3. Practice creativity in approaches to source-based writing:
   *How do we practice creative approaches for generating, investigating, and representing ideas through research-based writing?*

4. Read multiple genres of academic research-based writing:
How do we engage and invest in research-based writing?
5. Generate example-based feedback in response to others’ writing:
   How do we sustain interest in and attention to short- and long-form writing?
6. Develop strategies for revising source-based research projects across drafts:
   How do we demonstrate ownership of our research-based writing as argument and understand the consequences of our rhetorical choices and arguments?
7. Use documentation, syntax, grammar, mechanics, and formatting strategically:
   How might we adapt research-based writing to specific situations, expectations, and demands?
8. Communicate example-based reflections about one’s writing to a range of audiences:
   How might we use research-based writing to reflect on our own thinking and on the cultural processes that inform our thinking?

What does our course look like?
Throughout this semester, we will participate in many different types of writing. Our course is centered around four main projects and weekly discussion boards. The four projects are detailed below and are meant to build on one another with the culmination in a final researched project that brings together all of the skills and knowledge you have learned in the course. Each project will have a rough draft version and a “final” or second draft. We will participate in a form of peer review between the first and second draft of each project. Additionally, we will interact in low stakes, informal reading via the Slack discussion platform. At the end of the semester, we will collect the major projects that we have created this semester and showcase them in an ePortfolio.

What does each week look like?
Our weeks begin on Monday and end on Sundays. The perks of an online course means we are able to utilize the weekends in a way that a face-to-face course does not allow!

There is no correct way to navigate the course week by week and I encourage you to find a rhythm that works with your life. This might change week to week and that’s okay as well.

As a general rule of thumb, and to promote conversation on the discussion boards, I suggest finishing all of the readings and posting for the first time on the discussion board(s) by Wednesday or Thursday of each week. This will allow enough time for you to return to the discussion board(s) and respond to others’ comments as well as add new insight. The rough drafts, peer reviews and final drafts of the four major projects will be due on Sundays.

Project Assignments
In addition to weekly discussion forums, you will compose and be graded on four fully revised projects this semester: (1) an incident analysis, (2) a literature review and proposal, (3) a researched project, and (4) a documentation of process project. At the end of the semester, you will assemble an ePortfolio just like you did in GSW 1110. If choosing a digital project that involves a presentation or a video, the digital equivalent is that 2 minutes = 1 page of writing (unless otherwise specified).

Incident Analysis (3-4 pages or 6-8min digital equivalent)
For this project you will describe an experience you have had that somehow piques your interest, something that is troubling and deserves an explanation but does not yet have a satisfactory one. In writing, you will explore the complexities of the experience and work to turn that experience into a general topic that can be investigated in later course projects. *Pick a topic that you enjoy and/or are really interested in. You will be working with that topic all semester!

Rough draft due:
Peer review:
Final draft due:

**Literature Review and Proposal (4-5 pages, not including basic bibliography)**
For the literature review and proposal, based on your incident analysis or some alternative, you will come up with a topic and research question to explore for your researched project. You will ground your study proposal in readings of relevant scholarship (6-8 sources) that help “situate” your project amidst ongoing scholarly conversations. The literature review and proposal will ask you to explore the project in as much detail as possible so that you can conduct a smooth study given the context and scope of GSW 1120. As such, we will spend a significant amount of class time working on research topics, questions, and methods of research and outlining so you will be prepared to write your researched project.

Rough draft due:
Peer review:
Final draft due:

**Researched Project (8-10 pages)**
For the researched project you will carry out the project you designed for your researched project proposal (or a revised version) and compose an academic argument that attempts an answer at your research question based on the empirical or library research you have done so far.

Rough draft due:
Peer review:
Final draft due:

**Documentation of Process (4-5 pages or digital equivalent)**
This project will ask you to make a digital representation/documentation of your process for conducting a research project. Thus you will document any/every step in your process for this project while you are working on your researched project. You may use video documentation of your process—to compose a digital representation of your academic writing process for this project. In the project you will discuss your expectations for the researched project, the question you addressed, your research design for addressing that question, and your results and conclusions. Importantly, however, your focus for this project will be on the *process* of conducting the research, arriving at the results, and composing the project rather than on the content of the project. You might think of the Documentation of Process project as showing an audience of inexperienced researchers how you addressed a researched project so as to provide helpful tips and tricks for their research. We will be talking about this very early this semester so as you all are

The Documentation of Process project serves an important, dual function in this course. First, the project will be used as the written assessment component of Bowling Green Perspective (BGP). Second, the project will also serve as the reflective introduction to the ePortfolio, described in detail below.

Rough draft due
Final draft due:

**ePortfolio**
To assemble your GSW 1120 ePortfolio, you will need to consider all of the writing projects you’ve completed this semester to determine which represent your strongest and most meaningful writing; however your researched project (or a revised version) should appear in the ePortfolio. You will compile these strong/meaningful projects into the ePortfolio and use your Documentation of Process as an introduction to the ePortfolio to situate the project and to consider future applications of the concepts and strategies you engaged in this course as well as the ePortfolio itself. I encourage you to view the ePortfolio and your Documentation of Process as a celebration of your writing efforts this semester. Consider your goals for the course and the
learning outcomes in the syllabus—in what ways have you accomplished these goals? What do you want to accomplish next, and how will your learning in this course help you achieve those goals?

Due:

**Discussion boards**
Throughout this course, we will be using Slack as our primary method of discussion board posting. I chose Slack strategically, as I feel like it promotes the informal type of writing that I want to happen on discussion boards in my classes. Slack allows for us to react to each other’s posts with hearts, thumbs ups, and smileys as well as enabling the use of emojis.

As previously said, these discussion boards are meant to be space to participate in informal writing. What do I mean by informal? By informal, I am signaling writing that is unpressured by the need to perform intelligence. In short, this is a space to use yall, contractions, slang; any writing that is usually deemed “unacceptable” in professional or academic writing (more on opaque writing in week __). The discussion boards are places to say what you think without the pressure of sounding smart or appealing to me as an instructor or your peers as competition. I will discuss this more during Week 1.

I recognize that I am asking you to learn a technology that is not integrated into BGSU’s sanctioned Canvas system. To help with this transition and acquiring of new knowledge, I have included this link to Slack’s help page: [https://slack.com/help](https://slack.com/help) and will also create a video demonstrating how to use Slack. Please reach out with any questions as you learn this new technology.

**Writing Conferences:**
Because confidence producing college-level writing can be built through one-on-one conversation about your specific questions about or challenges with meeting expectations for a given writing task, it is important to get encouraging and specific feedback from not only other members of the class, but also from me. To ensure that you are getting the encouragement and feedback you need to your writing efforts, I ask that you schedule at least two conferences with me. This writing conference will be synchronous, meeting that we will collaborate to find a common time to speak to each other over the phone, through webcam chat (Skype or FaceTime) or another synchronous method so that I can give you personalized help and assistance as you feel is useful.

**Attendance/Participation:**
What does attendance and participation look like in an online classroom? The answer to this question differs from instructor to instructor. In my courses, attendance and active participation involves turning in all rough drafts and projects on time as well as posting ~three times a week in the discussion boards. It is hard to succeed in an online course and NOT participate, therefore I do not see this being a major issue for you as the student to worry about.

I understand that life is hard and complicated and there may be weeks where it is easier to participate and “show up” than others. If you are having problems interacting in the discussion boards or completing assignments by the deadline, please reach out to me and let me know. I am more than willing to work with you!

**Grading**
Throughout the term, I will collect and comment upon first drafts of each one of the four projects you complete, and I will give them back to you within a week’s time so that you can use my comments as guidelines for revision. Your first drafts will receive a grade, but that grade is weighted lower than the final version (see below).
However, when you submit final drafts of your projects, I will provide you with both written comments and a grade. As well, I will fill out an evaluation sheet/rubric for each final draft to indicate the project’s strengths and weaknesses; like commentary on early drafts, your evaluated final drafts will be returned to you within a week.

The General Studies Writing Program acknowledges that writing is a process that takes some people longer than others to develop. For this reason, if your work is not yet passing by the ePortfolio stage, you will earn an NC (No Credit) for GSW 1120. An NC grade allows a student to repeat GSW 1120 without any negative effect upon his or her grade point average. However, it is possible to receive an F in this course. If you should stop attending this class for any reason without going through the University’s official procedure for dropping the class, you may receive an ATN. The ATN grade will appear on your transcript and an F will be calculated into your grade point average. Essentially, anything less than a final C grade (70%) is NC or ATN.

Breakdown of total grade

Projects – 100 pts each 25% of total grade
- Project 1: Incident Analysis
- Project 2: Literature Review and Proposal
- Project 3: Researched Project
- Project 4: Documentation of Process

Rough Drafts – 50 pts each 20% of total grade
- Project 1: Incident Analysis ROUGH DRAFT
- Project 2: Literature Review and Proposal ROUGH DRAFT
- Project 3: Researched Project ROUGH DRAFT
- Project 4: Documentation of Process ROUGH DRAFT

Discussion board participation 20% of total grade
Peer Review 15% of total grade
ePortfolio 15% of total grade
Writing Conferences 5% of total grade

Final Course Grade Breakdown

<table>
<thead>
<tr>
<th>1120 Final Course Grade</th>
<th>CCP Grade Equivalent</th>
</tr>
</thead>
</table>
| A, B, or C | A Outstanding or excellent performance  
B Strong performance. Exceeded requirements for completing the course.  
C Satisfactory performance. Meets requirements for satisfactorily completing the course as described on the syllabus. |
| NP | D Fails to meet minimum requirements as described in syllabus. Student completed all of the required course assignments but failed to earn the required number of passing scores. Student may have exceeded number of absences permitted as stated on the course syllabus.  
F Student who abandons the course—who stops attending class relatively early in the term and does not complete the course. |
Course Policies

Title IX Statement:
Bowling Green State University (BGSU) is committed to providing a safe learning environment for all students that is free of all forms of discrimination and harassment, including sexual assault, domestic violence, dating violence, and stalking.

Please be aware all BGSU faculty members are “mandatory reporters,” which means that if you tell me about a situation involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, I must share that information with the Title IX Coordinator. If you or someone you know has been impacted by sexual harassment, sexual assault, dating or domestic violence, or stalking, BGSU has staff members trained to support you.

Although I have an obligation to report, you will, in most cases, control how your case will be handled. When working with the Office of the Dean of Students and/or Title IX Office you will have access to resources, but also have the opportunity to express if you wish to move forward with an investigation. Our goal is to make sure you are aware of the options available to you as a BGSU student.

If you wish to speak to a confidential resource, you can contact any of the following on-campus and local resources:
Counseling Center (confidential) – (419) 372-2081
The Cocoon (confidential) – (419) 373-1730
Falcon Health Center (confidential) – (419) 372-2271
Wood County Crisis Line (confidential) – (419) 502-HOPE (4673)
Psychological Services Center (confidential) – (419) 372-2540
Wellness Connection – (419) 372-WELL (9355)
Wood County Hospital – (419) 354-8900

Classroom Environment, Language, and Behavior Expectations:
In order to promote an inclusive and constructive learning environment, demeaning, marginalizing, and otherwise negative language and behavior will not be tolerated in the classroom. Respect and courtesy toward the instructor, classmates, and classroom guests are expected. Language and behaviors that are disruptive, abusive, or harassing may result in disciplinary action as specified by the Student Code of Conduct.

University Closure Due to Bad Weather:
In most cases, the University will not close for winter conditions unless the Wood County Sheriff’s Department declares a Level 3 emergency. Closing information will be communicated through BGSU’s AlertBG text system, BGSU e-mail notification, BGSU’s website, and Toledo’s Television stations. (Note: You can sign up for AlertBG by signing into MyBGSU and clicking on the AlertBG tab at the top of the page.)

Religious Holidays:
It is the policy of the University to make every reasonable effort to allow students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Should you need to
miss a class due to a religious holiday, you should understand that absence from classes for religious reasons does not relieve you of responsibility for completing required work. In such an event, you should consult with me well before you leave for the holiday to find out what assignments will be due while you are absent—and you subsequently should have the assignments completed and turned in to me prior to missing class.

Academic Honesty (aka Plagiarism):
Please refer to BGSU’s current Student Affairs Handbook and to your GSW portfolio materials for information regarding BGSU’s academic honesty policies. These policies and penalties apply to our class, as well as to all other classes at BGSU. We will discuss plagiarism and academic honesty in depth this semester.

GSW Policy for Grade Appeals:
A student who wishes to appeal a grade received in a General Studies Writing course must follow the GSW Program’s grade appeal procedures (detailed below). This policy mirrors the procedures outlined in the College of Arts and Sciences grade dispute policy: https://www.bgsu.edu/arts-and-sciences/faculty/cdh/section-nine/section-9-9.html#grade

As per the Arts and Sciences policy, “Grade dispute proceedings should be initiated by the end of the fifth (5th) week of the semester following the one in which the contested grade was given. For grades assigned during spring semester, proceedings should be initiated by the middle of the fall semester.”

The General Studies Writing Program does not review appeals of individual essay assignment grades. Appeals of individual essay assignment grades should be made within the context of a formal appeal of a contested course grade.

Summary of Requirements for Passing GSW 1120

<table>
<thead>
<tr>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turn in all four fully developed and revised projects, including all drafts and prewriting, on time.</td>
</tr>
<tr>
<td>Turn in all other written assignments (e.g., free writes, short papers, exercises) on time.</td>
</tr>
<tr>
<td>Attend classes (Excessive absences (6) will result in an “F” for the course)</td>
</tr>
<tr>
<td>Actively participate in class discussion and group work</td>
</tr>
<tr>
<td>Attend a minimum of two required conferences</td>
</tr>
<tr>
<td>Pass your GSW 1120 Portfolio</td>
</tr>
</tbody>
</table>

If you have not satisfied the Achievement Requirements for this class, you will forfeit your right to submit, and therefore pass, your portfolio. This means that you will be required to re-enroll in GSW 1120.

Translating GSW 1120 Learning Goals into Outcomes: OTM and BGP ECOC Learning Outcomes

In the table below, the Bowling Green Perspective (BGP) University Learning Outcomes for English Composition and Oral Communication (ECOC) are listed alongside Ohio Transfer Module Outcomes and corresponding abbreviated GSW 1120 Learning Goals.
<table>
<thead>
<tr>
<th>BGP Learning Outcomes: English Composition &amp; Oral Communication (ECOC)</th>
<th>ODE TME002: Comp II LOs (May 2018) (4 LOs)</th>
<th>GSW 1120 Learning Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>ECOC 1. Formulate effective written and/or oral arguments that are based upon appropriate, credible research.</td>
<td>1) Rhetorical Knowledge</td>
<td>GSW 1120 2, 6, 8</td>
</tr>
<tr>
<td>ECOC 2. Construct materials that respond effectively to the needs of a variety of audiences, with an emphasis upon academic audiences.</td>
<td>2) Critical Thinking, Reading, and Writing 3) Knowledge of Composing Processes</td>
<td>GSW 1120 1, 2, 5, 6, 7</td>
</tr>
<tr>
<td>ECOC 3. Analyze how the principles of rhetoric work together to promote effective communication.</td>
<td>1) Rhetorical Knowledge</td>
<td>GSW 1120 3, 4, 8</td>
</tr>
<tr>
<td>ECOC 4. Communicate effectively when participating in small groups and/or making formal presentations</td>
<td>1) Rhetorical Knowledge 3) Knowledge of Composing Processes</td>
<td>GSW 1120 3, 5, 8</td>
</tr>
<tr>
<td>ECOC 5. Utilize rhetorical strategies that are well-suited to the rhetorical situation, including appropriate voice, tone, and levels of formality.</td>
<td>4) Knowledge of Conventions</td>
<td>GSW 1120 2, 3, 7</td>
</tr>
<tr>
<td>ECOC 6. Demonstrate critical thinking, reading, and writing strategies when crafting arguments that synthesize multiple points of view.</td>
<td>1) Critical Thinking, Reading, and Writing</td>
<td>GSW 1120 1, 4, 5, 8</td>
</tr>
</tbody>
</table>

**Assessment of ECOC Learning Outcomes**

Your final reflective project for the course, a reflective introduction to your ePortfolio, will also be assessed at the university level according BGP’s ECOC Learning Outcomes using the following rubric in Canvas:

<table>
<thead>
<tr>
<th>BGP Learning Outcomes: English Composition &amp; Oral Communication (ECOC)</th>
<th>Exceeds Expectations</th>
<th>Meets Expectations</th>
<th>Does Not Meet Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>ECOC 1. Formulate effective written and/or oral arguments that are based upon appropriate, credible research.</td>
<td>Source-supported writing demonstrates appropriate attention to sustained</td>
<td>Source-supported writing demonstrates basic attention to sustained argument</td>
<td>Source-supported writing lacks a sustained argument</td>
</tr>
<tr>
<td>ECOC 2. Construct materials that respond effectively to the needs of a variety of audiences, with an emphasis upon academic audiences.</td>
<td>Source-supported writing demonstrates appropriate attention to context, audience, and assigned task.</td>
<td>Source-supported writing demonstrates basic attention to context, audience, and assigned task.</td>
<td>Source-supported writing lacks minimal attention to context, audience, and assigned task.</td>
</tr>
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</tr>
<tr>
<td>ECOC 3. Analyze how the principles of rhetoric work together to promote effective communication.</td>
<td>Source-supported writing demonstrates appropriate attention to purpose and to connecting various rhetorical elements into a whole project.</td>
<td>Source-supported writing demonstrates basic attention to purpose and to connecting various rhetorical elements into a whole project.</td>
<td>Source-supported writing does not demonstrate basic attention to purpose or to connecting various rhetorical elements into a whole project.</td>
</tr>
<tr>
<td>ECOC 4. Communicate effectively when participating in small groups and/or making formal presentations</td>
<td>Students communicate especially well in peer reviews and small group work</td>
<td>Students communicate with basic competence in peer reviews and small group work</td>
<td>Students do not communicate well in peer reviews and small group work</td>
</tr>
<tr>
<td>ECOC 5. Utilize rhetorical strategies that are well-suited to the rhetorical situation, including appropriate voice, tone, and levels of formality.</td>
<td>Source-supported writing demonstrates appropriate attention to rhetorical situation, including tone, language level, and word choice.</td>
<td>Source-supported writing demonstrates basic attention to rhetorical situation, including tone, language level, and word choice.</td>
<td>Source-supported writing lacks minimal attention to rhetorical situation, including tone choice, language level, and word choice.</td>
</tr>
<tr>
<td>ECOC 6. Demonstrate critical thinking, reading, and writing strategies when crafting arguments that synthesize multiple points of view.</td>
<td>Source-supported writing demonstrates complex critical thinking and an ability to synthesize various points of view.</td>
<td>Source-supported writing demonstrates attempts at critical thinking and an ability to synthesize various points of view.</td>
<td>Source-supported writing does not demonstrate complex critical thinking or an ability to synthesize various points of view.</td>
</tr>
</tbody>
</table>
Section Two:

Job Application Materials
Jessica Puder
Bowling Green State University
835 Fourth Street APT 2
Bowling Green, OH 43402
jpuder@bgsu.edu
419-681-3284
https://www.linkedin.com/in/jpuder/

Education
Master of Arts in Literary and Textual Studies
Bowling Green State University, May 2020
Expected
Capstone portfolio:
- Paper: Queering Film: *Call Me by Your Name* and the Representation of the LGBTQ+ Youth Experience
- Paper: “I’m fucking pregnant!!!”: Amy Schumer and Reproductive Subjectivity
Job application portfolio
Online UWP 1120 syllabus

Bachelor of Arts in English
Bowling Green State University, May 2018
Minor in Art History
Magna Cum Laude

Professional Assistantships
English Department Program Assistant, Bowling Green State University, Fall 2019
- Developed the English Department Professional Development Badge, a program in the English Department dedicated to recognizing and rewarding graduate students who are dedicated to their professional development.
- Organized and scheduled professional development events for graduate students in the English Department. Including: Panel for Understanding PhD Programs, Self-Care in Graduate School, Creating a Culture of Access by Dr. Chad Iwertz-Duffy.

Literature Program Assistant, Bowling Green State University, Fall 2019
- Advisor for the undergraduate English honorary, Sigma Tau Delta.
- Assisted in creating of the MA in Literary and Textual Studies Grad Facts Sheet.
- Directly worked with Literature program director, Dr. Stephannie Gearhart, on various tasks including outreach, promotion and administrative work with current and incoming students at the graduate and undergraduate level.

Committees and Positions
Constitution Review Committee, Graduate Student Senate, Bowling Green State University, 2020
Graduate Student Issues subcommittee co-chair, Graduate Council, Bowling Green State University, 2020

Student Affairs Advisory Board member, Dean of Students, Bowling Green State University 2019-2020

Ex-Officio Committee member, Division of Student Affairs, Bowling Green State University, 2019-2020

Title IX Advisory Committee member, Office of Title IX, Bowling Green State University, 2019-2020

Student Affairs Representative, Graduate Student Senate, Bowling Green State University, 2019-2020

Graduate Student Senate, Bowling Green State University, 2018-2019
   Masters of Arts in Literary and Textual Studies representative

Undergraduate Student Government Liaison, Graduate Student Senate, Bowling Green State University, 2018-2019
   Served as a representative of Graduate Student Senate at USG meetings

Editorial Committee member, WRIT: Journal of First Year Writing Bowling Green State University, 2019

Student Evaluations of Teaching at BGSU Ad hoc Committee, Faculty Senate, Bowling Green State University, 2019

**Academic Service**

Charles E. Shanklin Research Excellence Award and Colloquium, Panel moderator, Bowling Green State University, Spring 2020

General Studies Writing Showcase, Judge, Bowling Green State University, Spring 2020

Prospective Graduate Student Day volunteer, Bowling Green State University, Spring 2019, Spring 2020

General Studies Writing Showcase, Planning and Scheduling Committee, Bowling Green State University, Fall 2018, Spring 2019

General Studies Writing Showcase, Panel Chair, Bowling Green State University, Fall 2018

General Studies Writing Showcase, Proposal Reviewer, Bowling Green State University, Fall 2018
Teaching Experience
Survey of American Literature 1865-1945, ENG 2750, Bowling Green State University Spring 2020
   Teaching Associate
   2 sections, 20 students

General Studies Writing 1120, Bowling Green State University, Spring 2019
   1 section, 25 students
   Taught and created a syllabus for a research based course in which students identified a problem in their lives, situated themselves within the problem, conducted scholarly research on the topic and wrote a researched paper on the problem. Students also reflected on their writing process in an additional autoethnography project at the end of the semester.

General Studies Writing 1110, Bowling Green State University, Fall 2018
   1 section, 25 students
   Taught and created a syllabus for an exploratory based course in which students examined their literacy history, identified and described the communication in a discourse community they are a member of, rhetorically analyzed a piece of writing they had previously completed and reflected on their time in the course with a paper on their theory of writing.

Professional Development
Presentations Attended
Going Post-Ac: Confronting the Non-Academic Job Search, Bowling Green State University, February 2020
   Presented by Dr. Karen Kelsky, author of The Professor Is In

TWIT Session: Creating Accessible PDFs, Bowling Green State University, February 2020
   Facilitated by Dr. Ethan Jordan

TWIT Session: Demystifying Captions and Subtitles, Bowling Green State University, November 2019
   Facilitated by Dr. Ethan Jordan

Brown Bag: Inclusive Materials, Bowling Green State University, November 2019
   Facilitated by Brandie Bohney

TWIT Session: Creating Videos, Bowling Green State University, October 2019
   Facilitated by Dr. Ethan Jordan

Brown Bag: Time Management, Bowling Green State University, October 2019
   Facilitated by Bailey Poland

Training
SafeZone Training, LGBT Resource Center, Bowling Green State University, September
Conferences and Invited Talks
Graduate School Experience, Invited talk for ENG 6010, Bowling Green State University, November 2019
Provided a brief talk followed by a question and answer session to first M.A. students in the Literary and Textual Studies program.

21st Century Englishes: Reimagining Creativity in Rhetoric and Writing Studies, Bowling Green State University, November 2019
Title: Teaching spelling and grammar: How does proofreading function in the college writing classroom?

Language and Rhetorical Studies (LangRhet): Language, Rhetoric and Digital Publics Making Space for All, University of Michigan, October 2019
Title: Proofreading pedagogy: How can we emphasize, or deemphasize, spelling and grammar in a digital world?

Charles E. Shanklin Research Excellence Award and Colloquium, Bowling Green State University, April 2019
Title: Queering Film: Call Me by Your Name and the Representation of the LGBTQ+ Youth Experience

College English Association of Ohio: (Re)Claiming our Voices: Speaking and Writing in English Studies, University of Findlay, April 2019
Collaborative title: Utilizing the Habits of Mind to Encourage Student Voice in First Year Composition

Conference on College Composition and Communication (CCCC): Teacher2Teacher, Pittsburgh, PA, March 2019
Title: Ways to Approach a “Chilly” Classroom: A Guide for Instructors

Grants and Awards
Lester and Susan Barber Classroom and Staff Enrichment Fund, Bowling Green State University, November 2019
Received grant of $254 to purchase a common read for Sigma Tau Delta.

Paul and Thelma Leedy Senior Scholarship, Bowling Green State University 2017-2018

Honors College member, Bowling Green State University, 2014-2018
Art Exhibitions
Consultant, Wood County Historical Society, Bowling Green, OH, 2020
 Assisted curator of Wood County Historical Society in developing pedagogy for exhibition of human remains for the Mary Bach exhibit.

Work Experience
Lead Brand Associate, Old Navy
 Sandusky, OH May 2015-August 2016
 Holland, OH August 2016-August 2019
 Trained and supervised new employees
 Provided outstanding customer service
 Developed excellent cashier abilities
 Ability to solve problems on the sales floor and at the cash wrap to assist customers and staff

Sales Associate, Bath and Body Works
 Sandusky, OH November 2014-January 2015
 Stocked product from the back of house to the sales floor
 Offered exceptional customer service
 Developed stress management and multi-tasking skills through the holiday season

Volunteer Experience
Toledo Metroparks, Facilitated community mosaic, Toledo, OH, 2018
 Assisted Toledo Metroparks in promoting the community assemblage of a mosaic to be displayed in one of the area parks.

Boys and Girls Club, Donation booth aid, Holland, OH, 2018
 Assisted in collecting donations for the Toledo area Boys and Girls Club through my employment at Old Navy.

Family House of Toledo, Collected school supplies for children in the group home, Toledo, OH, 2018
 Donated, collected and delivered school supplies for a group home in Toledo, OH intended to help underprivileged families with daycare for their children.
References
Dr. Kimberly Coates, Associate Professor
English Department
Bowling Green State University
412 East Hall, Bowling Green, OH 43403
Phone: 419-372-9189
Email: kimbec@bgsu.edu

Dr. Phil Dickinson, Senior Lecturer, Associate Dean College of Arts and Sciences
English Department
Bowling Green State University
414 East Hall, Bowling Green, OH 43403
Phone: 419-372-2286
Email: pdickin@bgsu.edu

Dr. Daniel Bommarito
Department of English
Bowling Green State University
Director, General Studies Writing
Phone: 419-372-6833
Email: dbommar@bgsu.edu
May 1, 2020

Owens Community College
30335 Oregon Road
Perrysburg, OH 43551

Dear Hiring Manager,

My name is Jessica Puder and I am writing to express my interest in becoming a part of the Owens Community College team in the Advisor, Career and Transfer services position. I am a graduating Masters student at Bowling Green State University and heard of this position through the Owens Community College website. I believe my interests and skills have well equipped me to succeed and substantially contribute to Owens and the college’s missions and goals.

My experience as a graduate student has involved taking coursework as well as working as an instructor and a program assistant to the English Department. These positions have allowed me to develop verbal and written communication skills that assist me when interacting with a range of stakeholders, including students. My position as the Student Affairs Representative in Graduate Student Senate has allowed me to work closely with higher administration within student affairs as well as the Career Center on campus. Additionally, my employment at Old Navy as well as my time as an instructor has cultivated my customer service skills. As a program assistant, I organized, scheduled, and created marketing for four professional development events including the development of the English Department Professional Development Badge that graduate students are eligible to earn. My position as an instructor working with young college students has allowed me to strengthen my ability to communicate new information concisely and accurately to others. Finally, I love the environment of higher education and would be grateful to continue working with students. These skills, as well as my passion and love for higher education, have molded me into a self-motivated team player who would be a useful and engaging asset to Owens Community College as a Career and Transfer Advisor.

I believe the team and students at Owens Community College would benefit from my current strengths and would assist me in developing other skills and resources to enhance my performance as an advisor. Thank you so much for your time. I would be pleased to discuss the position with you further at your convenience.

I look forward to hearing from you soon!

Sincerely,

Jessica Puder
835 Fourth Street APT 2
Bowling Green, Ohio
jpuder@bgsu.edu
GSW Class Visit Response Form

Semester/Academic Year: Fall/2018

Instructor: Jessica Puder

Visitor: Morgan McDougall

Course: General Studies Writing (Introduction to Academic Writing) 1110

Day/Date/Time visit completed: Wednesday, September 19, 2018, 8:30-9:20 AM

Instructor signature:

Visitor signature: Morgan McDougall

Please share two strengths of class meeting visited/materials shared:

- Jessica was able to effectively get students to think deeper about their questions and comments that were being shared during class discussion. For example, when a student would answer a question that Jessica was posing, she would push the student to think deeper and further explain their reasoning by adding details to their answers. This was beneficial not only for the student answering, but also for the other students who were listening and able to see the thought process and background behind an answer.

- Additionally, the materials used for the in-class discussion were effective and relevant to Jessica's students. By showing a variety of video samples for discourse communities and completing a corresponding bingo game, the students were actively engaged in the viewings and interested in the information they were discussing. This made the discussion very lively and exciting for the students (which was evident in their questions, comments, and smiles).

Please share one question prompted by class meeting visited/materials shared:

- What are some alternative methods to engaging students beyond a large-group discussion? Are there any small-group activities that could be implemented to make sure that all students are engaging with the materials—especially those that might be too nervous to speak in front of the whole class?
GSW Class Visit Response Form

Semester/Academic Year: Spring/2019
Instructor: Jessica Puder
Visitor: Morgan McDougall
Course: General Studies Writing 1120
Day/Date/Time visit completed: Monday, February 18, 2019, 10:30-11:20

Instructor signature: [signature]
Visitor signature: [signature]

Please share two strengths of class meeting visited/materials shared:

- Jess created a very open and supportive classroom environment. Throughout every activity during the class time, Jess was prompting students to share their thoughts, contribute to the dialogue, and make decisions to craft a research process that works best for them. It is very clear that she does not advocate for a "one-size fits all" model for conducting research but demonstrated that what might work for one individual may not work for all individuals. It was apparent that students feel understood and supported as they move into their research journey.

- Additionally, Jess created effective and efficient in-class activities that benefitted all students. By encouraging a scaffolded model for creating a research question—which was based in part on the readings that students were expected to read prior to class—Jess allowed all students to participate in a dialogue with their peers and receive feedback, no matter whether they were at the beginning or more advanced stages in their research process.
Statement of Teaching Philosophy

I first entered into higher education with the intent to work towards a degree in Journalism. In the first class of my college career, my Journalism professor told me that I did not have to have a degree in Journalism to be a journalist. Directly after that class, I switched my major to my second choice, English literature. Now that I am an instructor myself, I think about what my Journalism professor told me as I begin planning every class I intend to teach. I reiterate this sentiment that my Journalism professor told me to every group of students I have, but hopefully with a comforting spin: Students do not need to be an English major to practice writing. I hope that no matter what a student's major is, what classes they take or what job or field they decide to go into after college, I instill in them that there is nothing more valuable than being able to organize your thoughts and convey them in articulate and meaningful ways. If students remember anything from my class, I hope this is it.

To foster student learning and to assist students in recognizing the importance of writing, students in my classes strengthen or develop their critical thinking skills, or metacognition. The act of analyzing what we do when we write and why we do it operates on a higher level of thinking. This conscious method of writing, writing with intent and purpose, is essential as students attempt to transfer their skills in the writing classroom to other academic or career oriented situations. To encourage metacognition, students in my courses participate in significant reflection exercises. While reflection assignments at the end of a unit are used to foster awareness, I believe that reflection is crucial during every step of the learning and writing process. Therefore, reflection may not always be easy to pinpoint in my classroom as my students and I are always asking the question, why? Why do we write the way that we do in certain rhetorical situations? Are we aware that we are writing differently in different rhetorical situations? These questions can be seen through specific activities and is addressed directly through discussion.

I ask my students constantly to consider why a choice was made or why something was written the way that it was. This can be seen in my classroom through discussions of old, usually sexist, ads. This exercise is common in quite a few writing classrooms and I like to supplement it with a contemporary example. Online culture and humor, specifically Twitter humor and dating app self-fashioning, is something that college-age students would be familiar with. By asking students to consider why it is stylistically important to not capitalize proper nouns on the internet in a tweet or asking them to evaluate the stylistic and content choices of dating app profiles found online they are able to identify the process that others go through of adapting writing to different rhetorical situations.

In addition to examining why others write the way they do; students are able to assess their own adaptations to rhetorical situations through the different types of writing assignments I offer in my classroom. Professionally framed assignments where conventional or traditional academic English is required are paired with additional assignments that do not require students to exclude slang or stylistic grammar choices. This is not to hierarchize different Engishes, but to encourage students to recognize that there are specific situations where certain Engishes are valued and others are devalued. Blunt conversations with my students about the state of academia and what is considered “professional” writing is a must when developing metacognition and writing. I want my students to be able to explore all the Engishes they may speak and write while also preparing them for assignments or tasks outside of my classroom that conform to Standard American English.
The 21st century classroom has the possibility to become overwhelmed with technology. In my face-to-face, hybrid, and online classrooms I consciously choose simplistic supplemental technology. This avoids the possibility for students to become overwhelmed with the task of learning additional technology. Therefore, I believe that the technology and options that are available within the Learning Management System (LMS) should be used to their full advantage if the LMS is effective and easy for students to function. Canvas, a LMS that I am familiar with, is crucial in my classroom. Canvas hosts all of the assignments, grades, day-to-day happenings and discussions that students need to access and participate in the course. By keeping the course details within the college-wide LMS, students should already be familiar with the LMS’ navigation. Technology outside of the LMS is important and is utilized in my classroom, but it is selective. It is common that I will encourage students to use the additional technology that I assign and create tutorials for. However, I give them the option to explore other technologies.

This can be seen in an auto-ethnography assignment in which students are required to keep a blog or journal throughout their semester long research process. I encourage them to use Tumblr, a blogging site that allows for a password protected blog and the options to express oneself with GIFs and videos. After viewing a tutorial on how to set up a Tumblr account and navigate it’s basic functions, I allow students to use WordPress, GoogleDocs or another digital method of documenting their research process. This flexibility allows students to independently research other technologies that may be more useful for them but does not put the burden on them of finding and learning a technology that is not within the LMS.

Personally connecting with students is important to me as an instructor and I create this connection through feedback on student writing. In a face-to-face course, it is common for me to not hold class in the traditional classroom setting but to instead meet with students one-on-one to discuss their writing. These conferences are usually scheduled between the first and second drafts of a major assignment. I begin feedback to students by using the LMS to leave comments on students work. Most times, I am excited while reading student writing and end up leaving digital comments that are entirely too long. Therefore, discussing with students one-on-one through conferences allows me to physically show the excitement for the student’s work but also allows me to explain orally my comments on their writing. In an online course, this same type of conferencing can be done through synchronous methods over the phone, through Skype or FaceTime or through asynchronous feedback like screen capturing, audio recording or video recording. The physical is important in an online course and audibly hearing or visibly seeing myself as the instructor interacting with the student’s work hopefully highlights my dedication to the personal in an online writing course and also combats isolation in online learning.

Additionally, in an effort to combat isolation in the online classroom and encourage community in both face-to-face and online learning, students in my classroom engage in reading a lot of their peers’ work. However, this can take many different forms. In all types of classrooms, students engage in peer editing. This language is specific, and my students and I discuss the difference between editing (something you do to another’s work), revision (something you do to your own work) and proofreading (examining a work for technical errors). I oscillate between students editing only one peers work for an assignment or having students edit multiple peers’ work. This allows for face-to-face and online students to put ideas and a writing style to a face or a name of someone in their course. In an online classroom, students participate in discussion forums where, like in a face-to-face course, they are able to learn about their peers through low stakes writing and discussion. Writing for one’s peers and reading a peer’s work can be vulnerable and intimate. This is something that is usually addressed in my
classrooms and usually is met with a sigh of relief. Acknowledging this intimacy and using it as a way to unite the class, face-to-face or online, lets students know that this is a process that we are all in together.

I believe that writing is not and should not be confined to the classroom or to higher education. Transfer, and the feasibility of transfer, is a widely contested issue and many writing programs are considering how they fit into this conversation. My classroom aims to be honest about the notion of transfer and intends to bring students into the conversation. By engaging in conversations with my students about how writing, especially the writing they do in a composition course, fits into their lives promotes metacognition. After this critical thinking is established, hopefully the other dominoes of a positive writing classroom experience, that I have previously highlighted, begin to fall. Writing is more than the research essays students do in class: Writing is every love letter you write, risky text you send, every book you read and every card you sign. I hope that my students understand the importance of writing and the rhetorical choices they make in their everyday lives and are able to apply what they learn in an academic setting to nonacademic situations.
UWP 1110: Introduction to Academic Writing

Instructor: Jessica Puder
Email: jpuder@bgsu.edu
Office: 339C East Hall
Office Hours: Wednesday, 9:30-10:30 am or by appointment

Section: 108L
Class Meeting: MWF 8:30-9:20am 305 Eppler South

Course Description
Official Catalog:
Fall, Spring. Basic expository writing; emphasis on organizing and developing coherent essays of at least 800 words for college-educated audiences. Placement through pretesting or No Credit grade in GSW 1100. Students must complete course and program portfolio assessment successfully to receive a passing grade. No more than 6 hours from GSW 1100, GSW 1110, and GSW 1120 may be applied toward graduation. Graded ABC/No Credit.

Using a content-specific approach to writing through writing research and scholarship, this section of General Studies Writing 1110 (GSW 1110) explores writing as a subject of study. This course has been designed to provide college students with an introduction to academic writing—the kind of writing students are asked to do throughout college and often beyond. **This is a highly interactive “workshop” class in which you, your classmates, and I will read, write, and discuss together.** You will encounter a wide variety of activities in this class: among them, you will be introduced to various invention strategies that have been designed to generate and deepen your ideas; you will be provided with ample feedback on your drafts by your classmates and me; you will be helped to critically evaluate your own writing in order to revise effectively; you will gain experience with analyzing the audience and purpose of your papers in order to understand what it means to be a writer in college; and you will be given assistance with presenting your ideas clearly and supporting them with academically credible sources. To achieve these various goals, you will write four well-developed projects. Throughout the course, you will assemble all of the final drafts you write for each project in a portfolio in order to demonstrate your progress as a writer over the semester.

I am a student just like you and dates in the syllabus are subject to change!

Required Course Materials
- Readings, as assigned to canvas
- A fully charged laptop
- Jump/flash drive, Google drive or another reliable method to save your work
- BGSU email, access Canvas regularly

Classroom Etiquette
Being in class at 8:30 am is hard for me AND you! Here are some things we can do to make learning together fun and productive. We will:

- Respect others and their ideas, feelings, bodies
- Give our undivided attention (so no cell phones) and participate as much as comfortable: You AND I will make this class fun 😊
- Be curious and think critically. We will continue to challenge each other and ask questions about what we know/THINK we know
- Potentially debate! Refer to first bullet point

**Major Assignments**

We will be writing (4) major papers this semester. Each will include a full length rough draft and a peer review day. Below is a rough outline of what each paper will be about. Further details will be given when the project is introduced.

**Project 1: Literacy Narrative (3-4 double spaced pages or digital equivalent) DUE 9/14 @ 6pm**

The first project, a literacy narrative, draws on your expertise as both a reader and a writer. You will examine your own literacy history and lead readers to a conclusion, or a main theme based on your narrative. This project isn’t simply a story about the types books you like to read (although this may come into play); instead it will build on the course readings and use terminology and ideas from those readings to discuss your main finding about reading and writing: your literacy story. You will be telling a carefully constructed narrative that makes a point about your literacy experiences and that also, importantly, sets goals for the course. What have you learned thus far? What do you want to learn? And given the course expectations and learning outcomes, how do you expect to meet your goals?

**Rough Draft DUE 9/7 @ 6pm**

**Project 2: Writing and Communication in a Community (4 – 5 double spaced pages or digital equivalent) DUE 10/12 @ 9pm**

This project asks you examine writing through the lens of discourse community. What type(s) of discourse communities are you a part of, and what types of writing do these communities produce? You will detail the conventions of a specific discourse community and share these conventions with the class, so that we all come away from this project with a broader understanding of types of writing that take place in college.

**Rough Draft DUE 10/5 @ 9pm**

**Project 3: Rhetorical Analysis (4 – 5 double spaced pages or digital equivalent) DUE 11/9 @ 9pm**

The rhetorical analysis of a writing experience asks you to think back to a significant piece of writing and reflect on how that writing experience was shaped and the result of a rhetorical situation—how the experience helped determine what you wrote and why. Your analysis will be based on a significant piece of writing from the last several years. You could choose to analyze a piece of writing you composed for school or work, a personal piece, or a public piece. Some examples include writing for the ACT/SAT, journaling, a blog or article, poetry, etc. Most importantly, the writing experience you choose should be memorable—something that stands out to you as important, significant, or meaningful. You will then reflect on your writing from a rhetorical perspective, analyzing how the rhetorical situation shaped your writing. You will need to use concepts from the readings such as exigence, context, constraints, audience, and genre, among others, to support your analysis and explain how and why your writing addressed the rhetorical situation at hand.

**Rough Draft DUE 11/2 @ 9pm**

**Project 4: Theory of Writing – What is writing? (5 – 6 double spaced pages) DUE 12/11 @10:30am**
This project asks you to draw on the concepts and conversations we’ve had as a class through the semester, previous projects, and our readings to answer the question, broadly, “what is writing?” In answering this question, you might use sources from the textbook to explain and support your answer. This assignment allows you to process and reflect on what writing is and define this reflection. Your discussion of what writing is should be contextualized in relationship to your writing, perhaps drawing on your work in this course for support. You might want to consider your view of writing at the start of the course and how it has changed during the course.

**Rough Draft DUE 12/3 @ 11:59pm**

*Final draft submitted on Canvas AND placed in ePortfolio*

**ePortfolio (at least 20 pages of polished writing) DUE 12/11 @ 10:30am**

Finally, you will compile an ePortfolio in Canvas that demonstrates your writing abilities as evidenced by your work in GSW 1110. You will choose any number of projects from the course (including Additional Assignments short papers) to include in your ePortfolio, for a total of 20 or more pages of polished writing, that you believe exemplify your best writing from the course. Additionally, your portfolio will include a self-reflective project in which you will demonstrate, using evidence from your work throughout the semester, how you have successfully met the goals and learning outcomes for GSW 1110. You might also mention how you plan to apply what you’ve learned this semester to future academic projects.

**Additional Assignments:**
I will occasionally assign short writing activities to supplement drafting, revising, and editing the graded projects, which, like the four graded projects, need to be complete for passing GSW 1110. The additional writing assignments are designed as more low-stakes efforts to improve your critical thinking and writing practices and help you better build stronger formal, graded projects. You will want to be sure to complete such activities, which may include discussion boards, reading assignments, or other individual or collaborative activities, according to my instructions and to submit them in the manner directed on the due date in order to receive credit for the writing effort. **You will be notified about these additional assignments well in advance, don’t worry!**

- Discussion posts on Canvas
- 1-2 page short writings
- Extra Credit: Attend Common Read Author Visit: Adam Alter’s “Irresistible: The Rise of Addictive Technology and the Business of Keeping Us Hooked”
  - https://www.bgsu.edu/commonread
    - Attending will require a half page reflection on the speaker and will add (5) points to your lowest final paper score
    - Other extra credit assignments TBD!

**Writing Conferences:**
Because confidence producing college-level writing can be built through one-on-one conversation about your specific questions about or challenges with meeting expectations for a given writing task, it is important to get encouraging and specific feedback from not only other members of the class, but also from me. To ensure that you are getting the encouragement and feedback you need to your writing efforts, I ask that you schedule at least two conferences with me. We'll meet in my office so that I can give you personalized help and assistance as you feel is useful. **Conferences can be arranged via email for any paper, at any stage in your writing process. I will email you around midterms to reiterate how many conferences we have had thus far or to remind you that you need TWO to pass the course.**
Grading
Throughout the term, I will collect and comment upon first drafts of each one of the four projects you complete, and I will give them back to you within a week’s time so that you can use my comments as guidelines for revision. Your first drafts will receive a grade, but that grade is weighted lower than the final version (see below).

However, when you submit final drafts of your projects, I will provide you with both written comments and a grade. As well, I will fill out an evaluation sheet/rubric for each final draft to indicate the project’s strengths and weaknesses; like commentary on early drafts, your evaluated final drafts will be returned to you within a week.

The General Studies Writing Program acknowledges that writing is a process that takes some people longer than others to develop. For this reason, if your work is not yet passing by the ePortfolio stage, you will earn an NC (No Credit) for GSW 1110. An NC grade allows a student to repeat GSW 1110 without any negative effect upon his or her grade point average. However, it is possible to receive an F in this course. If you should stop attending this class for any reason without going through the University's official procedure for dropping the class, you may receive an ATN. The ATN grade will appear on your transcript and an F will be calculated into your grade point average. Essentially, anything less than a final C grade (70%) is NC or ATN.

Breakdown of total grade
Papers 50% of total grade
- Project 1: Literacy Narrative 12.5%
- Project 2: Writing in a Community 12.5%
- Project 3: Rhetorical Analysis 12.5%
- Project 4: Theory of Writing 12.5%

Rough Drafts 25% of total grade
- Project 1: Literacy Narrative ROUGH DRAFT 6.25%
- Project 2: Writing in a Community ROUGH DRAFT 6.25%
- Project 3: Rhetorical Analysis ROUGH DRAFT 6.25%
- Project 4: Theory of Writing ROUGH DRAFT 6.25%

ePortfolio 15% of total grade
Additional Assignments 5% of total grade
Writing Conferences 5% of total grade

Final Course Grade Breakdown

<table>
<thead>
<tr>
<th>1110 Final Course Grade</th>
<th>CCP Grade Equivalent</th>
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| A, B, or C              | A Outstanding or excellent performance  
|                         | B Strong performance. Exceeded requirements for completing the course.  
|                         | C Satisfactory performance. Meets requirements for satisfactorily completing the course as described on the syllabus.  
| NP                      | D Fails to meet minimum requirements as described in syllabus. Student completed all of the required course assignments but failed to earn the required number of passing scores. Student may have |
Course Learning Outcomes
By the end of this course, students will be able to
1. Apply curiosity in academic writing.
2. Practice openness to new perspectives.
3. Practice creativity in approaches to writing.
4. Read across multiple genres of academic writing.
5. Generate example-based feedback to others’ writing.
7. Use documentation, syntax, grammar, mechanics, and formatting strategically.
8. Communicate example-based reflections about one’s writing to a range of audiences.

Course Learning Outcomes in Conversation with BGP ECOC Learning Outcomes
In the table below, the Bowling Green Perspective (BGP) University Learning Outcomes for English Composition and Oral Communication (ECOC) are listed alongside their corresponding abbreviated GSW 1110 Learning Goals.

<table>
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<tr>
<th>BGP Learning Outcomes: English Composition &amp; Oral Communication (ECOC)</th>
<th>GSW Learning Goals</th>
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</thead>
</table>
| ECOC 1. Formulate effective written and/or oral arguments that are based upon appropriate, credible research. | GSW 1110 4. Read multiple genres of academic writing.  
GSW 1110 1. Apply curiosity in academic writing.  
GSW 1110 8. Communicate example-based reflections about one’s writing to a range of audiences. |
| ECOC 2. Construct materials that respond effectively to the needs of a variety of audiences, with an emphasis upon academic audiences. | GSW 1110 6. Develop strategies for revising projects across drafts.  
GSW 1110 7. Use documentation, syntax, grammar, mechanics, and formatting strategically. |
| ECOC 3. Analyze how the principles of rhetoric work together to promote effective communication. | GSW 1110 2. Practice openness to new perspectives.  
GSW 1110 3. Practice creativity in approaches to writing.  
GSW 1110 5. Generate example-based feedback in response to others’ writing. |
| ECOC 5. Utilize rhetorical strategies that are well-suited to the rhetorical situation, including appropriate voice, tone, and levels of formality. | GSW 1110 2. Practice openness to new perspectives.  
GSW 1110 3. Practice creativity in approaches to writing.  
GSW 1110 7. Use documentation, syntax, grammar, mechanics, and formatting strategically. |
| ECOC 6. Demonstrate critical thinking, reading, and writing strategies when crafting arguments that synthesize multiple points of view. | GSW 1110 4. Read multiple genres of academic writing.  
GSW 1110 1. Apply curiosity in writing.  
GSW 1110 8. Communicate example-based reflections about one’s writing to a range of audiences. |

Course Policies
Attendance:
Attendance in this class is required. Class time will be devoted to actively building writing practices by writing and revising, discussing, and critiquing your own writing and the writing of others. Such activities simply cannot be “made up” satisfactorily by getting the notes from a peer or by meeting with me. I realize, however, that sickness or emergencies can occur; should you need to miss class, please be sure to contact me, preferably beforehand, to discuss what might be done to assist you with getting on track. However, I would hope that such absences would not occur more than a couple of times this semester. You will receive 3 no questions asked
absences. Beyond 3 absences, a valid excuse will need to be made or you will lose points off of your final. At the discretion of the instructor, students with excessive absences—more than six—will not pass this course.

**Late Work and Lost Essays:**
All work must be completed and submitted in the assigned location by the assigned date and time. I will not accept late work unless you have made previous arrangements with me. Similarly, I will not accept work in my department mailbox or via e-mail. Please note: missing class on a day an assignment is due does not excuse you from turning in that assignment. You must submit all of your writing projects in order to pass the course. Additionally, you should keep a backup of each project. Projects that are late due to being lost or corrupted will not be accepted; if you are having technology issues, let me know and we will figure something out. **Incomplete portfolios will not be evaluated; students without portfolios will not pass the course.**

**Revision Policy:**
Knowing how to revise your work is an important aspect of being a successful writer; therefore, you will be required to create multiple drafts of your projects, and we will work hard on the development of your personal revision and editing skills. One goal of this class is for you to learn to determine when a project has been revised to the point where you can submit it as a “polished draft” that will earn a “passing” evaluation. Taking advantage of our class time, your own homework time, my office hours, the Writing Center, and other available services and tools will provide you with the support you need for submitting final drafts that are at the “passing” level.

Sometimes, though, even with hard work polished drafts may still not be at a satisfactory level for your liking. **If you encounter this situation, you may choose to revise any project once more after their original final evaluation—but only if you first schedule a conference with me within 48 hours of receiving the final grade to discuss your revision strategy.** Revised projects are due within one week after we meet to discuss a revision plan.

**University Closure Due to Bad Weather:**
In most cases, the University will not close for winter conditions unless the Wood County Sheriff’s Department declares a Level 3 emergency. Closing information will be communicated through BGSU’s AlertBG text system, BGSU e-mail notification, BGSU’s website, and Toledo’s Television stations. (Note: You can sign up for AlertBG by signing into MyBGSU and clicking on the AlertBG tab at the top of the page.)

**Religious Holidays:**
It is the policy of the University to make every reasonable effort to allow students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Should you need to miss a class due to a religious holiday, you should understand that absence from classes for religious reasons does not relieve you of responsibility for completing required work. In such an event, you should consult with me well before you leave for the holiday to find out what assignments will be due while you are absent—and you subsequently should have the assignments completed and turned in to me prior to missing class.

**Academic Honesty (aka Plagiarism):**
Please refer to BGSU’s current Student Affairs Handbook and to your GSW portfolio materials for information regarding BGSU’s academic honesty policies. These policies and penalties apply to our class, as well as to all other classes at BGSU. We will discuss plagiarism and academic honesty in depth this semester.

**Accessibility Statement:**
If you have a documented disability that requires accommodations in order to obtain equal access for your learning, please make your needs known to me, preferably during the first week of the semester. Please note that students who request accommodations need to verify their eligibility through the Office of Disability Services, 38 College Park (phone: 372-8495; TTY: 419-372-9455).

**GSW Policy for Grade Appeals:**
A student who wishes to appeal a grade received in a General Studies Writing course must follow the GSW Program’s grade appeal procedures (detailed below). This policy mirrors the procedures outlined in the College of Arts and Sciences grade dispute policy: https://www.bgsu.edu/arts-and-sciences/faculty/cdh/section-nine/section-9-9.html

As per the Arts and Sciences policy, “Grade dispute proceedings should be initiated by the end of the fifth (5th) week of the semester following the one in which the contested grade was given. For grades assigned during spring semester, proceedings should be initiated by the middle of the fall semester.”

The General Studies Writing Program does not review appeals of individual essay assignment grades. Appeals of individual essay assignment grades should be made within the context of a formal appeal of a contested course grade.

**Summary of Requirements for Passing GSW 1110**

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<tr>
<th>Requirements</th>
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<tr>
<td>Turn in all four fully-developed and revised projects, including all drafts and prewriting, on time.</td>
</tr>
<tr>
<td>Turn in all other written assignments (e.g., free writes, short papers, exercises) on time.</td>
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<tr>
<td>Attend classes (Excessive absences (6) will result in an “F” for the course)</td>
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<tr>
<td>Actively participate in class discussion and group work</td>
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<tr>
<td>Attend a minimum of two required conferences</td>
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<tr>
<td>Pass your GSW 1110 Portfolio</td>
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</table>

If you have not satisfied the Achievement Requirements for this class, you will forfeit your right to submit, and therefore pass, your portfolio. This means that you will be required to re-enroll in GSW 1110.
About your Instructor – Jessica Puder
I first came to college with the intent to work towards a degree in Journalism. In my first class, my Journalism professor told me that I did not have to have a degree in Journalism to be a journalist. Directly after that class, I switched my major to English literature. Four years later, I graduated from Bowling Green State University with a major in English and a minor in Art History.

I am here to tell you the same sentiment that my Journalism professor told me, but hopefully with a comforting spin: You do not need to be an English major to practice writing. No matter what your major is, what classes you take or what job or field you decide to go into after college, there is nothing more valuable than being able to organize your thoughts and convey them in articulate and meaningful ways. For me, knowing how to write correctly is empowering and I hope after this class, you feel the same.

Currently, I am in the Master’s program for Literary and Textual Studies through the English Department. My favorite areas of interest are early 20th century art and literature (think Virginia Woolf and Vincent van Gogh). I love art history and art in itself (here I am pictured at the Kusama Infinity Mirrors exhibition at the Cleveland Museum of Art)! As stated, I received my undergraduate degree from BGSU. If you have any questions about the college or the town (food suggestions, or anything really) let me know! I also frequent many concerts in the greater Toledo/Detroit/Cleveland/Columbus area.

When I’m not grading your papers, you can most likely find me doing a puzzle, looking up new cheesecake recipes, sipping iced coffee at Grounds for Thought or walking at Wintergarden Park.

I am so excited to get started. Welcome to GSW 1110.
INTRODUCTION

As a new instructor, I have encountered many issues, problems and questions. However, the one problem that I have not been able to find a definitive answer for pertains to a non-academic aspect of the classroom. In my first five or so weeks as a graduate assistant instructor, I observed that my students were learning the material because I was able to see the progress in their work, but when we met as a class three times a week there was an ominous, dark haze and gloom over the room. Students who were energetic in one-on-one conversations were lifeless and did not participate in class. Only a few students offered their opinion when I asked them to share their ideas. Overall, an odd tension was felt between the instructor-student and student-student relationships in the classroom. This was puzzling. When thinking back to anxieties I felt about teaching for the first time, this issue with a negative classroom climate never crossed my mind. I have always believed myself to be welcoming, energetic and friendly person and I had no doubt that this would transfer into the classroom. I was wrong. The dynamic of my classroom was less than desirable because I believe my students did not feel comfortable with each other, myself and the classroom setting which lead to a negative classroom climate and this effected the level of participation from the students.

From discussing my issues with other experienced instructors and fellow new instructors, I realized that this problem was common. While I believed that I had spent the appropriate amount of time at the beginning of the semester cultivating a classroom climate through icebreaker and get-to-know-you activities, my classroom never felt like a community. When researching the issue of how to re-cultivate a classroom climate, little was found. I was becoming discouraged because what information I did find was not clear in how to transfer big ideas about
classroom community into specific actions that would help re-establish a positive classroom community and climate.

Since I was not finding helpful information to address my problem, I have decided to create specific guides that would have been useful for me as a new instructor. Through a combination of personal experience, peer interactions, senior instructor opinions and researched information, these guides reflect specific information and instructions for activities and behaviors that may help reestablish a positive classroom climate in hopes of increasing participation within the classroom.

RESEARCH

I consulted many different types of sources as I was researching this project. With all of this information, I decided to categorize factors of classroom climate into three categories: inclusion, rapport and passive incivility. I acknowledge that there are many more elements that contribute to classroom climate; however these are the main three that I found in my limited research.

Multiple studies and sources credit a negative classroom climate to issues of inclusion, or the lack of inclusion. In my classroom, this was not an issue. My tense classroom climate did not have roots in the othering of certain groups of students. I believe, however, that in some classrooms this may be the main issue contributing to classroom climate therefore I felt it apt to acknowledge this issue. In a broad sense, making a student safe contributes to classroom climate and if there are issues in a classroom with inclusion, this would make students feel unsafe (Sadlier 49).

Rapport is a keyword that resurfaced time and time again when researching issues surrounding classroom climate. Rapport is defined by one author as an enjoyable interaction with
a personal connection (qtd. in Frisby and Martin 147). Rapport is so prevalent in a college classroom that students believe that instructors who are able to have rapport with their students is an essential component to an effective teacher. There have been numerous studies and articles with information about rapport and its effects on the classroom\(^2\). One author argues that interpersonal relationships are important to learning (qtd. in Frisby and Martin 146). This is supported by the study conducted by Frisby and Martin in which their findings assert that perceived instructor rapport, perceived classmate rapport and a connected classroom environment directly relate to a student’s perceived participation (156). Positive interactions and good rapport with the instructor leads students to higher rates of participation, satisfaction and motivation in the classroom (qtd. in Frisby and Martin 150). Following this logic, increased participation because of rapport would mean increased retention of information from increased participation. These authors, and many more, highlight the importance of rapport or positive nonacademic interactions with students. Frisby and Martin also acknowledge that rapport building is a two-way street; instructors and students alike create a positive environment in the classroom through rapport (148).

Rapport building is tough and is one of my main issues in my classroom. I have also found that this lack of rapport has increased the passive incivility in my classroom. Incivility in the classroom is discussed by Harry Weger in which he differentiates active and passive incivility. For Weger, active incivility in the classroom comes in the form of intentionally disruptive behaviors like fighting, interrupting and insubordination. Interestingly, Weger also discusses passive incivility. These are actions that are less disruptive but annoying (50). These

\(^2\) I specifically looked at the study conducted by Frisby and Martin. However, I came across many studies and informative scholarly articles that emphasized that rapport plays a major role in the classroom.
actions can be seen as unresponsiveness, lack of participation and note taking, as well as many other issues that stem from a lack of engagement in the class or course material. Weger then argues that this passively disruptive climate can limit collaboration between students and result in reduce participation from students (50). The guides below attempt to engage instructors and students in ways that will help limit passive incivility.

CONCLUSION

One of the final important factors discussed in the research that I have done is the importance of the instructor in this battle against a negative classroom climate. The instructor can be thought of the as the “classroom climatologist” and is responsible for assessing the “weather” of the class (Sadlier 47). It may seem scary and challenging thinking of yourself as an instructor as responsible for the entire classroom climate and positive rapport. This was my feeling as I realized that my first classroom was not a friendly, comfortable community like the classes that I had known in my college career. The following guides are intended to use primary and secondary research to support actions that can be taken to help combat a negative classroom climate. These guides focus on instructor micro-behaviors, methods of listening effectively, offering opportunities for incorporating different learning styles, methods of addressing a “chilly” classroom, ways to promote student-student rapport and facilitating one-on-one interactions and conferences with students. These guides are highly detailed, hopefully taking the abstract ideas talked about among instructors and scholars and grounding them into tangible step-by-step guides. I hope these guides are helpful for any instructor that is struggling with connecting to their students and their classroom.

What happens if an instructor follows all of these guides and does everything they can to create a positive classroom environment, and it does not work? What if the class remains
unresponsive despite all efforts? Unfortunately, it is possible to work hard at building rapport, decreasing passive incivility and promoting a positive classroom climate and the climate does not alter. If this happens, there is no need to fret. Some instructors find that if their classroom climate is undesirable, they are still able to form positive relationships with students in conferences or outside of the classroom. Instructor-student relationships are important, if not more important than student-student rapport and entire classroom community. Frisby and Martin concluded in their study that student’s rapport with their instructor increased cognitive and affective learning and participation and that student-student rapport only increases participation (157). Therefore, if a classroom still has a negative climate but the instructor has positive relationships with individual students, the students are still inclined to learn the class material even if the class sessions offer little participation. This can be freeing! As an instructor, you can control your own actions and relationships with students. Unfortunately, it is impossible to force students to be friends with one another.

LIMITATIONS

I acknowledge the limitations of my research and the following guides. My project assumes that the lack of positive classroom climate is not attributed to issues of otherness or exclusion. My research is not as interested in activities that aid retention of information, while I believe that a positive classroom climate leads to retention of information. My research also does not take into account a classroom climate that could be effected by the gender, race or age of the instructor. I acknowledge that as a cisgender white woman, how I am viewed as an instructor is different in many ways to instructors that are not cis, white and identify as female.
Guide for: Micro-Instructor Behaviors

Explanation: It is possible to be unaware of small micro-aggressions as an instructor that may deter student engagement and participation. These micro-aggressions are usually unconsciously done. However, as an instructor it is important to be aware that as the focal point of the classroom, students may be perceptive of these micro-aggressions such as frowning and lack of confirmation of good deeds as well as many others. One author suggests that calling students by name, asking probing questions, smiling and nodding leads to increased participation in the classroom (qtd. in Frisby and Martin 149). Below are small behaviors that when enacted in a classroom may help create a positive interaction with students.

Goals: Awareness of positive micro behaviors

Description:

- Make an effort to call students by their name
  - If you are halfway through the semester, this may be difficult if you do not know all of your student’s names. An effort would be needed outside of class time to learn the names of students.

- Ask probing questions when they offer their opinion
  - This will look different across subjects. Below is a bare bones example of how to ask a probing question about a student’s opinion
  - Example:
    - Student: I think _______
    - Instructor: Is there evidence in the text that makes you believe this is true? If not, what inclinations do you have for this?

- Smiling and nodding as the student offer their opinion
  - This is useful during full class conversations but is just as useful when visiting small groups of students.

- Reassurance that students are doing something right
  - As instructors, it is easy to forget to assure students about all of the good things that they are doing. Remind them that they are
  - Example:
    - When a student shares an idea with the class, thank them for sharing
      - Instructor: “Thanks for sharing!”
    - While grading, identify something that the student is doing right
      - Instructor: “This is an example of you correctly using MLA format. Great job!”
Guide for: Active Empathic Listening

Explanation: Harry Weger, author of “Instructor Active Empathic Listening and Classroom Incivility,” discusses how active empathic listening (AEL) can reduce classroom incivility. I offer a step-by-step guide on what AEL would look like in a classroom. However, Weger suggests that AEL would not help with passive incivility in the classroom (mentioned above in the rationale). I argue, however, that this method of listening is beneficial in a classroom that is experiencing passive incivility because it shows the students that an instructor values what they say. This then establishes trust in the classroom.

Goals: Enlighten instructors to this way of listening in hopes of conveying to students that their voices are valued and respected in the classroom.

Description:
- Sensing – As the student is talking
  - Nonverbal behavior is key
    - Refrain from interrupting
    - Nod, smile, use signpost responses to show that you are listening
      - “Uh-huh,” “yes,” “I see”
    - Eye contact
    - Facial expressions that match students
  - Attempt to clear your mind of all assumptions and focus most intently on what the student is saying
  - Adopt the idea of listening to listen, not listening to respond
- Processing
  - Reconstruct and repeat back to the student what they said
    - Start your response to the student by letting them know that you know what they had said
      - Examples
        - Instructor: “From what I heard; you are interested in ________. Is this correct?”
  - Responding
    - Ask a question that requires clarification from the student
      - This may be tricky, because the student should not feel attacked
        - Example
          - Instructor: “This is an interesting idea, are there examples of this?”
      - If you do not understand what the student is saying in the Processing stage, ask for clarification
        - Example
          - Instructor: “I am not sure if I am understanding you. Do you mind explaining it again? I do not want to misinterpret what you are saying!”
    - Offer open ended questions about topic
      - Encourage the students to dig deeper into their ideas
      - This will take time to master and depend on the topic/subject at hand
Beginner examples
  - Instructor: “Tell me more about that, this is an interesting comment!”

  Responding Do Not’s
  - Do not offer advice
  - Do not teach
  - Do not interrogate
  - Do not change the subject

Full conversation example
  - Student: I do not see any benefit of peer review. Usually my partner does not give me adequate feedback and I always end up feeling like I do more work than my partner.”
  - Instructor: “It seems as if you are frustrated with the lack of reciprocated effort in peer review and this had led to you feeling that peer review is unhelpful. This is a common issue that many students face. Are there any other methods of facilitating peer review that you have experienced in the past that you find more helpful? What would a beneficial peer review session look like to you?”
**Guide for:** Catering to learning styles

**Explanation:** This guide offers an example of how to adjust classroom activities or methods of teaching with a mindfulness towards different learning styles. The example below is specific to first year composition as it deals with the rhetorical triangle. However, I feel as if this guide may be useful to all instructors by taking the steps below and applying them to the appropriate subject. Mindfulness of students learning styles keeps the students engaged by changing how knowledge is acquired. Sadlier argues that when students learning styles and interests are not taken into consideration by the professor, the students also face feelings of disconnection and disaffection (48). Students may actively notice the shift in teaching style and may be appreciative of the effort to “switch it up.”

**Goals:** By using a specific example, instructors will observe how to transfer the methods below to their own topics to learn how to adapt their lesson plans to a range of learning styles.

**Description:**
- **Visual/auditory**
  - Students who learn best through sight and hearing
  - Example:
    - Rhetorical triangle: A video from YouTube is shown in class which highlights how a different instructor is teaching their students the rhetorical triangle. This video may show the actual triangle and the words may illuminate as the instructor discusses each component.
- **Reading and writing**
  - Students who learn best through reading and writing about a topic
  - Example
    - Rhetorical triangle: An article discussing the rhetorical triangle may be assigned for homework. In class, the students may be asked to reflect on what they have read from the night before or answer closed and open ended questions about the text.
- **Kinesthetic**
  - Students who learn best by *doing* or interacting directly with the material
  - Example
    - Rhetorical triangle: Students may be asked to use the visual representation of the rhetorical triangle to guide them in thinking about a rhetorical situation that they have been in. The students then would be given a handout which contains a blank triangle and it is their duty to apply the knowledge that they have learned to a rhetorical situation that is unique to them as they fill out the components of the rhetorical triangle.
Guide for: Actively addressing a “chilly classroom”

Explanation: Sometimes to warm up a “chilly” classroom climate, the issues simply need addressed and worked through. Depending on the dynamic of the classroom thus far, an instructor may benefit form addressing the classroom climate/lack of participation with their students directly.

Goals: Offer ways to actively address a less than desirable classroom climate in hopes that the issues may be worked through or that the climate will change by simply acknowledging it.

Description:
- Addressing the climate in the classroom
  - Entire class conversation
    - Depending on an instructor’s confidence level, students may benefit from a class discussion on the issue of classroom climate
      - Example
        - Instructor: “I have noticed that when we’re in the classroom, it feels tense. Do any of you notice that? Why do you think that this is so? Is there anything I as an instructor can do to help with this problem? Is there anything you as students can do? Do you feel engaged with the material? What would make you engaged?
  - Small group conversations
    - Instead of jumping directly into an entire class conversation, a classroom may benefit from discussing the issue to themselves, with a small group of others and then as a class.
      - Example
        - Instructor: “I have noticed that when we are in the classroom, it feels tense. Do any of you notice that? Pull out a sheet of paper and answer these questions as honestly as you can. I will not be collecting them. Why do you think that this is so? Is there anything I as an instructor can do to help with this problem? Is there anything you as students can do?”
        - Instructor: “When you are finished answering these questions on your own, form yourselves in groups of 3 and discuss your answers.”
        - Instructor: “As your group finishes discussing, what were some common answers among your group mates?”

- Addressing outside of classroom
  - Exit slip
    - In the last few minutes of class time, ask students to answer a series of questions (posed above) and tell them to NOT write their names on the sheets. As an instructor, you will be able to see anonymously how your students perceive the classroom climate.
  - Educational tool (Canvas or Blackboard)
- If your institution has an education system such as Canvas or Blackboard, an option for an anonymous discussion board or survey may be available to you.
  - Anonymous survey
    - There are many online free survey tools that may offer surveys to be done anonymously. This is yet another way to encourage students to be honest in addressing the classroom climate.
Guide for: Promoting student-student rapport

Explanation: While much of the research on classroom climate focuses on the job of the instructor to cultivate and maintain that climate, a student’s willingness and comfortability with their peers in the classroom is valuable in terms of participation. A student who knows and is more comfortable with the people that they surround may be more likely to participate and enjoy being in class.

Goals: The below guides offer methods on how to mediate and cultivate student-student rapport in the classroom. These actions promote cooperation and low stakes personal connectedness.

Description:
- Non-threatening icebreakers or paired nonacademic low stakes activities
  - Icebreakers, low stakes get-to-know-you activities, are usually done at the beginning of the semesters. However, it may be beneficial to have reintroduction activities in the middle of the semester.
    - Examples
      - In groups of 3, have students introduce themselves by name and give them 5 minutes to create a list of commonalities or connections that they all possess. This can be favorite food, movies they have seen, places they have lived, etc. The important thing is to keep it low stakes and not too personal.
      - Arrange the class in a circle if the desks or seating arrangement allows, invite students to share their name, major, favorite food (any low stake question can be used here), and most difficult class they have had so far in college.
        - By modeling the sharing of information in a circle, the students then may be prepared later on for more complex conversations (Sadlier 77).
    - There are an infinite number of activities like this!
- Cooperative collaborative group work
  - When thinking about group work in the classroom, it is important to promote collaboration over competition. While competition is not prohibited in the classroom, the students should not feel like they are competing with each other for a good grade.
  - Keep rewards as low stakes rewards. Food and candy are always great low stakes rewards.
  - When thinking about rewarding students in class, base competitive criteria on ability to work together and cooperate affectively to get the job done.
    - Example
      - Instructor: “In assigned groups, I would like you to work together to find the most academic articles on _____. Whatever team finds the most in 10 minutes, will earn candy!”
- Think, Pair, Share
  - This is a method of structuring class time conversations and participation. Scaffolding the levels of thought sharing may encourage students to participate as
their thoughts have transferred two levels before stating their ideas in front of a classroom.

- **Think**
  - Pose a question, prompt or idea for the students. Have the students document their thoughts on paper

- **Pair**
  - Encourage students to pair with 1 or 2 students around them. Groups may need to be assigned if the students are not active in pairing up. In groups, have students share what they recorded on their sheet and discuss any new ideas that spring up in conversation.

- **Share**
  - Return as a class as one unit. Pose the same question or prompt and offer up the floor for students to discuss what they talked about in groups. Hopefully, this leads to a conversation that simply needs a facilitator. However, students may state what they discussed and not have any further comments and no entire class discussion ensues. In this case, practice active empathic listening and act as a poser of new questions.
Guide for: One-on-one interactions and conferences

Explanation: When encouraging a class to participate and function as a community, the roots lie with the individual students. Interacting with students one on one outside of class offers a non-threatening atmosphere for students to open up personally and academically. This trust then may transfer over into an entire classroom setting. Additionally, Wasley argues that students who interact with their instructors reap positive benefits compared to students who do not (39). One important factor of conferences or one-on-one interactions is that they should not be impromptu, because this could be harmful or embarrassing for the student (Smith et al. 77-8).

Goals: Offer ways to hold one-on-one meetings with students outside of class time.

Description:
- Conferences
  - These individual conference sessions may be held for as long and as frequent as needed. A personal suggestion is at least two times a semester for 10 minutes minimum for each student. When reassessing your class in the middle of the semester, this can be framed as a mid-semester check-in for students who have not yet met with you outside of class.
  - It may be beneficial to hold these conferences in your professional office as students would then be familiar with the process of visiting you and may be more inclined to do so after their mandatory conference session.
  - In these conversations, there are many ways they can be structured. I suggest:
    - Asking the student what questions/problems they seem to be having in the class or with the material
    - Assess their grade in the class and any exemplary or missing assignments
    - Offer to be a question master for any college life problems they are having. They may have questions about housing, per se, that you may be able to answer.
Works Cited


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EDUCATION

BOWLING GREEN STATE UNIVERSITY Bowling Green, OH Aug 2018-May 2020
- Masters in Literary and Textual Studies

BOWLING GREEN STATE UNIVERSITY Bowling Green, OH Aug 2014-May 2018
- Bachelors in English

PROFESSIONAL EXPERIENCE

TEACHING ASSISTANT, Bowling Green State University, Bowling Green, OH Jan-May 2020
- Taught 2 discussion sections weekly of 20 students each face to face and online for an American literature course
- Operated course management system for grading and communication

PUBLIC RELATIONS ASSISTANT, Bowling Green State University, Bowling Green, OH Aug-Dec 2019
- Organized, scheduled, and created marketing for 4 professional development events
- Assisted with writing and development of English Department advertising materials

WRITING INSTRUCTOR, Bowling Green State University, Bowling Green, OH Aug 2018-May 2019
- Taught 2 sections on introductory writing and research writing to 25 students each

TRAINING LEAD, Old Navy, Holland, OH Aug 2016-Aug 2019
- Trained and supported Brand Associates on salesfloor, cash wrap, and customer service

INVolVEMENT

GRADUATE STUDENT SENATE, Executive board member, Bowling Green, OH Aug 2019-May 2020
- Collaborated with higher administration stakeholders while serving on 6 committees as Student Affairs Representative

WOOD COUNTY HISTORICAL SOCIETY, Consultant, Bowling Green, OH Mar-May 2020
- Assisted curator in developing and editing exhibition text materials for a wide range of museum visitors

WRIT: JOURNAL OF FIRST YEAR WRITING, Editor, Bowling Green, OH Aug 2018-May 2019
- Edited, reviewed, and offered critique and feedback to 20 submissions

SKILLS

Project management  Writing  Organizing
Problem solving      Teaching and Training  Team working
Stakeholder management  Research  Networking
April 28, 2020

Sauder Woodworking Company
303 E Lugbill Road
Archbold, Ohio 43502

Dear Hiring Manager,

My name is Jessica Puder and I am writing to express my interest in becoming a part of the Sauder Woodworking Company team in the Communications Specialist position. I am a graduating Masters student at Bowling Green State University and heard of this position through Indeed. I believe my interests and skills have well equipped me to succeed and substantially contribute to Sauder and the company’s mission and goals.

My experience as a graduate student has involved taking coursework as well as working as an instructor and a public relations assistant. These positions have allowed me to develop written communication skills that assist me when interacting with a range of stakeholders. As a graduate student and a member of Graduate Student Senate, I have worked closely developing advertising and recruiting materials for Bowling Green State University with higher administration. Additionally, my coursework has involved performing and efficiently conducting extensive qualitative research in the latest trends in literature and cultural studies. My position as an instructor working with young college students has allowed me to strengthen my ability to communicate new or dense material concisely and accurately to new learners. My ability to write and edit others’ writing has been refined by both my work as a graduate student and an instructor. These skills have molded me into a self-motivated team player who would be a useful and engaging asset to Sauder in their marketing, development, and communication fronts.

I believe the team at Sauder Woodworking Company would benefit from my current strengths and would assist me in developing other skills and resources that the company could profit from. Thank you so much for your time. I would be pleased to discuss the position with you further at your convenience.

I look forward to hearing from you soon!

Sincerely,

Jessica Puder
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Section Three:

Revised version: *Call Me by Your Name*
Queering Film: *Call Me by Your Name* and the Representation of the LGBTQ+ Youth Experience

**Abstract**

A new wave of cinema in the 1990s and early 21st century attempted to show a more dynamic and truthful representation of LGBTQ+ life through film, which had previously been ignored. However, this was met with challenges. One of the most common themes of 21st century LGBTQ+ film is the focus on the queer adolescent’s coming of age and more specifically, coming out. While these films attempt to give representation to a previously hidden issue, Gilad Padva asserts that these more recent late 1990/early 21st century films, do not confront adequately the difficulties of coming out (“Edge of Seventeen” 355). These youth films tend to highlight a specific gay coming-out experience, one which almost exclusively includes “painful adolescence, confrontation with the older generation, the contrast between socialization and selfhood…and the formation of sexual identity” (“Edge of Seventeen” 355). I believe it is these specific factors of queer films coming-of-age/coming-out narratives that Padva dislikes, for social implications beyond the plot of the film.

Interestingly, there may be a shift in these conventions of queer coming-of-age/coming-out narratives by contemporary film. One of these films is *Call Me By Your Name* (2017). It would appear that the plot of the film, a young adult male’s journey of entering into the world of non-heterosexuality, would make it easy to classify this film as a LGBTQ+ coming-of-age/coming-out narrative that has been seen in the late 1990s/early 21st century. However, it
appears that *Call Me by Your Name* is not interested in the shame from oppressive homophobic institutions or the victimization surrounding the queer character. I would argue that it is interested in breaking the dichotomies that LGBTQ+ youth film sensationalizes by denying the viewer a coming-out scene as well as keeping the sexuality of the two main characters unnamed. By analyzing what *Call Me by Your Name* chooses to emphasize and deemphasize, new ideas about LGBTQ+ youth film and queer representation in mass media may arise and give way to a more dynamic view of LGBTQ+ and queer experiences.

**Paper**

LGBTQ+ youth film is changing. From the 1980s to the 1990s and as a final turn into the 21st century, representation of gay characters in LGBTQ+ film has evolved and changed. The wave of cinema in the 1990s and early 21st century attempted to show a more dynamic and truthful representation of LGBTQ+ life through film. While these ‘90s/21st century films aimed at being inclusive and wide reaching, the LGBTQ+ youth narratives that they focus on are simplified and fail to accurately address the breadth of a LGBTQ+ youths’ experience.

According to Gilad Padva, youth films feature a narrow range of themes: “painful adolescence, confrontation with the older generation, the contrast between socialization and selfhood, erotic pubescence, confusing infatuation, and the formation of sexual identity” (355). Themes such as these are also common in LGBTQ+ youth film: as “formation of sexual identity” is represented as a coming-out declaration. Padva argues that LGBTQ+ youth films sensationalize these themes of youth film and do not confront adequately the difficulties of

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3 In the longer version of this paper, I specifically examine the history of LGBTQ+ film representation in the 1980s and 1990s/21st century film.
coming out (355). While LGBTQ+ youth films that subscribe to these aforementioned themes offer representation, they tend to highlight a specific gay coming-out experience that is oversimplified and narrow.

In an interesting way, some contemporary films may be attempting to offer a different LGBTQ+ youth film narrative; one that is unconcerned with forcing characters into dichotomizing choices. One of these films specifically, I would argue, is *Call Me by Your Name* (2017). Set in the throes of love and lust, *Call Me by Your Name* is drenched in the sunlight of the Italian countryside. The film focuses on the bond between two men; Elio and Oliver. The tension between Elio, a 17-year-old Italian-American, and Oliver, a graduate student coming to live with Elio’s family for the summer, builds with intensity, culminates with fruitful romance and ends, presumably, with Oliver’s departure back to the United States. On the surface, it may seem like *Call Me by Your Name* subscribes to the classic, sensational LGBTQ+ youth film themes. However, I argue that *Call Me by Your Name* offers an alternative LGBTQ+ youth coming-out narrative. It is interested in representing to the masses an additional LGBTQ+ experience that illustrates an absence of oppressive homophobic institutions and a denial of the perceived “importance” of coming out. This, in turn, paves the way for a character that has a sexuality that is not able to be concretely confirmed and thus queers the LGBTQ+ youth film narrative.

Before I continue, I believe it is important to define the vocabulary that I will be using in this paper. While “queer” is usually used as an umbrella term for LGBTQ+ identities, I will not be using “queer” in this way. Instead, I will be using “queer” as in “to queer;” calling into question the stability of “identity based sexual orientation” (Somerville 203). In this sense, *Call Me by Your Name* offers a queered experience, one that is not defined by LGBTQ+ dichotomies.
ABSENCE OF OPPRESSIVE INSTITUTIONS

A confrontation with an institution that is radically homophobic is a trope in many LGBTQ+ youth films. The youth seems to be hiding their sexuality out of fear of these institutions that would punish them in numerous ways if they were outed as gay. These oppressive institutions are most commonly parents, teachers, psychologists or anyone that holds a significant amount of power over the youth (Padva 356). In *Call Me by Your Name*, these authoritative institutions are not oppressive. I would argue that Elio’s father and mother specifically appear to offer a new role for parents to occupy in LGBTQ+ youth films. They often encourage or understand Elio’s relationship to Oliver and refuse to shame or restrict Elio’s diversity of thought and sexuality.

Mr. Perlman

In *Call Me by Your Name*, there is a break with the usual tropes of LGBTQ+ youth film: The father of the LGBTQ+ youth is *not* a character to be feared. Commonly, the father is a character that the LGBTQ+ youth fears because many LGBTQ+ youths are “not raised in an environment in which homosexual development is even recognized, much less encouraged” (Padva 356). Therefore, the parental institution is one that would respond negatively to anything that is not heterosexual.

In *Call Me by Your Name*, Elio’s father is an agent of openness. An important factor in the lack of oppression, I would argue, comes from Elio’s father’s interest of study and the environment that it creates. As an archaeology professor, Mr. Perlman studies Hellenic sculptures (“Call Me By Your Name” Author Opens Up). These sculptures consist of slender, naked men from the Greek time period in which homosocial relationships between men was common. These forms are studied every day in the Perlman house. In the film, Mr. Perlman and
Oliver are studying slides of sculptures that need cataloged. Mr. Perlman comments on the statues as the images flick across the projected screen: “Unbelievably sensual…not a straight body in these statues, they are all impossibly curved…ageless ambiguity, as if they are daring you to desire them” (1:11:14-1:12:55). He casually smokes a cigarette as he speaks to Oliver with beaming interest in the sculptures. During this conversation about nude male bodies, Mr. Perlman appears comfortable and unembarrassed as he looks at sculptures of naked men alongside another man. His openness to viewing and discussing naked bodies of the same sex creates a space that invites a broad range of thought that would exist in this moment, and as Elio was growing up in the Perlman household. However, I am not arguing that Elio appears queer because of Mr. Perlman’s career. Instead, I am advocating for an interpretation in which Mr. Perlman offers a new place for a father in the queer youth film because he does not suppress conversations about the sensuality of the same sex.

Additionally, later in this paper I present an intimate conversation between Elio and Mr. Perlman in which he explicitly deems his son’s queer feelings as accepted and important to experience emotionally.

**Annella Perlman**

Similarly, Elio’s mother, Annella Perlman, is framed as a point of comfort for Elio and he is unafraid to be vulnerable around her. One afternoon, Elio and Annella discuss Oliver on a bench in their backyard. Annella asks Elio if he likes Oliver and she says that Oliver likes Elio too; that Oliver told her a while ago (1:03:06-1:03:42). Many times throughout the film, Elio and Oliver as well as other characters comment on how Elio and Oliver like each other. However, I would argue that moments like this are platonic on a surface level but include a knowing nod to the romantic connection between Elio and Oliver: the gaze of characters linger a second longer
with a slight smile when they acknowledge Elio and Oliver’s friendship. This conversation with his mother, Annella, is no different as it appears to be about a non-erotic “like” between Elio and Oliver, but the tension and facial expressions of the characters insinuate something deeper.

Annella also serves as the first comfort for the heartbreak that Elio goes through as Oliver departs Italy to return to the United States. Elio calls his mother from the train station where he sees Oliver off and asks her to pick him up. On the way home, Elio is attempting not to cry as his mother is driving and smoking a cigarette. Annella reaches over and cradles Elio’s face for a moment, and then returns to driving and smoking (1:54:06-1:54:26). While Annella may seem unattached and distant in this scene, she is not depicted as awkward or uncomfortable. Instead, she seems to be signaling to Elio that she is there for him by reaching over and touching his face, while letting him feel the sadness that she may have anticipated would effect Elio when Oliver left. If Annella was an oppressive force in his life, I would argue that Elio would not show this level of vulnerability and honesty with his mother.

DENIAL OF A COMING OUT SCENE

As I have discussed before, youth films, especially LGBTQ+ youth films, tend to focus on the formation of sexual identity. For the gay youth in film, this usually appears on screen as a coming-out scene. Usually these scenes are the climax of most movies as the LGBTQ+ youth character confronts numerous homophobic institutions in hope of freeing themselves in some way. This act of coming out in a public way is framed as medicinal, insinuating that coming out may be tough but staying in the closet is much worse (Padva 357). This singular narrative that is widely depicted in mainstream youth film is dangerous; LGBTQ+ youth may believe that the only way to handle their presumed “difference” is to proclaim it publicly. Doing so may cause the youth to be ostracized from their social groups, kicked out of their homes by their families
and much worse. Rob Cover takes issues with films that solely promote coming out and he argues that LGBTQ+ youths should only state their sexuality in strategic ways, realizing that there is no “moral compulsion” to do so (qtd. in Padva 362). Since many LGBTQ+ youths first exposure to the LGBTQ+ experience is through media, it is vital for diverse representation of methods and reasons of coming out, or not coming out, to be depicted.

I agree with Cover and offer up _Call Me by Your Name_ as film that denies the viewer a coming out scene to highlight that there is more than one coming-out narrative. In the case of _Call Me by Your Name_, there appears to be no public or private announcement of sexuality. Elio does not ever publicly come out on screen: Not to his family, friends and even to himself. By erasing a public declaration of Elio’s sexuality from its narrative, this indicates that _Call Me by Your Name_ is not interested in that aspect of a LGBTQ+ youth’s story. Instead, it shows its viewers a quasi-coming out scene where Elio and his father have an intimate discussion about Elio and Oliver’s relationship. In this scene, Mr. Perlman is illuminated by light and his face is the focus of the camera. Elio’s profile is visible; however he is partly in the shadow and is out of focus. In contrast to the traditional LGBTQ+ youth coming-out scene, Mr. Perlman, not Elio, does most of the speaking:

> “You two had a nice friendship… You’re too smart not to realize how rare, special what you two had was… Just remember I’m here… Maybe it’s not me that you’ll want to speak about these things… You had a beautiful friendship, maybe more than a friendship. In my place, most parents would hope the whole thing goes away. I am not such a parent… I may have come close, but I’ll never have what you two have. Something always held me back or stood in the way. How you live your life is your business, just remember, our hearts and our bodies are given to us only once.” (1:56:55-2:02:30)
Elio responds by asking if his mother “knows” as well. Mr. Perlman compassionately says that he does not think so (2:02:32). Not only does Mr. Perlman explicitly state that he is supportive of Elio and Oliver’s relationship, he acknowledges the situation in a way that frees Elio of the “burden” of having to do it himself. Mr. Perlman also assures Elio that “the way he live his life is his business,” possibly insinuating that Mr. Perlman is not looking for a confession from Elio.

This scene shows that Call Me by Your Name is not concerned with Elio being “honest” about his sexuality to his family and his peers. Instead it offers a narrative in which a simple acknowledgement of the situation by Mr. Perlman is satisfactory enough. However, I don’t think the film is advocating for a call to action to all parents. I argue that this film aims to represent a different coming out scene than has been represented before where the anticipated moment where Elio confirms his sexuality is denied to the viewer.

**ELUSIVE OR AMBIGUOUS SEXUALITY**

In denying the viewer a coming out scene, Call Me by Your Name refuses to label Elio and Oliver as gay. This complicates the straight/gay dichotomy that is highly sensationalized in LGBTQ+ youth film. Again, Cover argues that “mainstream film…promotes a rigid dichotomy between heterosexuality and homosexuality that is contrasted to any notion of real or latent bisexuality or…of a sexual fluidity” (qtd. in Padva 368). Because of this, many LGBTQ+ youth films are contributing to erasure of sexual fluidity and promoting identity based sexual orientation by representing gay youths as characters who have a duty to come out.

Call Me by Your Name’s decision to not include a coming out scene leaves the sexuality of Elio and Oliver unnamed. The characters’ sexuality cannot be dichotomized in ways that have previously been seen which leads their sexuality unidentifiable, thus queering their experience. Additionally, before and during Elio and Oliver’s relationship, they are both in relationships with
women from town, Marzia and Chiara respectively. Elio and Marzia have sex on screen and Elio and Marzia both give affirmations that the sex was enjoyable for them (1:09:41-1:09:49). Oliver and Chiara do not have sex on camera, but it can be assumed that they genuinely enjoy being around one another as many scenes are devoted to picturing them doing various activities together while laughing. Furthermore, Oliver is engaged to a woman at the end of the movie.

While it may be argued that these women are screens for Elio and Oliver to hide their gayness from the world, Elio and Oliver do not treat the women in their life in such a way. Instead, they authentically enjoy the company of these women as they spend their summer days swimming with them and their nights dancing with them in town. By showing the two main characters in homosexual and heterosexual relationships, a movie that appears to be about homosexuality turns into a film about something different; perhaps a representation of sexual fluidity and a truly queer experience.

Interestingly, another layer of ambiguity arises out of the above monologue by Mr. Perlman. Mr. Perlman states that he may have “come close” but he will never have what Elio and Oliver have. This statement can be interpreted many ways. One reading is that Mr. Perlman is acknowledging the strength of the bond between Elio and Oliver: what they “have” is a deeper connection. However, Mr. Perlman may also be confessing that he is familiar with same-sex feelings and desires and that what Elio and Oliver “have” is deep, romantic same-sex attraction. Mr. Perlman’s words can be interpreted both ways and this creates an additional interesting level of ambiguity and vagueness of sexuality in this scene.
CONCLUSION

*Call Me by Your Name* is a movie that is interested in opening doors for representation. What *Call Me by Your Name* offers to its viewers is a world that is not defined by immediate homophobic institutions, nor a pressure to come out or define one’s sexuality. This is beneficial for a wider viewing audiences as it offers a window into an experience that may not be their own. For LGBTQ+ youth, this represents an experience that could be their own. A dynamic, not static, representation of the LGBTQ+ youth experience is important to LGBTQ+ youth viewers since coming of age and coming out narratives may be the first contact they might have with “issues and sexual desires of a non-heteronormative nature” (Padva 356). It is crucial for these LGBTQ+ youth viewers to understand that their path into their sexuality is not narrow and that they do not need to be faced with the highly dichotomized choice of coming out. *Call Me by Your Name* strategically expands the genre of LGBTQ+ youth film as well as paves the way for new ideas about a queer sexuality that is not based on rigid dichotomies or identities. By expanding on LGBTQ+ and queer representation in mass media *Call Me by Your Name* gives way to a more dynamic observation of queer experiences.
Works Cited

“‘Call Me by Your Name’ Author Opens Up About the Film Adaptation.” The Graduate Center: City University of New York, 2017. https://gc.cuny.edu/News/All-News/Detail?id=42472


Section Four:

Revised version: *Growing*