

Agenda
Subcommittee on Curriculum
Thursday, March 2, 2017
3:30 PM Room 251 University Center

Members: Mary Ash (NS&M to 2018), Monika Brown (LETT to 2017), Irina Falls (EDUC to 2018), J. Porter Lillis (S&BS to 2018), Jaime Martinez, Chair (LETT to 2018), Pam Morgan (NS&M to 2017), Emily Neff-Sharum (S&BS to 2017), Elizabeth Normandy (VC of AA Designee), David Oxendine (EDUC to 2017), Lourdes Silva (Registrar), Nathan Thomas (ARTS to 2018), Joseph Van Hassel, Secretary (ARTS to 2017),

Members TBD: SGA Secretary, SGA Senator

1. Call to Order

2. Adoption of Agenda [online agenda available at <https://uncp.curriculog.com/agenda:19/form>]

3. Approval of Minutes of February 2, 2017 [see Appendix A: **Minutes (pending approval)**]

4. Proposals from the Department of Art

4.1 Course Proposal: revise title of ART 3050 Art Education Methods in Grades K-6

4.2 Course Proposals: revise title and description of ART 3080 Art Education Field Experiences for Grade K-12, ART 3090 Art Education Secondary Methods, and ART 4000 Art Education Internship Seminar

5. Proposals from the Department of Elementary Education

5.1 Course Proposal: revise prerequisite for EDN 2100 Introduction to Education

5.2 Program Proposal: remove ELE 2900 and HST 3170 from requirements for the B.S. in Elementary Education degree program

5.3 Program Proposal: revise enrollment GPA requirement for the Master of Arts in Teaching Programs

6. Proposals from the Department of English, Theatre, and Foreign Languages

6.1 Course Proposal: create SPNS 2xxx Special Topics in Hispanic Studies

6.2 Course Proposal: create SPNS 3xxx Special Topics in Hispanic Studies

6.3 Program Proposal: revise elective options for B.A. in Spanish

6.4 Program Proposal: revise elective options for B.A. in Spanish with Teacher Licensure

6.5 Program Proposal: revise elective options for Minor in Spanish

6.6 Program Proposal: revise elective options for Academic Concentration in Spanish

6.7 Course Proposal: revise title of THE 1620 Theatre Practicum (Introduction)

6.8 Course Proposals: revise prerequisites for THE 1810, 1820, 2020, 2040, 2330, 2340, 2810, 2820, 3040, 3170, 3310, 3340, 3540, 3810, and THES 3xxx

6.9 Course Proposal: revise title and prerequisites for THE 3330 Lighting Design

6.10 Course Proposal: revise title and description of THE 2060 Theatre Practicum (Shop and Lighting)

6.11 Course Proposal: revise course number, title, and prerequisite for THE 2110 (formerly 1650) Costume Technology

6.12 Course Proposals: revise credits and prerequisites for THE 2070 Stage Combat, THE 2080 Theatre Practicum (Assistant Stage Manager/Stage Manager), and THE 2350 Stage Management

6.13 Course Proposal: create THE 2030 Script Analysis

6.14 Course Proposal: create THE 2830 Lighting Technology

6.15 Course Proposal: create THE 3020 Props Design and Technology

6.16 Course Proposal: create THE 4050 Shakespeare and Performance

6.17 Course Proposal: create THE 4110 Acting IV: Advanced Methods

6.18 Program Proposal: revise program title and requirements for B.A. in English, Theatre Arts

7. Proposals from the Department of Accounting and Finance

7.1 Course Proposal: revise prerequisites for ACC 2270 Financial Accounting

7.2 Course Proposal: revise prerequisites for FIN 3210 Financial Analysis with Spreadsheet Applications

7.3 Program Proposal: delete Minor in Quantitative Finance

7.4 Program Proposal: revise requirements for B.S. in Business Administration, Finance Track

8. Proposals from the Department of Geography and Geology

8.1 Course Proposal: create GGY 35xx Geographic Traditions and Methods

8.2 Course Proposal: create GGY 40xx Coding for the Geosciences and Geospatial Technologies

8.3 Course Proposal: create GGY 40xx Quantitative Methods

9. Proposals from the Department of Health and Human Performance

9.1 Course Proposal: create EXER 5810 Internship in Health and Physical Education

9.2 Course Proposal: create EXER 6xxx Thesis

9.3 Program Proposal: revise requirements for M.A. in Health and Physical Education, Exercise Science/Sports Administration

9.4 Program Proposal: revise requirements for M.A. in Health and Physical Education, Physical Education Licensure Concentration

9.5 Program Proposal: revise requirements for Master of Arts in Teaching with Health/Physical Education Specialization

10. Proposals from the Department of Mass Communication

10.1 Course Proposal: revise title of PRE 4070 Public Relations Writing

10.2 Course Proposal: create PRE 3600 Social Media for Public Relations

10.3 Program Proposal: revise requirements for B.S. in Mass Communication, Public Relations Track

11. Proposals from the Department of History

11.1 Course Proposal: change course number for HST/PHI/PLS 2220 (1200) Introduction to Asian Studies

11.2 Course Proposal: change course number for HST 4740 (3700) Introduction to Public History

11.3 Course Proposal: revise title, prerequisites, and description of SSE 3650 Social Studies Curriculum Development and Purposes

11.4 Course Proposal: revise prerequisites and description for SSE 4000 Methods of Teaching Social Studies

12. Proposal from the Department of Sociology and Criminal Justice

12.1 Course Proposal: delete CRJ 4750 Computer Applications in Criminal Justice

13. Proposals from the Department of Mathematics and Computer Science

13.1 Course Proposal: revise title and description for CSC Operating Systems and Networking, CSC 3380 Programming for the World Wide Web, CSC 3800 Database Management Systems, ITC 3250 System Administration, and ITC 4800 Advanced Computer Systems

13.6 Program Proposal: create a Cyber Security Track in the B.S. in Information Technology

14. Proposals from the Writing Intensive Committee [see **Appendix B: Writing Intensive Proposals and Course Syllabi** and attached pdfs]

14.1 Program Proposal: add the following courses to the Writing Intensive Program in the WE category: ENG 2100 African American Literature; ENG 2760 Creative Nonfiction I; ENG 3760 Creative Nonfiction II; PLS 4510 American Foreign Policy

14.2 Program Proposal: add SSE 4000 Methods of Teaching Social Studies to the Writing Intensive Program in the WD category

15. Unfinished Business

16. New Business

17. Announcements

18. Adjournment

**Minutes (pending approval)
Subcommittee on Curriculum
Thursday, February 2, 2017
3:30 PM Room 213 University Center**

Members Present: Monika Brown (LETT to 2017), Jaime Martinez, Chair (LETT to 2018), Pam Morgan (NS&M to 2017), Emily Neff-Sharum (S&BS to 2017), Elizabeth Normandy (VC of AA Designee), Lourdes Silva (Registrar), Nathan Thomas (ARTS to 2018), Joseph Van Hassel, Secretary (ARTS to 2017)

Members Absent: Mary Ash (NS&M to 2018), Gretchen Robinson (EDUC to 2018), Jack Spillan (S&BS to 2018), Marian Wooten (EDUC to 2017)

Guests: Stephen Bokowy (Accounting and Finance), James Frederick (Economics and Decision Sciences),
Derek Oxendine (Center for Student Success), Aaron Vandermeer (Music)

1. Call to Order 3:33

2. Adoption of Agenda by acclamation [online agenda available at <https://uncp.curriculog.com/agenda:12/form>]

3. Approval of Minutes of December 1, 2016 by acclamation (See **Error! Reference source not found.**: Minutes [unapproved] of December 1, 2016)

4. Proposal from the Department of English, Theatre, and Foreign Languages (see pp. 3-9 for proposal detail)

4.1 Program Proposal: Replace the B.A. in English Education (9-12) with a 9-12 Licensure concentration in the B.A. in English

4.2 Program Proposal: Replace the B.A. in English Education Middle Grades with a 6-9 Licensure concentration in the B.A. in English

4.1-4.2 7-0-0 Will be forwarded to Senate and Academic Affairs Committee for their vote

5. Proposals from the Department of Music (proposal detail available on Curriculog and pdf appendices for 5.5 and 5.6)

5.1 Course Proposal: revise title and description for MUS 1561 Vocal Jazz Ensemble

5.2 Course Proposal: delete MUS 3240 Musical Experiences for Young Children

5.3 Course Proposal: create MUS 3610 Jazz Theory & Composition

5.4 Course Proposal: create MUSL 3610 Jazz Lab

5.5 Program Proposal: revise degree requirements for B.A. in Music with Music Industry Emphasis—Classical Track

5.6 Program Proposal: revise degree requirements for B.A. in Music with Music Industry Emphasis—Jazz and Commercial Track

5.1-5.2 7-0-0 Will be forwarded to Chairs of Academic Affairs Committee and Senate for their signatures

5.3-5.4 7-0-0 Will be forwarded to Academic Affairs Committee for their vote

5.5-5.6 7-0-0 Will be forwarded to Senate and Academic Affairs Committee for their vote

6. Proposal from the Department of Accounting and Finance (proposal detail available on Curriculog)

6.1 Course Proposal: revise prerequisites for ACC 3220 Intermediate Accounting

6.1 7-0-0 Will be forwarded to Chairs of Academic Affairs Committee and Senate for their signatures

7. Proposals from the Department of Economics and Decision Sciences (proposal detail available on Curriculog)

7.1 Course Proposal: create DSC 5190 Data Analytics for Business

7.2 Program Proposal: add DSC 5190 to Professional Enhancement course options for M.B.A. degree program

7.1 7-0-0 Will be forwarded to Academic Affairs Committee for their vote

7.2 7-0-0 Will be forwarded to Chairs of Academic Affairs Committee and Senate for their signatures

8. Proposal from the Department of Political Science and Public Administration (proposal detail available on Curriculog for 5.1 and pp. 10-12 for 5.2)

8.1 Program Proposal: delete Professional Paper requirement from all M.P.A. degree programs

8.2 Program Proposal: create a 5-Year combined B.A. in Political Science and M.P.A. program

8.1 7-0-0 Will be forwarded to Senate and Academic Affairs Committee for their vote

8.2 6-0-1 Will be forwarded to Senate and Academic Affairs Committee for their vote

9. Proposal from the Center for Student Success (proposal detail available on Curriculog)

9.1 Course Proposal: create UNV 2000 Introduction to Student Development Theory and Peer Education

9.1 7-0-0 Will be forwarded to Academic Affairs Committee for their vote

10. Unfinished Business

11. New Business

12. Announcements

13. Adjournment 4:24

Appendix B: Writing Intensive Proposals and Course Syllabi

UNCP Writing-Intensive Program Course Proposal Form

Use this form to propose a Writing Enriched course or a Writing in the Discipline course for the QEP Writing Intensive Program. A Writing Enriched course is one that includes extensive and intensive instruction in writing. A Writing in the Discipline is a course that teaches students about the roles and uses of writing in their fields of study. Proposals must be accompanied by the UNCP Professional Development Application which is found on page three of the course proposal form.

____ENG 2760____
Course Prefix/Number

____Writing Creative Nonfiction I____
Course title

Department Chair Approval _____

Part One: Department Information

Catalog course description:

An introduction to the principles and techniques of writing creative nonfiction. Workshop format.

- Curriculum requirements this course meets [for purposes of department planning--check all that apply]:

____Gen ED ____Dept. Major X Dept. Minor X Writing Enriched (WE) ____Writing in the Discipline (WID)

- Course Format:

X Lecture ____Lecture & Lab ____Seminar X Practicum ____Online ____Other (please specify) _____

- Course Frequency:

X Each term X Each year ____Alternate years ____Other (please specify)



Part Two: Course Information

--> **Attach a copy of the proposed course syllabus.** Specify below how you would envision using the elements listed in your proposed Writing Enriched or Writing in the Discipline course.

1a. Types of INFORMAL writing [e.g., journals, lab or field notes, logs, ungraded drafts] required in the course and how they will be evaluated for course grade:

weekly writing exercises, journals, ungraded drafts – to count towards class participation, at least 10% of final grade

1b. Estimated # of pages of INFORMAL writing in course: 20

1c. Describe the learning outcomes expected from the required informal writing:

rhetorical knowledge of the flash essay form; enhanced critical thinking skills; knowledge of nonfiction genre conventions, from sentence-level writing to tone and style; experience drafting and workshopping flash-length essays

2a. Types of FORMAL writing [e.g., essay tests, polished papers] required in the course:

(3) polished flash-length essays (500-1500 words each)

2b. Estimated # of pages of FORMAL writing in course: 10-12

2c. Describe the learning outcomes expected from the required formal writing:

completion of a successful, polished writing portfolio that engages feedback, criticism, and the use of appropriate source citation where necessary

3. What percentage of the course grade is determined by the INFORMAL writing assignments? 10% by the FORMAL writing assignments? 90%

4. How will students receive instruction on discipline-specific writing practices as part of the course? Please indicate where and what discipline-specific writing practices are included.

engaged, critical readings and class discussions from creative nonfiction publications (*Brevity* and *The Field Guide to Writing Flash Nonfiction*); whole-class, instructor-led workshops; weekly writing prompts focusing on language, tone, audience awareness, and belletristic approaches to the essay form

5. What procedures are to be used in the course for students to receive help as they draft, revise, and edit their polished written work?

peer workshops, group writing exercises, and individual conferences with the professor

For Office Use Only

WE or WID course designation approved: _____
 QEP Committee Chair Date **ENG 2760:**

Writing Creative Nonfiction I

Instructor: Dr. Jessica Pitchford
Office Hours: Tues 1:30-2:00, 3:30-5:00; Wed 3:00-4:00; Thurs 1:30-2:00, 3:30-5:00;
 and by appointment
Office Location: Dial 102
Email: jessica.pitchford@uncp.edu

“How many words does it take to tell a compelling true story?”—*The Rose Metal Press Field Guide to Writing Flash Nonfiction*

Course Description and Goals

This three-credit course will serve as an introduction to the craft of creative nonfiction writing in a traditional workshop setting. It aims to help you hone your nonfiction reading, writing, and analytical skills and in doing so will focus specifically on the briefest of essay forms: flash nonfiction. These extremely short essays, which can vary in length but are on average 500-1500 words, are increasingly popular if difficult to achieve—a real writing challenge. In-class activities include reading discussions, individual and group writing exercises, as well as peer workshops. Students will read and lead discussions on short essays about the craft of flash nonfiction, guidelines from the masters of the form. The class will also subscribe to *Brevity: A Journal of Concise Literary Nonfiction*, a free online literary magazine that has been publishing contemporary literature’s finest and emerging writers for nearly twenty years. We will discuss the selected narratives—to include short essays from Sherman Alexie, Jennie Bouilly, Bret Lott, and many more—as writers as opposed to literary critics, paying special attention to the writing itself, how the story is told, and why it works given the abbreviated framework. Through a careful reading of the chosen texts, students will gain a clearer sense of what makes successful flash nonfiction and use that knowledge to write their own, to tell a compelling true story in as few words as possible. We will study both basic writing skills, to include the use of language on the sentence level, and more advanced skills such as voice and memory mining, increasing student understanding of creative nonfiction rhetorical forms and audience awareness. We will also explore collaborative writing, both in and outside of class, with cross-curriculum writing and critical response opportunities. In addition to completing weekly informal writing exercises, each student will be expected to workshop three formal flash nonfiction pieces with the entire class. At semester’s end, those initial drafts—having weighed feedback from peer workshops and individual conferences with the professor—will be revised for a final writing portfolio. Your writing portfolio combined with your overall participation and homework will determine your

final grade in the course. The ultimate goal is to get you reading one of the most progressive forms of writing being published today and trying your hand at creating your own.

Required Materials

The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers. Ed. Dinty Moore. Rose Metal Press, 2012.

paper and ink (or access to a printer) for flash copies for class

Requirements of the Course / Final Grade Breakdown

Attendance and Active Class Participation, including writing exercises: 10%

Flash Nonfiction Submissions (x3): 30% each

Active Class Participation

Students are expected to arrive on time to class, with their textbooks, having closely read each assignment. Participation is important and means students should be prepared to take an active role in class discussions and listen attentively to both the professor and classmates. Part of your participation points can be earned by simply showing up and engaging in weekly writing exercises, sharing your process with your classmates. Since this course relies heavily on the workshop/group discussion setting, joining in the conversation is critical to your overall participation grade. You should treat the assigned readings as if you were discussion leaders—point out what intrigues you about the text and the notes on craft. Be sure to bring the required materials to class, take notes, and offer your own opinions, especially during group workshops. Everyone's writing—and your participation grade (worth 10% of your final score)—will be the better for it.

Flash Nonfiction Submissions

Students will write three pieces of flash nonfiction—no more than 1500/less than 500 words each (2-4 pages, double spaced is what you should aim for)—which we will workshop together as a class. After the first week of class, I will pass around a workshop signup sheet; the class meeting before your piece is to be workshopped, you should bring in enough typewritten copies for the entire class. Because it has proven problematic in the past, know that for every day you fail to turn in your scheduled workshop piece, you will be docked 10 points. Those points will remain deducted even from a revision for the final portfolio. Emergencies will be evaluated on a case-by-case basis. Please give me ample time to rearrange the schedule if you know you're going to be significantly late with a turn-in. We will read, mark, and comment on your pages, sharing our final analyses out loud. An important note: workshop protocol follows that workshoppees remain silent and take notes while their work is being critiqued. Your opportunity to weigh in comes and is expected when we are workshopping a classmate's piece. Each flash nonfiction piece you workshop will count toward 30% of your final grade.

Final Portfolio

The final portfolio is an extension of the workshop drafting process, an opportunity for students to improve upon their initial grades received for their workshopped flashes, based on a rubric I

have devised for assessing creative writing and on the responses generated during class workshops. Along with my marginalia and written critique, I will assign an initial grade for each workshoped piece of flash nonfiction. After every workshop, students will schedule a one-on-one conference with me to discuss their strategies for revision. At semester's end, final, polished essays will be submitted in a professional portfolio for a potentially higher score, noting that each revision is worth 30% of your final grade. You may not submit a non-workshopped flash as part of your portfolio.

Attendance

This isn't a lecture course but a discussion forum, in which we'll be working together to refine your creative writing skills and critique your work in progress. I expect you all to come to class and arrive on time. You must, as well, contribute to group discussions. Latecomers are a distraction to both me and the rest of the class. If you are more than five minutes late, you will receive a tardy. Two tardies equal one absence. If you miss more than two weeks of classes (four class sessions), you run the danger of failing the course. If you miss any in-class assignments or writing exercises, you may **not** make them up. It is, therefore, essential that you miss as few classes as possible in order to succeed in this course. If you are not present in class then you cannot possibly participate: absences will negatively affect your grade. If emergencies occur, see me with complete documentation. There is no guarantee that your absence will be excused. In short, use your absences wisely—better yet, simply come to class.

Classroom Etiquette and Civility

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including classist, sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Be forewarned—some of the readings that we will discuss include this type of inflammatory language, and I ask that you discuss it as an adult. You each have a right to your own opinion; however, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

For the sake of all humanity, please turn off your cell phone before you enter the classroom. If you forget to turn off the phone and it rings, please do not answer it: simply turn it off. Do not text in class—I see it, and there will be ramifications. Also be sure to respect others' opinions, comments, and questions. I will do my best to create a comfortable, yet academic, atmosphere. This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of that premise.

Finally, as a member of the UNCP faculty, I am concerned about the wellbeing and development of our students, and am available to discuss any concerns. However, students should know that faculty members are legally obligated to share certain information with the university's Title IX coordinator—whether information arises in written forms or class discussion. This is to insure the student's safety and welfare is being addressed, consistent with the requirements of the law. These disclosures include but are not limited to reports of sexual discrimination and harassment,

sexual assault, relational/domestic violence, and stalking. As a creative writing professor who may be assigning readings that trigger emotional responses, I encourage you to be as forthcoming as possible, but please know that if shared personal information makes me concerned for your safety or that of others, I am obligated to report it.

Academic Honesty

On the whole, a creative writing workshop is not conducive to plagiarizing, but bear in mind, for this and all your courses, that plagiarism is using another person's words, ideas, data, or other work in one's own work and representing such work as one's own by failing to give clear and correct credit to the source of that work, whether intentionally or unintentionally. Students have the responsibility to know and observe the UNCP Academic Honor Code, which "forbids cheating, plagiarism, abuse of academic materials, fabrication, or falsification of information, and complicity in academic dishonesty. Academic evaluations in this course include a judgment that the student's work is free from academic dishonesty of any type, and grades in this course should be and will be adversely affected by academic dishonesty. Students who violate the code can be dismissed from the University. The normal penalty for a first offense is an F in the course." More information on the academic honor code can be found at http://www.uncp.edu/sa/pol_pub/honor_code.htm.

Religious Holiday Policy Statement

Students are allowed two excused absences each semester from class or other scheduled academic activity to observe a religious holy day of their faith. Students must submit written notification of the absences to their instructors within two weeks of the beginning of the semester. Students should not be penalized for these absences, and shall be permitted a reasonable amount of time to make up tests or other work missed due to an excused absence for a religious observance. A student who is to be excused from class for a religious observance is not required to provide a second-party certification of the reason for the absence. Furthermore, a student who believes that he or she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

ADA Access Statement

Federal laws require UNCP to accommodate students with documented learning, physical, chronic health, psychological, visual or hearing disabilities.

In post-secondary school settings, academic accommodations are not automatic; to receive accommodations, students must make a formal request and must supply documentation from a qualified professional to support that request. Students who believe they qualify must contact the Accessibility Resource Center (ARC) in DF Lowry Building, Room 107 or call 910-521-6695 to begin the accommodation process. All discussions remain confidential. Accommodations cannot be provided retroactively. More information for students about the services provided by ARC and the accommodation process may be found at the following link: <http://www.uncp.edu/arc>.

Alternative Format Statement

This publication is available in alternative formats upon request. Please contact the Accessibility Resource Center in the D.F. Lowry Building, 521-6695.

Course Schedule

***Note:** This schedule is tentative. I may adjust assignments or due dates, depending on the needs of the class. Any changes will be announced in advance to give you adequate time to plan.

Week 1: (Aug. 17-19)

R: Review Syllabus / “Tell Us a Story”

Week 2: (Aug. 22-26)

T: *Field Guide to Writing Flash Nonfiction*: Intro, pgs. XIII-XXV / Zora Neale Hurston’s “How It Feels to Be Colored Me” (available online/linked on Blackboard: come to class prepared to discuss)

R: *Field Guide*: “On Miniatures”—pg. 1 / Selected Readings from *Brevity*

Week 3: (Aug. 29—Sept. 2)

T: *Field Guide*: “The Question of Where We Begin”—pg. 134 / Selected Readings from *Brevity*

R: *Field Guide*: “... On Finding [the] Decisive Moment”—pg. 8 / Selected Readings from *Brevity*

Week 4: (Sept. 5-9)

T: *Field Guide*: “On Carnival Lights, Compression, & Mice”—pg. 15 / *Brevity*

R: *Field Guide*: “Writing in Place”—pg. 22 / Selected Readings from *Brevity*

Week 5: (Sept. 12-16)

T: *Field Guide*: “Location, Location, Location”—pg. 82 / Selected Readings from *Brevity*

R: *Field Guide*: “On Beginnings and Endings”—pg. 151 / Selected Readings from *Brevity*

Week 6: (Sept. 19-23)

T: *Field Guide*: “Friendship, Intuition ... Detail”—pg. 28 / Selected Readings from *Brevity*

R: *Field Guide*: “Memory Triggers & Tropes”—pg. 33 / Selected Readings from *Brevity*

Week 7: (Sept. 26-30)

T: Workshop (x3) + *Field Guide*: “The Wound of the Photograph”—pg. 50

R: Workshop (x3) + Selected Readings from *Brevity*

Week 8: (Oct. 3-7)

T: Workshop (x3) + *Field Guide*: “Crafting Voice”—pg. 57

R: Workshop (x3) + Selected Readings from *Brevity*

Week 9: (Oct. 10-14)

T: Workshop (x3) + *Field Guide*: “Building a Frame ...”—pg. 126

R: FALL BREAK—NO CLASS

Week 10: (Oct. 17-21) *Friday, October 21 = last day to drop with a W.

T: Workshop (x3) + *Field Guide*: “Writing Through Innocence & Experience”—pg. 70

R: Workshop (x3) + Selected Readings from *Brevity*

Week 11: (Oct. 24-28)

T: Workshop (x3) + “Walking, Gathering, Listening: Writing from the Green World”—pg. 164

R: Workshop (x3) + Selected Readings from *Brevity*

Week 12: (Oct. 31—Nov. 4)

T: Workshop (x3) + *Field Guide*: “All About You”—pg. 100

R: Workshop (x3) + Selected Readings from *Brevity*

Week 13: (Nov. 7-11)

T: Workshop (x3) + *Field Guide*: “Weaving Past, Present, & Future in Flash Nonfic”—pg. 105

R: Individual conferences in Dr. Pitchford’s office

Week 14: (Nov. 14-18)

T: Workshop (x3) + *Field Guide*: “Writing the Brief Contrary Essay”—pg. 157

R: Workshop (x3) + *Field Guide*: “The Sounds & Sense of Sentences”—pg. 76

Week 15: (Nov. 21-25)

T: Workshop (x3) + Selected Readings from *Brevity*

R: THANKSGIVING—NO CLASS

Week 16: (Nov. 28—Dec. 2)

T: In-class revision exercise: students bring in one workshopped essay for editing

R: Final Wrap-Up / Final Portfolios Due.

Week 17: (Dec. 5-9) FINAL EXAM WEEK

*Your Final Portfolio is due at the beginning of class on **Thursday, Dec. 1**. You must include the original copies (the ones with my written comments) of your flashes, fully revised drafts of those

pieces of nonfiction, and a note about your process. We will talk more in depth about the final portfolio as the semester draws to an end.

UNCP Writing-Intensive Program Course Proposal Form

Use this form to propose a Writing Enriched course or a Writing in the Discipline course for the QEP Writing Intensive Program. A Writing Enriched course is one that includes extensive and intensive instruction in writing. A Writing in the Discipline is a course that teaches students about the roles and uses of writing in their fields of study. Proposals must be accompanied by the UNCP Professional Development Application which is found on page three of the course proposal form.

ENG 3760
Course Prefix/Number

Writing Creative Nonfiction II
Course title

Department Chair Approval _____

Part One: Department Information

Catalog course description:

An advanced workshop in writing creative nonfiction, building on fundamentals covered in the introductory course and emphasizing manuscript preparation and submission.

PREREQ: [ENG 2760](#) or permission of instructor.

- Curriculum requirements this course meets [for purposes of department planning--check all that apply]:

Gen ED Dept. Major Dept. Minor Writing Enriched (WE) Writing in the Discipline (WID)

- Course Format:

Lecture Lecture & Lab Seminar Practicum Online Other (please specify) _____

- Course Frequency:

Each term Each year Alternate years Other (please specify)

Part Two: Course Information

--> **Attach a copy of the proposed course syllabus.** Specify below how you would envision using the elements listed in your proposed Writing Enriched or Writing in the Discipline course.

1a. Types of INFORMAL writing [e.g., journals, lab or field notes, logs, ungraded drafts] required in the course and how they will be evaluated for course grade:

weekly writing exercises, journals, peer critiques, ungraded drafts – to count towards class participation, 20% of final grade

1b. Estimated # of pages of INFORMAL writing in course: 30

1c. Describe the learning outcomes expected from the required informal writing:

rhetorical knowledge of the creative nonfiction essay form; enhanced critical thinking skills; knowledge of nonfiction genre conventions, from sentence-level writing to tone and style; experience drafting workshop-ready longer-form essays

2a. Types of FORMAL writing [e.g., essay tests, polished papers] required in the course:

(1) 10-15 page polished creative nonfiction essay

2b. Estimated # of pages of FORMAL writing in course: 10-15

2c. Describe the learning outcomes expected from the required formal writing:

completion of a successful, polished piece of longer-form creative nonfiction that engages feedback, criticism, and the use of appropriate source citation where necessary

3. What percentage of the course grade is determined by the INFORMAL writing assignments? 40% by the FORMAL writing assignments? 30%

4. How will students receive instruction on discipline-specific writing practices as part of the course? Please indicate where and what discipline-specific writing practices are included.

engaged, critical readings and class discussions from longer-form essays in *True Stories*, *Well Told* and book-length nonfiction works in their wide-ranging forms, including memoir from Tina Fey, narrative nonfiction from Cheryl Strayed, and literary journalism from Jon Krakauer; whole-class, instructor-led workshops; weekly writing prompts focusing on language, tone, and audience awareness; student-led presentations on creative nonfiction authors

5. What procedures are to be used in the course for students to receive help as they draft, revise, and edit their polished written work?

peer workshops, group writing exercises, feedback through written critiques from classmates and the professor

For Office Use Only

WE or WID course designation approved: _____

QEP Committee Chair

Date

ENG 3760: Writing Creative Nonfiction II

“In the end, creative nonfiction means true stories, well told.”—Lee Gutkind

Instructor: Dr. Jessica Pitchford
Office Hours: Tues 1:30-2:00, 3:30-5:00; Wed 3:00-4:00; Thurs 1:30-2:00, 3:30-5:00;
 and by appointment
Office Location: Dial 102
Email: jessica.pitchford@uncp.edu

Course Description and Goals

This three-credit course will serve as an extension of previous creative nonfiction writing workshops but will focus on the longer essay form. The class introduces participants to the art of the creative nonfiction essay in the traditional workshop setting—an intensive, belletristic study in the most popular genre of creative writing being published today. Founding Editor of *Creative Nonfiction Magazine* Lee Gutkind’s *You Can’t Make This Stuff Up* (Da Capo Press, 2012), will serve as our guide on the craft and history of the form. In preparation for writing their own creative nonfiction, students will also read and engage the class in discussions from the essays selected for publication in the Lee Gutkind edited anthology *True Stories, Well Told: From the First 20 Years of Creative Nonfiction Magazine* (In Fact Books, 2014). In addition, students will get to explore excerpts from book-length nonfiction works in their various and wide-ranging forms, including memoir from Tina Fey, narrative nonfiction from Cheryl Strayed, and literary journalism from Jon Krakauer. Other in-class activities include weekly writing exercises or mini-essays, as well as peer workshops. We will discuss all texts as writers as opposed to literary critics, paying special attention to craft and marketability, and how you might emulate techniques as you work toward establishing your own voice. Through a careful reading of the chosen works, you will gain a clearer sense of what makes successful creative nonfiction and use that knowledge to then write your own memorable, polished essays. Each student will be expected to

write weekly short pieces and workshop one longer form essay, with the option of final publishing-ready revision to be submitted at the end of the semester. Workshop submissions combined with writing exercises, workshop critiques, class presentations, and reading quizzes will determine your final grade in the course. Students should expect to spend as much if not more time than we spend with in-class activities developing their writing craft outside of class.

Required Materials

You Can't Make This Stuff Up: The Complete Guide to Writing Creative Nonfiction from Memoir to Literary

Journalism to Everything in Between. Lee Gutkind. Da Capo, 2012.

True Stories, Well Told. Eds. Lee Gutkind & Hattie Fletcher. InFact Books, 2014.

Course Requirements

Active Class Participation & Writing Exercises: 20%

Reading Quizzes: 10%

Workshop Submission: 30%

Critiques: 20%

Presentation: 20%

Active Class Participation

In order to accomplish course goals, students must attend class regularly and on time, read all assignments, complete each written assignment, and come prepared to discuss reading, viewing, and writing assignments together as a class. You should also expect to do reading and research outside of class, contributing what you've learned from particularly compelling pieces you've read or films you've seen. Be sure to bring the required materials to class, take notes, and offer your own opinions during class discussions. Make your voice heard. Everyone's writing will be better for it.

Writing Exercises/Mini-Essays

Like any other artistic endeavor, so much of being a writer is about devoting yourself to regular practice of the form. To that end, each week you will be required to complete short, prompt-based writing assignments, both in and outside of class. All exercises will be turned in, and factoring in your attendance and active class participation, will count toward 20% of your final grade.

Reading Quizzes

To ensure that you are keeping up with your assigned readings, I will begin most class periods with a short reading quiz, the combined scores of which (after throwing out your two lowest quiz scores) will count toward 10% of your final grade.

Workshop Submission

For the workshop portion of this class, students will write and submit one polished essay—no more than 15 pages, no less than 10—which we will discuss together as a class. After the first

couple of class sessions, I will pass around a workshop signup sheet; the week before your essay is to be workshopped, you are expected to email, as a .doc attachment (typed and double spaced in a standard font) your piece to all users in the class Blackboard site. Students will print out, read, mark, and comment on your pages, to include a typewritten overall critique, sharing our final analyses out loud the following week. Workshop protocol follows that workshoppees remain silent and take notes while their work is being critiqued. Your workshop submission, worth 30% of your final grade, will be determined by the effort put into the essay and the response by your peers to your work. At semester's end, you will also have the opportunity to submit a final, polished revision of your formal essay for a potentially higher score.

Essay Critiques

On assigned workshop days, we will critique a maximum of 3 original essays per class. Students whose work is not being workshopped must write a one-page, single-spaced response (roughly 500 words) for each essay, in which you should commend the positive aspects and then spend the bulk of your response pointing out what might not be working as well and offer potential solutions. We will talk at length about the delicate nature of commenting on true stories, but always remember that our focus will be on the craft and not the individual—guarding one another's feelings to encourage honesty and forthrightness, but not curbing our responsibility to offer constructive criticism. You should make two copies of each response, one for the writers being workshopped and one for me. These will be handed in the day of workshop, no excuses about failed printers. **You may not email them to me after class.** If you miss turning in enough of these, know that it will negatively impact your grade; critiques account for 20% of your final grade.

Presentation

To facilitate your learning, each of you will lead class discussion by analyzing an essay of your choosing from *True Stories, Well Told*. Your presentation should guide us through a craft-based discussion of the essay itself, but also provide information about the author. How have these representative samples from 20 years of the longest running magazine publishing creative nonfiction made an impact on the genre? What have its authors gone on to publish? Which type or style of creative nonfiction does your chosen essay represent, and what's the takeaway for our own writing? Each discussion leader should prepare a digital presentation to guide us through your thoughts. The success of your presentation (worth 20% of your final grade) will be determined on preparedness, organization, and depth of analysis.

Revision Opportunity

Students may elect to revise their workshopped essay for a higher grade. The revision is optional, an opportunity I extend to those who want to improve upon the original grade received for their essay. We will discuss revision at greater length as the semester progresses.

Attendance

I expect you all to come to class and arrive on time. Latecomers are a distraction to both me and the rest of the class. If you are more than five minutes late, you will receive a tardy. Two tardies

equal one absence. If you miss more than two weeks of classes (four class sessions), you run the danger of failing the course. If you miss any in-class assignments, quizzes, or writing exercises, you may **not** make them up. It is, therefore, essential that you miss as few classes as possible in order to succeed in this course. If you are not present in class then you cannot possibly participate: absences will negatively affect your grade. If emergencies or school-sanctioned activities occur, see me with complete documentation.

Classroom Etiquette and Civility

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including classist, sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Be forewarned—some of the readings that we will discuss include this type of inflammatory language, and I ask that you discuss it as an adult. You each have a right to your own opinion; however, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. This is perhaps especially important when dealing with nonfiction, as you don't have the ability to hand off your bigotry to a fictional character. Also, turn off your cell phone before you enter the classroom. Do not text in class—I see it, and there will be ramifications. Be sure to respect others' opinions, comments, and questions. I will do my best to create a comfortable, yet academic atmosphere. This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate that.

Academic Honesty

On the whole, a creative writing workshop is not conducive to plagiarizing, but bear in mind, for this and all your courses, that plagiarism is using another person's words, ideas, data, or other work in one's own work and representing such work as one's own by failing to give clear and correct credit to the source of that work, whether intentionally or unintentionally. Students have the responsibility to know and observe the UNCP Academic Honor Code, which “forbids cheating, plagiarism, abuse of academic materials, fabrication, or falsification of information, and complicity in academic dishonesty. Academic evaluations in this course include a judgment that the student's work is free from academic dishonesty of any type, and grades in this course should be and will be adversely affected by academic dishonesty. Students who violate the code can be dismissed from the University. The normal penalty for a first offense is an F in the course.” More information on the academic honor code can be found at http://www.uncp.edu/sa/pol_pub/honor_code.htm.

Religious Holiday Policy Statement

Students are allowed two excused absences each semester from class or other scheduled academic activity to observe a religious holy day of their faith. Students must submit written notification of the absences to their instructors within two weeks of the beginning of the semester. Students should not be penalized for these absences, and shall be permitted a reasonable amount of time to make up tests or other work missed due to an excused absence for a

religious observance. A student who is to be excused from class for a religious observance is not required to provide a second-party certification of the reason for the absence. Furthermore, a student who believes that he or she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

ADA Statement

Federal laws require UNCP to accommodate students with documented learning, physical, chronic health, psychological, visual or hearing disabilities.

In post-secondary school settings, academic accommodations are not automatic; to receive accommodations, students must make a formal request and must supply documentation from a qualified professional to support that request. Students who believe they qualify must contact the Accessibility Resource Center (ARC) in DF Lowry Building, Room 107 or call 910-521-6695 to begin the accommodation process. All discussions remain confidential. Accommodations cannot be provided retroactively. More information for students about the services provided by ARC and the accommodation process may be found at the following link: <http://www.uncp.edu/arc>

Alternative Format Statement

This publication is available in alternative formats upon request. Please contact the Accessibility Resource Center in the D. F. Lowry Building, 521-6695.

Course Schedule*

***Note:** This schedule is tentative. I may adjust assignments or due dates, depending on the needs of the class. Any changes will be announced in advance to give you adequate time to plan.

Week 1: (Aug. 19) Review Syllabus / Rachel Dolezal and the Misappropriation of CNF / *You Can't Make This Stuff Up* thru page 8

Week 2: (Aug. 26) *You Can't Make This Stuff Up* pgs. 9-43 / Greg Mortensen & Jon Krakauer

Week 3: (Sept. 2) *You Can't Make This Stuff Up* pgs. 44-98 / Tina Fey & Amy Poehler

Week 4: (Sept. 9) *You Can't Make This Stuff Up* pgs. 99-134 / "Rahab's Thread" (bring a highlighter)

Week 5: (Sept. 16) *You Can't Make This Stuff Up* pgs. 135-185 / *Wild*

Week 6: (Sept. 23) *You Can't Make This Stuff Up* pgs. 186-215 / Presentations (x3):

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Week 7: (Sept. 30) *You Can't Make This Stuff Up* pgs. 216-235 / Presentations (x3):

Week 8: (Oct. 7) Presentations (x3):

Week 9: (Oct. 14) Presentations (x3):

Week 10: (Oct. 21) Workshop (x3):

Week 11: (Oct. 28) Workshop (x3):

Week 12: (Nov. 4) Workshop (x3):

Week 13: (Nov. 11) Workshop (x3):

Week 14: (Nov. 18) Workshop (x3):

Week 15: (Nov. 25) **NO CLASS—Thanksgiving Break**

Week 16: (Dec. 2) Presentations (x3) / Exploring Creative Nonfiction in other venues



UNCP Writing-Intensive Program Course Proposal Form

Use this form to propose a Writing Enriched course or a Writing in the Discipline course for the QEP Writing Intensive Program. A Writing Enriched course is one that includes extensive and intensive instruction in writing. A Writing in the Discipline is a course that teaches students about the roles and uses of writing in their fields of study. Proposals must be accompanied by the UNCP Professional Development Application which is found on page three of the course proposal form.

SSE 4000

Methods Teaching Social Studies

Course Prefix/Number_____
Course title

Department Chair Approval _____

Part One: Department Information

Catalog course description:

Materials and basic teaching strategies employed in teaching social studies. PREREQ: SSE 3000, 3650 and 30 hours in history and social sciences with a minimum QPA of 2.5. *Required of history majors seeking licensure as well as secondary and middle grades social studies licensure candidates.*

- Curriculum requirements this course meets [for purposes of department planning--check all that apply]:

___ Gen ED Dept. Major ___ Dept. Minor ___ Writing Enriched (WE) Writing in the Discipline (WID)

- Course Format:

___ Lecture ___ Lecture & Lab Seminar ___ Practicum ___ Online ___ Other (please specify) _____

- Course Frequency:

Each term Each year Alternate years Other (please specify)

Part Two: Course Information

--> **Attach a copy of the proposed course syllabus.** Specify below how you would envision using the elements listed in your proposed Writing Enriched or Writing in the Discipline course.

1a. Types of INFORMAL writing [e.g., journals, lab or field notes, logs, ungraded drafts] required in the course and how they will be evaluated for course grade:

Lesson plans, reflections, teaching philosophy, assessments, assessment analysis, instructional materials

1b. Estimated # of pages of INFORMAL writing in course: 15

1c. Describe the learning outcomes expected from the required informal writing:

Students will practice writing lessons as preparation for their careers as teachers. They will reflect on the reading and draft a teaching philosophy in order to demonstrate their understanding of the role of social studies education. Students will create and analyze an assessment for the purpose of understanding the connection between assessment and classroom instruction. Student will create their own instructional materials for use in their own teaching

2a. Types of FORMAL writing [e.g., essay tests, polished papers] required in the course:

Historiography Essay, Final Unit Plan, Formal Assessment, assessment analysis, prezi presentation,

2b. Estimated # of pages of FORMAL writing in course: 80

2c. Describe the learning outcomes expected from the required formal writing:

Student will produce a historiography paper to demonstrate their content expertise. They will produce a final unit plan complete with instructional materials to demonstrate their ability to plan a complete instructional unit. They will generate an original assessment and analyze performance results to demonstrate the connection between instruction and assessment. They will create a Prezi presentation to demonstrate 21st century learning skills and the ability to manipulate technology.

3. What percentage of the course grade is determined by the INFORMAL writing assignments?

35% by the FORMAL writing assignments? 65%

4. How will students receive instruction on discipline-specific writing practices as part of the course? Please indicate where and what discipline-specific writing practices are included.

Students will learn through a cognitive apprenticeship approach, this is similar to Vygotsky's zone of proximal development where students will first have the work modeled for them, then work with instructor and peers; and produce final products independently. We start writing in the first week. Discipline-specific practices include: lesson plan writing, report writing, creating graphic organizers, creating digital presentation materials, and producing a teaching philosophy.

5. What procedures are to be used in the course for students to receive help as they draft, revise, and edit their polished written work?

Students receive feedback in class and via crocodoc in blackboard. They are encouraged to attend office hours for more in-depth feedback. About 40% of the class also operates on a workshop model where students are working together and with the instructor to revise their various writing materials.

For Office Use Only

WE or WID course designation approved: _____

WI Committee Chair

Date

University of North Carolina at Pembroke
Department of History/Teacher Education Program

Accredited by:

National Council for Accreditation of Teacher Education (NCATE)
North Carolina Department of Public Instruction (NCDPI)

SSE 4000: Methods Teaching Social Studies

Fall Semester 2016, TR 5:15-6:30, Dial 217 (3 credits)

Dr. Serina A. Cinnamon

Office: Dial 207

<https://uncp.webex.com/meet/cinnamon>

Office Hours: TR 2-3, R 5-6:30

or by appointment

Email: serina.cinnamon@uncp.edu

Phone: 910.521.6441 (office);

618.713.4310 (cell- *text messages only*)

COURSE DESCRIPTION:

Materials and basic teaching strategies employed in teaching social studies. PREREQ: SSE 3000, 3650 and 30 hours in history and social sciences with a minimum QPA of 2.5. *Required of history majors seeking licensure as well as secondary and middle grades social studies licensure candidates.*

UNCP TEACHER EDUCATION CONCEPTUAL FRAMEWORK:

Theme: Preparing professional educators who are committed, collaborative, and competent.

The UNCP Teacher Education Program is committed to the public school mission of preparing P-12 learners for full participation in a democratic society. We believe that all P-12 learners are entitled to the highest quality instruction, services, resources, and facilities that society can provide. UNCP's primary responsibility in that noble effort is to prepare competent and collaborative professional educators committed to the mission of public education.

RELATIONSHIP OF COURSE TO THE CONCEPTUAL FRAMEWORK:

This course is designed to promote collaboration and develop professional competencies during the internship process. Through shared reflections, peer discussion on successes and failures, and guided mentorship each intern will hone their skills and dispositions to engage in reflective teaching practices in alignment with the mission of public educators to prepare students for a twenty-first century world.

TEACHER EDUCATION STANDARDS ADDRESSED BY SSE 3650:

North Carolina Professional Teaching Standards

Standard I: Teachers demonstrate leadership.

- Teachers lead in their classrooms.
- Teachers lead in the teaching profession.
- Teachers demonstrate high ethical standards.

Standard II: Teachers establish a respectful environment for a diverse population of students.

- Teachers embrace diversity in the school community and in the world.
- Teachers adapt their teaching for the benefit of students with special needs.

Standard III: Teachers know the content they teach.

- Teachers align their instruction with the North Carolina Standard Course of Study [or the Common Core].
- Teachers know the content appropriate to their teaching specialty.
- Teachers recognize the interconnectedness of content areas/disciplines.
- Teachers make instruction relevant to students.

Standard IV: Teachers facilitate learning for their students.

- Teachers know the ways in which learning takes place, and they know the appropriate levels of intellectual, physical, social, and emotional development of their students.
- Teachers plan instruction appropriate for their students.
- Teachers use a variety of instructional methods.
- Teachers integrate and utilize technology in their instruction.
- Teachers help students develop critical thinking and problem-solving skills.
- Teachers help students work in teams and develop leadership qualities.
- Teachers communicate effectively.
- Teachers use a variety of methods to assess what each student has learned.

Standard V: Teachers reflect on their practice.

- Teachers analyze student learning.
- Teachers link professional growth to their professional goals.
- Teachers function effectively in a complex, dynamic environment

North Carolina Board of Education's *Standards for Social Studies Teacher Candidates*:

1. Social studies teacher candidates know and can facilitate learning about how culture and culture systems function. They are able to teach about how human beings relate to their environment and the impact of that relationship on culture.
2. Teacher candidates who teach social studies know and can facilitate learning about historical periods and patterns. They teach about diverse perspectives and sources of information that inform an understanding of the past, present, and future.
3. Teacher candidates who teach social studies know and can facilitate learning about how economic forces affect individuals and communities and about the management of individual and collective resources in a global economy. This includes the influence of science, technology, and ecologic interdependence on all aspects of human enterprise including systems such as transportation, communication, health care, warfare, agriculture, and industry.
4. Teacher candidates who teach social studies know and can facilitate learning about how individual and collective identities are shaped by groups and institutions.
5. Teacher candidates who teach social studies know and facilitate learning about the principles of democracy and human rights and about the variety of ways that governments, leaders, and citizens exercise power, develop laws, and maintain order.

COURSE GOALS AND OBJECTIVES:

This course will provide Social Science teacher candidates opportunities to:

- 1) Select and integrate knowledge from the North Carolina State Standards, Common Core State Standards (CCSS), and other sources to design lessons (individual and unit) appropriate for high school classes and for varied school populations (i.e., special education, ESL, honors, etc.).
- 2) Develop a variety of instructional approaches (e.g., lecturing, Socratic seminars, text analysis, cooperative learning, etc.) appropriate for different learning needs.
- 3) Develop lesson plans aimed at engaging students in a variety of learning activities through the use of multiple media and various technology (e.g., songs, paintings, newspaper articles, etc.) that encourage active student participation in their own learning.
- 4) Demonstrate proficiency in the use of higher-order questioning, historical thinking methods, scaffolding student learning, and the effective use of primary sources in the classroom.
- 5) Create highly aligned assessments that are valid and reliable measures of student learning objectives.

- 6) Assess both the explicit and implicit priorities in the goals and purposes of social studies education.
- 7) Evaluate and implement the multiple dimensions of classroom-based instruction through working knowledge of professional best practices and appropriate learning theories for the social sciences.
- 8) Develop a personal philosophy about social studies education that includes your views on pedagogy, curriculum, and assessment.
- 9) Learn how to have fun in the classroom . . . and still make it educational.

Big Ideas:

1. Technology should be utilized in the 21st century social studies classroom for transformative, inquiry-based learning.
2. Assessments are a vital component of learning and instruction that should inform instruction and be highly aligned to student learning objectives.
3. The purpose of social studies education is to develop enlightened democratic citizens who critically engage their social world.
4. Building literacy in social studies education involves the development of historical thinking skills through the use of primary sources in inquiry-based education.

Essential Questions:

1. In what ways does technology impact student learning in the social studies classroom?
 - a. How can technology be more than just a tool?
 - b. What technologies are appropriate for the classroom (and when)?
2. What is the role of assessment and standards in social studies education?
 - a. How do standards impact classroom practices and assessments?
 - b. In what ways do assessments guide and/or define instruction?
 - c. To what extent are classroom assessments accurately and reliably measuring student learning outcomes?
3. What is the purpose of social studies education?
 - a. How can history be used as a weapon?
 - b. What is the role of social studies in a student's education?
4. What does literacy in the social studies look like?
 - a. In what ways do historical thinking heuristics develop literacy?
 - b. What types of literacy ought to be developed for social studies?
 - c. What is the role of primary sources in the inquiry process?

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|----------------------|--------------------------------|----------------------|
| Key Concepts: | Methods: | Teaching Strategies: |
| Big Ideas | Primary & Secondary Sources | Virtual Museum |
| Essential Questions | SOAPS/PROPP | Take-A-Stand |
| Curriculum Alignment | Historical Thinking Heuristics | Thought Museum |
| Standards | Media Literacy Questions | Carousel |

| | | |
|-----------------------------|--------------------------------|-------------------------------|
| Assessment | Highlighting Critical Features | Historicalthinkingmatters.org |
| Historical Thinking | GIS | Graphic Organizers |
| Professional Development | Creating Videos | Interactive Lecturing |
| Lesson Plan Development | Flipped Classroom | Four Square |
| Technology in the Classroom | Using Social Media | Jigsaw |
| Building Literacies | Detecting Bias | Independent Inquiry |
| Historiography | Scaffolding | Map-based Inquiry |
| Curriculum Development | | |
| Scaffolding Learning | | |
| Independent Inquiry | | |

COURSE EXPECTATIONS:

Students are expected to meet both in person and online via webinar as needed. Students are also expected to *independently* meet all deadlines and submission expectations as outlined herein.

ATTENDANCE POLICY:

Students are expected to exhibit the professional dispositions of the teaching profession. There are no unexcused absences. Any absences will negatively impact your grade. If you plan on missing more than 15% of the course for any reason, including University-sanctioned event absences, it is highly recommended that you take this course at another time.

COURSE REQUIREMENTS:

- 1) Participation (individual, 15%):** This assessment includes class attendance, participation in class discussion, and experiential assignments (see course session outline and Blackboard newsfeeds for details). These assignments should be submitted at the end of class.

Assignments and class participation are graded in terms of four categories:

Exceptional: You have gone beyond what is expected; the work suggests considerable thought and effort and is of exceptionally high quality.

Proficient: You completed the assignment appropriately; this is a solid performance.

Needs Improvement: There are notable shortcomings in the assignment. The assignment has to be revised and resubmitted.

Fail: The work fails to address the intent of the assignment; work suggests a lack of effort and/or understanding. The assignment must be redone.

Class attendance is required. Absences will negatively affect your participation grade. If you miss a class for any reason you are expected to contact a class member or come to my office hours to go over materials covered in that class. *I will not field electronic inquiries about missing class.* It will also be your responsibility to find out if any additional materials

were handed out during that class. Furthermore, if you have to miss three or more classes, I suggest that you take the course at another time. This class operates on a workshop model; missing more than two classes will seriously hinder your ability to obtain a passing grade in the class. Most importantly, I expect that you model the good dispositions of a professional; be the student you expect yours to be.

(NCPTS 1e, 2a, 3b, 4a, 4c, 4d, 4e, 4g, 4h, 5b, 5c)

- 2) Historiography Essay (15%):** Craft an essay that identifies a historiographical argument from your selected unit topic. In this essay you will:
- identify a key historical debate regarding your unit topic
 - analyze the arguments historians that have made about this debate (eg., strengths & weaknesses of each argument, interpretation of the arguments, significance)
 - identify a big idea and an essential question that effectively captures this debate
 - 3-5 pages in length (minimum 1200 words) with scholarly references, Chicago/Turabian or APA style only
- 3) Course Assignments (30% total):** Throughout the semester, various assignments will be required that will culminate in a final unit plan. These assignments are graded for quality and for completion and are expected to align in your final unit. **All assignments in this component must be completed in order to pass the course.**

LATE POLICY: Any assignment not turned in on time will result in a **zero**. You must still complete the assignment in order to pass the class.

A) Teaching Philosophy (20 points): Discuss your philosophy for teaching and learning with specific reference to what you believe are the overarching learning goals of social studies education, the social studies “camp” to which you think you align (*see* Evans, 2006), and the way in which your learning theory informs your instructions. This discussion should represent your beliefs about education and how these beliefs inform your instructional methods. A minimum of three references should be cited in your statement. This assignment is to be part 5 (Philosophy of Education) of your TCWS. (NCPTS 1d, 1e, 2a, 3c, 4g, 5b)

B) Unit Plan Development and Outline (20 points): Given a template, students will design a unit plan outline that will be revised throughout the semester and accompany the final unit plan. The outline includes:

- 1 or 2 Big Ideas for the unit (*see* Sampson 2010)
 - Central Focus/ Unit Goals & Objectives (should directly align to final unit assessment)
 - 2-4 Essential Questions for the unit (*see* Lattimer 2008)
 - A brief description of each lesson and accompanying assessment
 - Objective(s) for each lesson (should be (almost) identical to unit objectives)
- (NCPTS 1e, 2a, 3b, 4a, 4c, 4d, 4e, 4g, 4h, 5b, 5c)

C) Final Unit Assessment (20 points): You will be expected to create an end of unit assessment that aligns with the skills and content taught in the unit. This assessment is expected to be valid and reliable in terms of measuring both skills and content taught in the unit. Students are also expected to think “beyond the bubble” wherein you will be expected to create original assessment pieces that grant students multiple means for demonstrating learning. Traditional formats of multiple choice and essay writing are not allowed. Options for assessments will be thoroughly discussed in class and resources will be provided.

(NCPTS 1b, 1d, 2a, 2b, 2c, 2d, 3d, 4b, 4e, 4h, 5a, 5c)

D) “Expose Us to the Arts” Lesson (25 points): Create and demonstrate a lesson using the arts (e.g., painting, poetry, music) that could be used in a secondary Social Studies classroom that aligns with a big idea and essential question for your unit. This presentation will include background information on the particular work (eg. sourcing: where was art created? Who created the art? Any vital/relevant information about the artist & art piece), how it represents the time period (eg. contextualization: What is the relevance of this art? How does it facilitate understanding of the time period/topic being studied? What is the significance of this art to the time period?), and discuss the ways in which art does/not reflect/refract important historical phenomena (eg. corroboration: To what extent does this art reliably or accurately depict said historical events? Can the artist be trusted? What is the artist “bias”? Is the art more a reflection of what happened or the artist?) .

(NCPTS 3c, 3d, 4a, 4c, 4e, 5c; NCSS 1.1b, c; 2.5i)

E) Historiography Lesson Plan (25 points): This lesson is based on your historiography essay (see requirement 2) create a complete lesson plan that successfully teaches this historiographical debate as part of your unit. The requirements include:

1. Lesson Plan (25 points)

- a) identify a Big Idea that effectively captures the historiography from your essay
- b) use this Big Idea to construct an Essential Question(s) for a lesson on this topic;
- c) select 3 primary sources to use in your lesson plan
- d) create a lesson plan outline for teaching this historiography to students
- e) create an accompanying worksheet/graphic organizer (GO) that will scaffold student learning.

(NCPTS 2d, 3a, 3b, 3d, 4b, 4e, 4h; NCSS 2.1 c, f)

F) Primary Source Adapted Lesson (25 points): Using existing curriculum from a tertiary source of your choosing (eg. docsteach, Newberry Library, Smithsonian, PBS, Library of Congress, etc), you will craft a lesson using a technology medium of your choosing (eg. educreations, pow toon, ivideo, etc). For this lesson, student assessment

should be a product students create utilizing technology. These lessons are expected to scaffold student learning, engage students in higher order thinking, utilize historical thinking heuristics, and demonstrate use of primary sources as a means for critical engagement that align with a big idea and essential question. Lesson should include all the requirements of a lesson plan.

(NCPTS 1c, 2a, 2c, 2d, 3a, 3b, 3d, 4a, 4b, 4c, 4d, 4h, 5c; NCSS 1.2 a, d, e; 1.3 b, d, h; 1.4 e; 1.5 a, b; 1.6 b, e, g; 1.7 h; 1.8 b; 1.9 b, h; 1.10 b, c; 2.1 a, d; 2.2 n, o, r; 2.3 a, e; 2.4 g, j; 2.5 e, I)

G) Integrated Literacy Lesson: (25 points.): Develop a lesson along with accompanying lesson materials that specifically engages another branch of social studies (eg., economics, geography, political science). This lesson is expected to scaffold student learning, engage students in higher order thinking, and require them to examine an historical topic within the unit through a different disciplinary lens. For this lesson, student activity is to involve some kind of group activity or collaborative work. Lesson should include all the requirements of a lesson plan, along with a brief (1-2 paragraph) explanation of how you imagine this lesson successfully integrates the social studies and what forms of literacy students are developing.

(NCPTS 1a, 2d, 3b, 3c, 4c, 4e, 4f, 4h, 5b, 5c; NCSS 1.2 a, d, e; 1.3 b, d, h; 1.4 e; 1.5 a, b; 1.6 b, e, g; 1.7 h; 1.8 b; 1.9 b, h; 1.10 b, c; 2.1 a, d; 2.2 n, o, r; 2.3 a, e; 2.4 g, j; 2.5 e, I)

H) Prezi Lecture (25 points): Create a prez presentation (prezi.com) that explores your unit topic with a *variety* of sources in a *non-linear* format that aligns with the unit's big idea(s) and essential question(s). You will be required to present your prez as if you were presenting it to a secondary class with the smartboard; this includes any materials or worksheets you may require of students. Lecture style is expected to be interactive and include some kind of student participation (see Stacey, 2009). Lecture time is limited to 20 minutes (make sure you practice in advance of class!).

(NCPTS 3a, 3b, 3d, 4c, 4d, 4g, 5c; NCSS 1.2 a, d, e; 1.3 b, d, h; 1.4 e; 1.5 a, b; 1.6 b, e, g; 1.7 h; 1.8 b; 1.9 b, h; 1.10 b, c; 2.1 a, d; 2.2 n, o, r; 2.3 a, e; 2.4 g, j; 2.5 e, I)

The lesson plan assignments are expected to be completed throughout the semester and will be individually treated as formative wherein students are expected to develop lessons around a single topic or theme that will cumulate in a fully developed unit plan by the end of the semester. The final unit plan in its entirety will be summative in assessment.

4) Final Unit Plan (20%): Comprehensive presentation of a unit plan that align to big idea(s) and essential question(s), identifies skills and content taught, outlines a logical sequence of lessons that align to the *North Carolina Standard Course of Study*, engages students in higher order thinking, appropriately scaffolds student learning, and offers both formative and summative assessments. This unit plan is a final culmination of the individual lessons that

have been created throughout the semester. Lessons should be in a logical sequence that clearly builds student knowledge and skills with increasing sophistication. Front matter of the unit plan shall include a discussion with the following components: explanation of teaching philosophy, connection between teaching philosophy and teaching methods, discussion of the skills and content students should master, prior knowledge/skills students should possess prior to this unit (ie. What should students already have learned before this unit), accommodations and modifications that attend to particular populations of students who may need additional support (eg. ESL, LD), and an explanation of the ways in which you scaffolded student learning. *Template will be provided.*

Every lesson in the final unit is expected to contain the following elements:

- Aligned Big Idea, Essential Question, & Objective(s)**
 - Clearly identified content & skills within the objective(s)**
 - Standards (CCSS, NCSS)**
 - A narrative of the unit’s purpose, central focus, relationship to the standards, and academic language for the lesson**
 - Materials and Resources being used (including web links, presentation materials, activity instructions or guidelines, rubrics, copies of primary sources utilized)**
 - Teaching Procedures**
 - Evidence of scaffolding student learning in teaching procedures**
 - Engagement of students in higher order thinking skills/historical thinking heuristics**
 - Accommodations/Modifications for differentiated instruction (UDL Guidelines)**
 - Student Work Activity (eg., worksheet, graphic organizer, project)**
 - Assessment of learning that measures learning objective**
- (NCPTS 1a, 1d, 2b, 2c, 3a, 3b, 3c, 3d, 4a, 4c, 4e, 4g, 5a, 5b; NCSS 1.2 a, d, e; 1.3 b, d, h; 1.4 e; 1.5 a, b; 1.6 b, e, g; 1.7 h; 1.8 b; 1.9 b, h; 1.10 b, c; 2.1 a, d; 2.2 n, o, r; 2.3 a, e; 2.4 g, j; 2.5 e, i)

5) Assessment Module (individual, 20%): During the course of the semester, you will create two assessments (that will become part of your unit plan) that specifically attend to evaluating students’ ability to engage in higher order thinking skills and using historical thinking heuristics (source, contextualize and corroborate). In these assessments you will evaluate students’ abilities to 1) analyze primary source documents through sourcing, contextualizing, and corroborating; and 2) build & support arguments (cite evidence to support a claim) [PARTS 1 & 3]. You will then be expected to administer your assessment* and analyze performance on the assessment as well as the assessment itself in order to inform future instruction [PARTS 2 &4].

| Parts 1 & 3 : Assessment Design | Parts 2 & 4 : Assessment Evaluation |
|---|--|
| <i>Assignment Requirements: create an original assessment and provide a narrative explanation of your assessment.</i> | <i>Assignment Requirements: administer assessment and provide a narrative discussion evaluating both student performance and next steps for instruction.</i> |

| | |
|--|--|
| <ol style="list-style-type: none"> 1) Identify specific unit objective(s) being assessed & corresponding standard 2) Provide evaluation criteria (rubric) 3) identify the skills being assessed 4) Provide a brief narrative summary of how learning being assessed 5) Create an assessment that primarily focuses on assessing the specified skill(s). | <ol style="list-style-type: none"> 1) Evaluate students assessments (eg. discuss student performance) <ol style="list-style-type: none"> a. Identify student successes and failures b. Offer specific evidence from student samples c. Submit two work samples with substantive feedback d. Analyze the validity and reliability of your assessment instrument 2) Discuss next steps for instruction <ol style="list-style-type: none"> a. Identify needed changes on instruction b. Discuss possible revisions to instrument itself c. Revise instrument |
|--|--|

Further details for this assignment will be provided in class.

NCSS Membership (*recommended*): (\$40.00) Sign up online. (<http://members.socialstudies.org/Scripts/4Disapi.dll/4DCGI/join/intro.html?Action=Join>)

EVALUATION, ASSESSMENT, AND GRADING POLICIES:

LATE POLICY: *Late assignments will not be accepted. Any assignment not turned in on time will be result in a **zero**. Extensions (with a loss of points) will be given only under unforeseen extenuating circumstances to be determined at the sole discretion of the instructor.*

Grading Scale

| | |
|------------------|------------------|
| 93 to 100..... A | 73 to 76..... C |
| 90 to 92..... A- | 70 to 72..... C- |
| 87 to 89..... B+ | 67 to 69..... D+ |
| 83 to 86..... B | 63 to 66..... D |
| 80 to 82..... B- | 60 to 62..... D- |
| 77 to 79..... C+ | 0 to 59..... F |

Course Readings

Required Text:

Lesh, B. A. (2011). *Why won't you just tell us the answer? Teaching historical thinking in grades 7-12*. Stenhouse Publishers.

Suggested Texts:

Loewen, J. (2010). *Teaching what really happened: How to avoid the tyranny of textbooks & get students excited about doing history*. New York: Teachers College Press.

Wineburg, S., Martin, D., & Monte-Sano, C. (2013). *Reading like a historian: Teaching literacy in middle and high school history classrooms*. New York: Teachers College Press.

Readings (available via PDF in Blackboard):

Evans, R. (2006). The social studies wars, now and then. *Social Education*, 70(5), 317-321.

Ferrarini, T. H. (2013). The economics of government and the fall of Rome. *Social Education*, 77(2), 60-63.

Fisher, E. (2012). Teaching world history: One path through the forest. *Social Education*, 76(1), 10-13.

Garrett, H. J., & Schmeichel, M. (2012). Using *The Daily Show* to promote media literacy. *Social Education*, 76(4), 211-215.

Hammond, T. C., & Bodzin, A. M. (2009). Teaching with rather than about geographic information systems. *Social Education*, 73(3), 119-123.

Lattimer, H. (2008). Challenging History: Essential Questions in the Social Studies Classroom. *Social Education*, 72(6), 326-329.

Lindaman, D., & Ward, K. R. (2006). *History Lessons: How Textbooks from Around the World Portray American*. New York: The New Press.

Miller, G., & Toth, S. (2012). To dismantle an idle past: Using historiography to construct a digital learning environment. *The Social Studies*, 103(1), 1-8.

Raphael, R. (2004). *Founding myths: Stories that hide our patriotic past*. New York: The New Press.

Risinger, C. F. (2013). The globalization of economics and how it's changing domestic politics, international relations, and our lives. *Social Education*, 77(2), 107-108.

Saldana, C. T. (2012). The Challenge of world history. *Social Education*, 76(1), 14-16.

Sampson, M. (2010). Defining success with big ideas: A new teacher's growth and challenges. In S.G. Grant & J. M. Gradwell (Eds.), *Teaching history with big ideas: Cases of ambitious teachers*. Lanham: Rowman & Littlefield Publishers, Inc.

Schmidt, S.J. (2011). Who lives on the other side of that boundary: A model of geographic thinking. *Social Education*, 75(5), 250-255.

Schug, M. (2007). Why Did the Colonists Fight When They Were Safe, Prosperous, and Free? *Social Education*, 71(2), 61-65.

Share, J., Jolls, T., & Thoman, E. (2005). *Five key questions that can change the world: Classroom activities for media literacy*. Center for Media Literacy.

- Stacy, J. (2009). The guide on the stage: In defense of good lecturing in the history classroom. *Social Education*, 73(6), 275-278.
- Weinland, T. P. (2012). Planning the world history course: A reasoned approach to omission. *Social Education*, 76(1), 7-9.
- Wineberg, S., & Martin, D. (2009). Tampering with history: Adapting primary sources for struggling readers. *Social Education*, 73(5), 212-216.
- Wineburg, S. (2004, March). Crazy for history. *Journal of American History*, 90(4), 1401-1414.
- Wolla, S. (2013). Why didn't China discover the new world? *Social Education*, 77(2), 68-73.
- Zagora, V. M. (2011). An approach to integrating writing skills into the social studies classroom. *Social Education*, 75(1), 17-21.

Internet Resources for the Social Studies

National Council for the Social Studies (NCSS) 10 Thematic Strands. <http://www.socialstudies.org/standards/strands>

Common Core State Standards in pdf

http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf

Dr. Grant R. Miller's blog

<http://socialscienceeducation.blogspot.com/>

Historical Thinking Matters Website

<http://historicalthinkingmatters.org/>

Stanford History Education Group

<http://sheg.stanford.edu/>

Library of Congress Website

www.loc.gov

National History Education Clearinghouse

<http://teachinghistory.org/>

Universal for Design Guidelines

<http://www.udlcenter.org/aboutudl/udlguidelines/downloads>

Teaching Channel

<https://www.teachingchannel.org/>

Beyond the Bubble

<https://beyondthebubble.stanford.edu/>

Assessments

<http://www.edudemic.com/summative-and-formative-assessments/>

GIS for History

www.gisforhistory.org

Esri Story Maps

<http://storymaps.arcgis.com/en/>

Glossary of **Economic** Terms and Concepts. Available online at [http://](http://www.economicswisconsin.org/guide/glossary.htm)

www.economicswisconsin.org/guide/glossary.htm (retrieved August 21, 2008).

Political Science terms and concepts. Available online at <http://www.infoplease.com/encyclopedia/1polisci.html> (retrieved August 21, 2008).

For Reference:

Big History Project

<https://www.bighistoryproject.com/bhplive>

Newberry Library

<http://dcc.newberry.org/>

Smithsonian

<http://www.si.edu/Educators>

National Geographic

http://education.nationalgeographic.com/education/?ar_a=1

Edutopia

<http://www.edutopia.org/>

Evolving Course Outline*

| Date | Topic | BI/EQ | Readings | Assignments Due |
|--------|--|-------------|----------------------------------|---|
| 19-Aug | Course Introduction | 3/3b | | |
| 23-Aug | Understanding Curriculum | 3/3a | Lesh (intro & Ch. 1) | Teaching Philosophy |
| 25-Aug | Big Ideas, | 3/2c, 3 | Lattimer, Sampson, Alleman et al | |
| 30-Aug | Essential Questions, & Unit Objectives | | Schug, Lindaman & Ward | Unit Topic w/Big Idea(s) & Essential Question(s) |
| 1-Sep | Planning Instruction | ALL | | Unit Objectives & Standards |
| 8-Sep | Assessment | 2/2a,c | Loewen (Ch. 2) | Unit Plan Outline |
| 13-Sep | | | | Unit Assessment (draft one) |
| 15-Sep | Thinking Like an | 4/3b, 4b | Lesh (Ch. 2) | Assessment Module (AM), Part 1 |
| 20-Sep | Historian | | Lesh (Ch. 3) | |
| 22-Sep | Historiography | 3, 4/3a, 4 | Loewen (Ch. 3) | |
| 27-Sep | | | Lesh (Ch. 6) | |
| 29-Sep | Doing History | | | AM, Part 2 |
| 4-Oct | Reading like an Historian | | Lesh (Ch. 4) | |
| 6-Oct | "Tampering" with sources | | | Primary Source lesson plan |
| 11-Oct | Differentiating Instruction | 1/1a | UDL Guidelines | |
| 13-Oct | NO CLASS | ----- | FALL BREAK | |
| 18-Oct | Expose Us to the Arts | | Presentations (G) | Historiography Essay |
| 20-Oct | Expose Us to the Arts | | Presentations (UG) | Arts Lesson Plan |
| 25-Oct | Media Literacy | 1, 4/1a, 4b | Share et al | Historiography lesson plan |
| 27-Oct | Geography | 1, 4/ | Hammond & Bodzin | AM, Part 3 |
| 1-Nov | | 1ab, 4ab | Schmidt | |
| 3-Nov | Economics | 3, 4/ | Risinger | Integrated literacy lesson plan |
| 8-Nov | | 3a, 4b | Ferarini | |
| 10-Nov | Government | 3, 4/ | Lesh, Chs. 7 & 8 | AM, Part 4 |
| 15-Nov | | 3a, 4bc | | Revised Unit Plan Outline |
| 17-Nov | World History | ALL | Saldana, Weinland | Revised Unit Assessment |
| 22-Nov | | | Fisher | Revised teaching philosophy |
| 24-Nov | NO CLASS | ----- | THANKSGIVING | |
| 29-Nov | | | Stacy | |
| 1-Dec | | | Lesh, Chs. 9 & 10 | Final Unit Plans including final draft of teaching philosophy |
| -Dec | Prezi Presentations | | FINAL EXAM DAY | Prezi mini-lecture |

**Assignment deadlines posted herein are fixed. Topic pacing and readings are subject to change contingent upon the pacing of the class.*

Please Note: To better meet the constructivist needs of this course, this syllabus is subject to changes. If any changes are made to course readings or assignments, you will be notified as soon as possible.

Religious Holiday Policy Statement

The University of North Carolina at Pembroke has a legal and moral obligation to accommodate all students who must be absent from classes or miss scheduled exams in order to observe religious holidays; we must be careful not to inhibit or penalize these students for exercising their rights to religious observance. To accommodate students' religious holidays, each student will be allowed two excused absences each semester with the following conditions:

1. Students, who submit written notification to their instructors within two weeks of the beginning of the semester, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Excused absences are limited to two class sessions (days) per semester.
2. Students shall be permitted a reasonable amount of time to make up tests or other work missed due to an excused absence for a religious observance.
3. Students should not be penalized due to absence from class or other scheduled academic activity because of religious observances.

A student who is to be excused from class for a religious observance is not required to provide a second-party certification of the reason for the absence. Furthermore, a student who believes that he or she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

ADA Statement

Federal laws require UNCP to accommodate students with documented learning, physical, chronic health, psychological, visual or hearing disabilities. In post-secondary school settings, academic accommodations are not automatic; to receive accommodations, students must make a formal request and must supply documentation from a qualified professional to support that request. Students who believe they qualify must contact the Accessibility Resource Center (ARC) in DF Lowry Building, Room 107 or call 910-521-6695 to begin the accommodation process. All discussions remain confidential. Accommodations cannot be provided retroactively. More information for students about the services provided by ARC and the accommodation process may be found at the following link: <http://www.uncp.edu/arc>

Absences for University-Sanctioned Events

If a student is representing the University in an official capacity (e.g., academic conference, student government, course field trips, ROTC events, athletics, band) at an official University-sanctioned event, that absence shall be excused. Students are responsible for all coursework missed and must make up the work within three university business days after the student returns to campus. Any student who anticipates missing more than 15% of the course should not enroll in the course without prior approval from the instructor.

It is the responsibility of the student to communicate with the professor or instructor about classes missed for any reason, including University sanctioned events. Students must provide official documentation of proposed University-sanctioned events that will result in excused absences during the first week of each semester. Prior written documentation must be provided for each excused absence.

Academic Honor Code

Students are expected to adhere to the tenets of the university policies regarding academic honesty. Plagiarism in any form will not be tolerated.

The Resource Learning Lab in the Academic Support Center offers 1) computer based, self-paced tutoring in basic writing skills, basic reading comprehension, and word problem dissection; 2) DVDs such as Note Taking, Critical Thinking, Problem-Solving and Time Management, which are free and available to all students; contact mark.hunt@uncp.edu or 910-775-4393.

Striving Toward Academic Recovery: The STAR program in the Academic Support Center is intended for students who are returning from an academic and/or financial aid suspension, assisting them to get back on track academically so that they can be successful at UNCP; contact courtney.walters@uncp.edu or 910-775-4408.

TRIO programs: This federally-funded office provides eligible students with one-on-one and group tutoring, personal counseling, and assistance with applying for financial aid, in Jacobs Hall suites A and B; contact trioprograms@uncp.edu or 910-521-6242.

Transfer Transition Office: The Transfer Transition Office, located in Jacobs Hall Suite H, provides student support services and academic resources for students transferring from community colleges and other institutions of higher education to the campus of UNC Pembroke; contact transfer.transition@uncp.edu or 910-521-6269.

Tutoring: The tutoring program of the Academic Support Center helps students achieve their academic goals by offering group or individual tutoring in all General Education and many upper-level courses. Students can sign up at www.uncp.edu/asc/study/tutoring_request.html or contact jennifer.mcneill@uncp.edu or 910-775-4311.

The University Writing Center The University Writing Center, located in D.F. Lowry 308 and available online at www.uncp.edu/writing, is a peer-to-peer tutoring service where UNCP students can seek assistance with written assignments at any stage during the writing process, from brainstorming ideas to drafting, revising, and editing.