

Teaching Guide: Policies and Resources

University of Pittsburgh

Department of English

You will find a range of helpful resources for English department faculty and instructors on our website's Faculty Resources page: <https://www.english.pitt.edu/faculty-resources>

You can also reach out to the Chair, Assistant Chair, Program Directors, or Directors of Undergraduate Studies for guidance about student expectations, range of students' prior knowledge, and more.

Chair's Office:

- Chair, Gayle Rogers, grogers@pitt.edu
- Assistant Chair, Jean Grace, jgrace@pitt.edu
- Office Manager and Assistant to the Chair, Sarah Elizabeth Baumann, sebaumann@pitt.edu

Composition Program:

- Director, Annette Vee, annettevee@pitt.edu
- Director of Undergraduate Studies, Marylou Gramm, mag20@pitt.edu

Film and Media Studies Program:

- Director, Mark Lynn Anderson, andersml@pitt.edu
- Director of Undergraduate Studies, Dana Och, dana.och@pitt.edu

Literature Program:

- Director, Piotr Gwiazda, pkg12@pitt.edu
- Director of Undergraduate Studies, Amy Murray Twyning, amytwyning@pitt.edu

Writing Program:

- Director (Interim), Peter Trachtenberg, tshakti@pitt.edu
- Director of Undergraduate Studies, Jeff Oaks, oaks@pitt.edu

Graduate Program:

- Director (Interim), Ryan McDermott, RMcdermott@pitt.edu

I. Course Design

- There are several elements with specific boilerplate language that all syllabi in the Dietrich School of Arts & Sciences **must** contain. See Appendix A below for more information.
- All classes should be delivered in person unless they are officially listed as online courses. Online/remote teaching of an in-person class will be considered the equivalent of a course cancellation and should only be used in exceptional circumstances (no more than 1-2 times per semester), such as conducting class while you are away on conference or other professional travel.
- Schedule at least one hour of weekly office hours for each course you are teaching (if you are teaching two classes, schedule at least two hours per week). Departmental staff will ask for your office hours at the beginning of each semester; please respond in a timely way. Office hours should only be cancelled in a case of emergency.
- In planning syllabi, please note dates in which the university is closed, or has modified classes. See the [Extended Academic Calendars](#) for these dates.
- After designing your course materials, make them available on your course website on Pitt's learning management platform, [Canvas](#). You can find opportunities for [Canvas training](#) through Teaching and Learning.
- In designing course materials, it is crucial to take into consideration accessibility for diverse learners such as colorblind readers who will not grasp color-coded messages. Please refer to the [guidelines for accessibility](#), found through Teaching and Learning.
- Copies of syllabi are kept electronically for all courses. The Curriculum Coordinator will ask for your syllabus/syllabi at the beginning of each term; please respond in a timely way. See Appendix B for program-specific suggestions about student workloads and teaching observations.
- For further teaching support resources, including workshops and individual consultations can be found on the [University Center for Teaching and Learning's website](#).

II. The Implicit Contract: Our Side

You will find that the majority of Pitt students are willing to treat each course as a shared space of professionalism and engagement, as long as they know that you are doing likewise.

The following components of your side of that contract are particularly salient to students:

- At the beginning of term, provide a syllabus that lists specific readings and assignment dates for the entire semester. It is important to respect students' schedules and adhere to the syllabus except in unusual circumstances.
 - If you use someone else's syllabus—in part or whole—please give them proper acknowledgement or credit on your syllabus.
- Start and end class on time.
- Return assignments promptly, typically within two weeks of the due date at most. All assignments may not be graded but in the absence of graded assignments, we strongly recommend instructors meet at least once around or before midterm to discuss preliminary grades to give students a sense their progress.
- Do not cancel classes lightly. Aim for no more than one class cancellation per course per semester.
 - Planned Travel
 - If you know in advance you will need to miss one class due to conference or other professional travel, you may arrange the course calendar in advance so that there is no course activity on that day.
 - If you know in advance that you will need to miss 2-3 class sessions due to conference or other professional travel, you should arrange for an appropriate substitute or provide appropriate out of class work (or electronic communication) and timely notice to your students.
 - If you need to undertake conference or other travel that will take you out of the classroom for 4 or more class sessions, please discuss this with your program director before the semester begins.
 - Emergency Cancellations
 - If you have to cancel class on an emergency basis, in addition to letting students know **you must contact department staff at engasst@pitt.edu**.
 - If family or medical crises turn out to necessitate more than one absence, your Program Director can arrange for a long-term substitute.
 - Should you need to miss your office hours, please inform your currently enrolled students as soon as possible and ask a colleague or one of the department staff to place a note on your office door.
- [The University's Academic Integrity Code](#) has a detailed account of expectations for both student and faculty conduct as well as of the processes involved if violations are reported.
- OMET student evaluations are automatically activated by the department, and instructors should aim for 75% or higher response rates and can check their response rates through their [Teaching Survey Dashboard](#).
- Instructors are required to annually submit (following the end of the spring term) their teaching materials to the Department. This will be the Year-End-Reports for Full-Time Faculty (Tenure/Tenure Stream Faculty, Appointment Stream Faculty,

and Research Faculty) and the annual update of Teaching Materials for Part-Time Instructors to their department based portfolios.

III. Resources for Helping Students

- If you are concerned about a student's emotional well-being or mental health, contact the [University Counseling Center](#), 412-648-7930. They can help you recognize your responsibilities and limits and develop a plan. You may also suggest the counseling center to students who appear distressed.
- Students are expected to attend class regularly. Faculty members are not responsible for making exceptions based on long-term illnesses that necessitate more than a few absences. Those can be handled through student medical leave requests via the Dietrich Schools Undergraduate Dean's Office or Disability Resource Services.
- If a student tells you they have a disability and they need special help, you should ask them if they have contacted [Disability Services](#), 412-648-7890. Accommodations can be worked out once the disability is documented. It is in general the individual student's responsibility to inform you of any disability and to present you with a letter from the Disability Resource Services Office which will outline any requested accommodations. If you suspect that a student may have a disability but has not talked to you about it, consult someone at disability services about the best way to proceed before directly confronting the student.
 - If you have any questions about a DRS accommodation letter for a student, please contact your Program Director or DUGS, or the Chair.
- If a student shares that they need assistance with housing and/or are food insecure, the University Library System compiled a guide of [Campus Resources for Students](#).
- If a student is behaving in an inappropriate manner that you believe may require disciplinary action, first immediately contact your Program Director. Should the issue persist contact the **Student Conduct Office (contact person: Barbara Ruprecht, bar50@pitt.edu, 412-648-7910)**. Keep in mind, you will usually need to confront the student about their behavior issues and give them the chance to rectify them before a conduct report is filed (conduct reports can result in formal punishment by the school).
- If you suspect a student has committed plagiarism, consult the [English Department's Information on Plagiarism](#). If you have a plagiarism problem with a student that you're not able to resolve on your own, contact the English Department's **Academic Integrity Officer, Brenda Whitney** at bjwst10@pitt.edu.
- If you believe you have experienced some form of sexual harassment or want further information, you should contact the **Title IX Office** through their [online reporting form](#).. Specific details about Pitt's policies and procedures concerning sexual harassment and discrimination can be found on the [Office of Equity](#).

[Diversity, and Inclusion's Website](#). All teaching faculty and graduate students are mandated reporters of sexual misconduct that comes to their attention. [Appendix C provides a step-by-step guide on how to proceed if a student or colleague tells you that they have witnessed or suffered sexual misconduct.](#)

- If a student is behaving in a way that you feel is threatening to you, themselves or to another student, or if the student seems to be in the throes of a pressing mental health emergency, you should call **Campus Police**. They are trained in dealing with mental health issues.
 - **Emergency: 412-524-2121.**
 - **Non-emergency: 412-624-4040.**
- For more details advice about helping students in distress, you can check-out the [Faculty & Staff Guide for Helping Distressed Students](#).

IV. Academic Support for Students

- [The Writing Center](#)
- [The Dietrich School of Arts & Sciences Ungraduated Study Lab](#)

V. English as a Second Language (ESL) Students

- Marylou Gramm, mag20@pitt.edu, is an excellent resource for advice about accommodations for ESL students. She has put together this [helpful tip-sheet for working with ESL students](#).

VI. Useful Reminders

- You can find your course descriptions, meeting times, and enrollment caps on the Faculty Center in [PeopleSoft](#).
- The University Center for Teaching and Learning has compiled resources for making your digital classroom more accessible for everyone. [Instructional Accessibility at Pitt](#) provides recommendations and resources to help improve the accessibility of your course materials and more.
- You are responsible for ordering your own books to have for your students to purchase at the University Store on Fifth through the [Faculty Adoption Form](#).
- Desk Copies can be placed on your behalf by the Curriculum Coordinator, after you have submitted your Faculty Adoption Form/Request to the bookstore, via the [Desk Copy Request Form](#).
- Requests for physical and electronic course reserves must be placed through the

library one month before the term starts to guarantee all will be ready at the start of the semester. Click here for the [book reserve form](#) or here for [general information about course reserves](#).

- Located in Hillman Library, Stark Media Services houses film, video, and audio collections that are available to faculty and students. You can request that a film be placed on [reserve](#) for students in your class to view in the Stark Media Services. You can also [check out a film to show in a class](#). Hillman Library also offers eight-hour [rentals of equipment](#) including laptops, iPads, cables and headphones to all faculty, students, and staff.
- The Curriculum Coordinator will ask you for your course requests several months in advance of the start of each semester. Reply by the deadline. We make every effort to ensure that people get to teach courses they want to teach, but flexibility and communication are essential, and program needs must take priority.
 - If you need audio-visual capacities in your classroom, please indicate that in your course preferences.
- Once you have been assigned your courses for a given term, you may choose to write a specific course description that advertises your section of each course. See current course descriptions on PeopleSoft by going to: Main Menu > Self Service > Class Search/Browse Course Catalog > Browse Course Catalog > “E”, where you can select ENGCOMP, ENGFLM, ENGLIT, OR ENGFLM to see the course descriptions by program.
- If the room your course is assigned to has no AV or insufficient technologies for your purposes, please contact the Curriculum Coordinator at engsched@pitt.edu, about submitting a request for a room change. These cannot be guaranteed; campus space is limited.
- New course proposals must be approved by the program’s curriculum committee 11 months in advance of the start of the semester in which you seek to teach them. If you are seeking Gen Ed credit designation, proposals must also be submitted to the school-wide Undergraduate Council. Submit your course proposal to the appropriate Program Director and DUGS; it will then go to the curriculum committee of the program and, after passing that round, to the Department’s Directors Committee for approval.

Appendix A: Required Elements for Syllabi

1. Course Description
2. Course Requirements
 - a. Required texts and other materials
 - b. Weekly assignments
 - c. Papers/Projects (number, type, length, and deadlines)
 - d. Exams (number, type, and dates)
3. Grading Policy (and explanation of grading options can be found on the [Registrar's Webpage Regarding Grades.](#))
 - a. Relative weight of each requirement
 - b. Policy on late work and make-ups
 - c. **Please note:** Students need to be evaluated in a substantial fashion before the deadline for Monitored Withdraw, usually by the end of the ninth week of the term. The [Academic Calendar](#) contains the specific dates for monitored withdraws each term and other important dates.
4. Attendance Policy
5. Consider adding the link to the University Library System's website for [Pitt and Community Assistance Resources for Students in Need](#). (Link address: <https://pitt.libguides.com/assistanceresources/home>)
6. Consider adding Gender Studies and Women's Studies' (GSWS's) [gender-inclusive language statements](#) in your syllabi. (Link address: <https://www.gsws.pitt.edu/resources/faculty-resources/gender-inclusivenon-sexist-language-statement-syllabi>)
7. **The following statement from Disability Resources and Services must be included in your syllabus:** *If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 140 William Pitt Union, 412-648-7890/412-624-3346 (Fax), as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course. For more information, visit www.studentaffairs.pitt.edu/drsabout.*
8. **The following statement about the Academic Integrity Policy on Cheating/Plagiarism must be included in your syllabus:** *Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, from the February 1974 Senate Committee on Tenure and Academic Freedom reported to the Senate Council, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz or exam will be imposed. [View the complete policy.](#)*
9. **The following statement regarding the University of Pittsburgh's E-Mail Communication Policy must be included in your syllabus:** *Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to*

read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on Edit Forwarding Addresses, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

10. Faculty who intend to use the **Turnitin** system to evaluate student papers for potential plagiarism you **must include the following statement regarding Turnitin in your syllabus:** *Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of Turnitin.com page service is subject to the Usage Policy and Privacy Pledge posted on the Turnitin.com site.*
11. If the course fulfills one or more Dietrich School General Education Requirements (GER), the [goals of each Gen Ed](#) must appear on the syllabus.
12. Office Hours. The posting of office hours on the office door is University policy, and the responsibility of the faculty member as a courtesy and convenience to students. (Source: www.pitt.edu/~provost/ch3_off_hrs.htm). Most administrative offices are open from 8:30 a.m. to 5:00 p.m., Monday through Friday. A few offices, such as the College of General Studies, have extended hours. In addition, according to the *Academic Integrity Guidelines*, under *I. Faculty Obligations, Point 2*, faculty are "To be available at reasonable times for appointments with students, and to keep such appointments." (Source: <https://www.as.pitt.edu/faculty/policies-and-procedures/academic-integrity-code>)
13. It's completely up to you whether you'd like to institute a "no screens" policy, but if you do, make sure it's written explicitly into the syllabus and discussed with students at the start of the semester. Be aware that students with documented disabilities may need to use laptops or tablets.

Appendix B: Student Workloads and Teaching Observations by Program

I. Composition Program

First-Year Writing and Public and Professional Writing Courses

Student Workloads

- When we offer multiple sections of a course, there are generally course goals that apply to all sections. While you have a great deal of discretion in designing your course, please take the course goals seriously and be sure that your students engage with them. These goals are collaboratively drafted by experienced teachers of the courses. Engaging with the goals ensures that courses have some fidelity to their original design as well as consistency across sections, which is important for courses that count for pre-reqs or designed programs of study.
 - **ENGCOMP 0150: Workshop in Composition & ENGCOMP 0152: ESL Workshop in Composition**
 - Students write 25-30 pages throughout the term, and they engage with revision in significant ways. While students continue to develop their written fluency and reading comprehension, the focus is on building awareness of and practicing (U.S.) cultures, rhetorics and grammars of writing. Students should write and revise every week. They can do some low-stakes writing, but students should also have the experience of taking essays from first draft through final draft several times in the term. Most teachers allow students more time for drafting than in Seminar in Composition. And teachers frequently assign challenging though less lengthy readings than Ways of Reading essays or a less demanding pace of reading, and they include in their reading assignments the genre of essays that students are expected to write. We expect that teachers have student writing at the center of their class and that they facilitate discussions of student writing every week. Students write substantive essays, not fiction or poetry.
 - **ENGCOMP 0200: Seminar in Composition (and all variants)**
 - Students write 25-30 pages throughout the term, and they engage with revision in significant ways. While we expect that Seminar in Composition students also read challenging texts in this course, the focus of student work is on writing, so your students won't have time to read numerous or lengthy texts. Most teachers aim to have students read 3-5 Ways of Reading

essays (or similar texts), for example, rather than several books. Students should write and revise every week. They can do some low-stakes writing, but students should also have the experience of taking essays from first draft through final draft several times a term. We expect that teachers have student writing at the center of their class and that they facilitate discussions of student writing every week. Students write substantive academic essays, not fiction or poetry.

- Public and Professional Writing Courses are (with one exception, Digital Humanities) writing-intensive courses: Students should write 25-30 pages throughout the term (not just at the end), and they need to engage in significant revision all the way through the course. The craft of writing should be a significant focus of the class, and whenever possible, shorter, lower-stakes writing assignments should contribute to longer, high-stakes writing projects.
- Please familiarize yourself with the structure of the [Public and Professional Writing \(PPW\) major](#) and where your specific courses fit within the different concentration clusters.
- The following highlight writing and diversity expectations in course required for the PPW major:
 - **ENGCOMP 0420: Writing for the Public** introduces students to fields and ethics of public writing. Students examine and practice, in their own substantial writing projects, the impact of rhetorical contexts on writing and how writing facilitates communication between nonprofits, government, and other institutions and diverse audiences.
 - **ENGCOMP 0560: Writing Arguments** teaches students to be more adept at critically analyzing and crafting arguments by composing across a variety of forms, genres, technologies, and audiences to develop persuasive skills.
 - **ENGCOMP 1551: History and Politics of the English Language** guides students in examining and writing about historical and cultural forces that have shaped and continue to shape the evolution and variations of the English language. Student research and written inquiries focus on topics including linguistic imperialism, African American vernacular English, global Englishes, internet language, gendered language, and issues of composing and teaching language at the K-college level.
 - **ENGCOMP 1900: Internship in Public and Professional Writing** offers students a productive, substantive writing experience in a sponsoring agency, company or project as well

as opportunities to reflect in writing on their experience of professional life and their career path.

- **ENGCOMP 1910: Bridge Seminar** is designed for students to consolidate, advance and celebrate the knowledge and abilities they have developed in the PPW program by completing a research project to be presented at a public event and soliciting feedback outside of the university.

Teaching Mentorship and Observations

- The Composition program and the English Department host many events focused on teaching—workshops, speakers, professional development opportunities, and more. We welcome composition teachers of any rank to these events.
- We have a wealth of teaching materials, writing exercises, information about individual courses, policies, and useful links on the [Comp Teachers' Website](#). Ask a Composition administrator for the password if you need it. Administrators in the program are open to discussing issues and concerns with you at any time.
- For information and reference regarding Observation Letters, check-out the [Observation Letters: A How-To Guide](#).

Graduate Students

Graduate students in their first year of teaching are mentored and observed by the Committee for the Evaluation and Advancement of Teaching (CEAT). After their first year, graduate students in Composition should ask their committee members to observe their classes.

Visiting Faculty and Part-Time Instructors

New visiting and part-time faculty are typically observed in their first year of teaching by a designated lecturer (currently Angie Farkas). The AS faculty observer also tries to visit classes of visiting and part-time faculty every three or four years. Visiting and part-time faculty who want to have a conversation about their teaching can request a visit at any time from the AS faculty observer, the Composition DUGS, or other Composition administrators.

Full-Time Appointment Stream Faculty

Teaching Assistant Professors, Teaching Associate Professors, and Teaching Professors are mentored and observed by the Appointment Stream Mentoring Committee.

Tenure-Stream Faculty

Pre-tenure faculty may be observed by the Director of the Composition Program and/or members of their tenure committee or other Composition

colleagues. Pre-tenure faculty should make arrangements to have a variety of courses observed, including graduate and undergraduate courses, prior to their 3rd Year Review and Tenure Review.

II. Film and Media Studies Program

The Film and Media Studies Program has more in-depth guidelines for faculty teaching Film Courses.

Student Workloads

- **ENGCOMP 0205: Seminar in Composition – FILM**

- This course is primarily a writing class. Students should do some sort of writing every week (response papers, Discussion Board posts, first drafts, revised papers) and at least two papers should be formally revised. Writing assignments might be creative and/or analytical: the review, shot descriptions, close reading of scenes, character analysis, reverse screenplay writing, etc.
- We encourage at least one digital media assignment (audio essays, video mash-ups, visual essays, creating comics assignments, etc). Some instructors ask students to remix an existing short film, create short films, or create a video essay.
- Typically, instructors schedule between 4-6 films for SC: Film. We do not recommend teaching more than 6 full length films in this course. Screenings must take place outside of class, and instructors regularly bring in clips for class discussion.
- Rather than assigning an Introduction to Film textbook, reading assignments should model the types of writing students will produce (reviews, personally reflective essays inspired by films, thematically centered essays, etc.). It is important to incorporate work with quotation and, sources, etc. into the instruction of writing.
- Many instructors also assign a writing handbook for this course.
- We recommend digitizing the films for this course and storing them in Panopto (locked down to just your students) so that students can easily access the films to watch and write on from Canvas. Some films are available through Pittcat through Kanopy, Alexander Street, and Swank. We also have access to Academic Video Online (mostly documentaries with some film). There is a list of the [4,000 films that appear in the Academic Video Online Database](#). You can also reach out to Dana Och at dana.och@pitt.edu to see if a given film has already been digitized by another faculty member for a class.

- All of the streaming video databases can be found through the [Pitt Library Multimedia Database Tools](#).
- The Media Duplication Service can also digitize films if you are comfortable doing so yourself. You can check out the library DVD and if you take this DVD to classroom services in the Teaching Center, they will convert it to a streaming version for private, class use in Panopto. Classroom services is in the basement of Alumni Hall.
- We strongly encourage you to always include captioning when showing media in class in consideration of spoken/unspoken needs for students with disabilities and non-native English speakers.
- **ENGFLM 0400: Introduction to Film**
 - Introduction to Film is a lower level General Education course designed for students from all majors and levels of study. Unlike Film Analysis, which focuses on the formal and technical aspects of cinema, this course offers students a broad introduction to the medium of film. Issues explored might include: the process of contemporary film production and distribution; the nature of basic film forms; selected approaches to film criticism; the role of cinema within culture and nation; comparisons between film and other media.
 - Instructors are encouraged to assign an introductory film appreciation textbook for this course. While an occasional article is acceptable, we recommend only between 2-5 pieces that are appropriate for an introductory level. These can include excerpts from longer works, director interviews, or journalistic pieces on industrial and/or theoretical concepts.
 - Introduction to Film combines lecture and discussion in a format that aims both for information dissemination and student interaction.
 - Students are given multiple assignments, including shorter assignments (quizzes, group presentations, film journals, short papers, discussion board posts, blogs, video essays, and exams) and one required longer paper due at the end of the semester.
- All ENGFLM courses are cross-listed with FMST. You will need to combine your Canvas sections prior to the start of the semester. A sample Intro to Film is available to adopt/adapt/revise with copious material. Please reach out to Dana Och at dana.och@pitt.edu to be added to the sandbox if you have not already been added.

Teaching Mentorship and Observations

- All first-time instructors of SC: Film and Introduction to Film are observed once, usually in the Fall semester, ideally before Thanksgiving. The DUGS will reach out to you about assigning someone to observe SC Film in the term that

you first teach it (be prepared to supply syllabus, three graded papers, class plan. Writing prompt that will be discussed in class that day). Graduate students should request someone from their committee to observe Introduction to Film during the first term that they teach the course.

III. Literature Program

Student Workloads

- Curricular Level
 - The Literature program's course levels are carefully chosen to ensure that certain kinds of work are achieved and that students have a consistent experience across curriculum levels even when not taking the same courses. However, the Literature program is committed to teaching core skills of close, attentive reading, individual critical engagement, and literary research practices at all levels.
- Concentrations
 - Please visit and familiarize yourself with the [structure of the Literature major](#) and where your specific courses fit within it. Each track contains different emphases in content and skills, all while maintaining the core principles of the major articulated above.
 - **Note on W (General Education Requirement: Writing-Emphasis 1) Courses:** Please check your course listing in PeopleSoft to verify whether or not it has a "W" attached to it. A W is only assigned to a course after it is reviewed and approved by the dean's office. Faculty and program directors cannot simply add or subtract a W from a course, either. It is vital that you take care in managing W or non-W listings because many students will be taking a W course specifically to fulfill a requirement in their undergraduate education career.
 - The Dietrich School of Arts and Sciences Writing-intensive requirement: "W-Courses are designed to teach writing within a discipline through writing assignments that are distributed across the entire term. Students should produce at least 20-24 pages of written work; a significant portion of this work should be substantially revised in response to instructor feedback and class discussion." <https://www.asundergrad.pitt.edu/general-education-requirements-prior-to-2191> These requirements apply to any W course regardless of level.
 - **ENGLIT 0300-Level Courses**
 - ENGLIT 0300 courses introduce students to the field of literary studies. They are also Writing-intensive, or "W" courses.

Therefore, these courses should include substantial attention to the craft of college composition along with the fundamental skills of close or attentive reading and of reading in context.

- There are rare exceptions to this rule; however, it is highly unlikely that any instructor will be assigned a 300-level course that is not meant to be taught as Writing-intensive without direct communication from the Literature program administration.
- **ENGLIT 0500-Level Courses**
 - ENGLIT 0500 courses are generally introductions to disciplinary work or to a field of study. These courses should teach students the fundamental skills of close or attentive reading and of techniques particular to the discipline or field to which they belong. Some 0500 courses may also be Writing-intensive, or “W” courses.
 - There are rare exceptions to this rule; however, it is highly unlikely that any instructor will be assigned a 500-level course that is not meant to be taught as Writing-intensive without direct communication from the Literature program administration.
- **ENGLIT 0600-Level Courses**
 - ENGLIT 0600 courses are usually genre- or concentration-focused courses that introduce to students key texts and concepts of their respective fields. Generally, they are 35-students courses and not Writing-intensive.
- **ENGLIT 1000-Level Courses**
 - ENGLIT 1000 courses are upper-level courses that conduct advanced study in a particular historical period, national or global literature, or literary tradition. Generally, they are 35-students courses and not Writing-intensive.
- **Major Seminars**
 - **ENGLIT 1900: Project Seminar**
 - The project seminar is a course in which students shape and pursue unique, individual or collaborative research projects to give greater depth and breadth to their study of the particular course topic and to contribute original scholarship. Students will learn and practice a variety of research methodologies, including those of digital humanism and those of more traditional literary study. Among the wide range of work done in the class, students: learn how to define an area of study, develop projects of different scope, conduct primary and

secondary research in depth, use different presentation forms and platforms, and enrich their understanding of texts and meaning through deep and extensive study of their cultural contexts.

▪ **ENGLIT 1910: Senior Seminar (Capstone)**

- The capstone course for the English major, this seminar offers students the opportunity to study a particular author or critically relevant topic in depth with the kind of attention to detail and to historical and critical contexts practiced by advanced literary critics. The breadth of the readings gives students sufficient expertise in the area of study while the format of the class allows students to frame original research projects. The research and communication skills that students have acquired in the Major are put into play in the seminar as students, in class, present their own ideas in relation to others. The course should culminate in a substantial, high-quality essay that advances an original thesis and demonstrates original research.
- For more information about specific courses, contact: Amy Murray Twynning, Director of Undergraduate Studies, murraytwynning@gmail.com and Piotr Gwiazda, Director of Literature, pkg12@pitt.edu.

Diversity and Pedagogy in Lower Division Literature Courses

- The breadth of study requirement for the Literature major and the broader diversity and non-Western requirements of the Dietrich School of Arts and Sciences are consonant with the longstanding core tenets and foci of Pitt's English department, including the Literature faculty. The kinds of limiting assumptions about originality, innovation, chronology, and influence that structured the traditional English major in the United States were challenged by our own colleagues decades ago. For that reason and others, even courses on traditional periods and figures in our department are given to faculty and instructors as blank slates, and neither the Literature program nor the department micromanages or polices syllabi. Rather, we trust our instructors and faculty to be creative and flexible in fostering learning environments in which students think critically about the topic at hand, whether it's race or genre. Our students collectively bring to the classroom a multiplicity of experiences, and we believe we can both draw upon and extend that multiplicity in the texts we teach.
- The Literature program aims to provide support and potential starting points for colleagues—especially those teaching in the lower division—who seek to do more than pay token attention to matters of diversity in the classroom. As the Literature major continues to add more courses that focus centrally on

texts by minority, marginalized, non-Western, and other configurations of authors, the opportunities to expose early-career undergraduates substantively to such texts only becomes magnified. Whether it's something like starting a course on post-Civil War American literature with Octavia Butler's *Kindred* or guiding minority students on self-designed research projects that explore and contest the canon, many opportunities exist. Furthermore, for our minority students, representation in course content empowers their experiences at Pitt and encourages more students of color to enter graduate study in English. As we help prepare our students for whatever paths they next choose--in civic life, in courses of study, in professional experience--we aim to augment their abilities to discuss some of today's most pressing issues, especially those pertaining to racial, ethnic, and gender identities. In doing so, we hope to help them question the assumptions that many of them arrive with, such as the one in which we study minority or "global" authors in order to become better and more enlightened, more employable persons.

Teaching Mentorship and Observations

- The Literature program does not have a formal mentoring or observations structure that is separate from the efforts of the Appointment Stream Mentoring Committee or the other structures of mentoring in place for faculty. However, the Director of the Literature program, Piotr Gwiadza (pkg12@pitt.edu) and the Literature program's Director of Undergraduate Studies, Amy Murray Twyning (armst29@pitt.edu) are available to suggest faculty peer observers. Director of Undergraduate Studies Amy Twyning can also share pedagogical resources.

IV. Writing Program

Student Workloads

- Bear in mind that students often take five or more courses. Young writers will likely be glad to be reading contemporary writing but may need some significant help learning how to read in a way that is nuanced, sensitive, and alert to issues of craft and structure. They may seem dismissive of anything that is difficult or requires historical context, so be prepared to provide some background for complicated work. Be prepared to help them work through the parts that they find difficult—slowing down where necessary, inventing writing prompts perhaps, or asking them to work on a problem in small groups. They may not have time to work through these issues except for in class. You might want to, at the beginning of the class, substitute discussions of important concepts or vocabulary for workshopping.

- In introductory level prose courses (numbered ENGWR 0520 or 0610), students should expect to do up to 30 pages of reading each week. In Introductory level creative writing or poetry courses (ENGWR 0400 or 0530) the amount of reading may be less but the attention to the language and writer's choices and effects should be the same.
- In introductory level prose courses, there should be no more than four or five major writing assignments in total, including papers and exams. If all assignments are papers, a total word count of no more than 4,000 words (12 double-spaced pages) for the semester is reasonable. There should be built into your schedule time for revision and discussion of revision strategies. With Introductions to Creative Writing or Poetry, there may well be more weekly assignments (8 or 9 would be typical), but final folders should be in the 10 to 15 page range.
- Capstone prose courses might include about 40-50 pages of reading a week.
- It is expected that NF and F students should complete a ms. of 10,000 words, submitted in 1,000-word installments. Ideally this should be a single coherent essay, novella, or reported piece, but students may also submit two shorter pieces with instructor approval. The final submission must be revised at least once, as evidenced by the submission of earlier drafts. In nonfiction capstone courses, all students are required to conduct some kind of independent research, e.g. interviews, readings of primary sources, and library or archival work. Research must be cited, using AP or MLA format.
- Capstone courses in poetry should include readings of 20 to 40 pages a week. Poetry students should complete a ms. of 25-30 pages of poetry, with significant space given over to revision.
- Of course, particular readings or particular writing assignments may be either very time intensive or less so, in ways that word counts and page numbers cannot capture. Use your judgment, keeping in mind that many of our most experienced faculty have concluded that more manageable loads bring more participation and more learning.
- Students get confused and frustrated if readings listed as "required" in the syllabus are neither explicitly referenced in lecture, nor explored in discussion, nor required for a written assignment or exam. Such readings may be better labeled "recommended."

Diversity in the Curriculum

- Meeting the Diversity requirement in a Writing course means more than just including a certain number of writers from underrepresented groups in your syllabus. Rather, the General Education Diversity requirement specifies courses that "focus centrally and intensively on issues of diversity, and do so in a manner that promotes understanding of difference. They provide

students with analytical skills with which to understand structural inequities and the knowledge to be able to participate more effectively in our increasingly diverse and multicultural society." A course like Studio in African-American Poetry, for example, reminds students that "whatever your background, the creative and critical conversations arising from your engagement with these texts will provide you with greater awareness and understanding of a multiplicity of black experiences, poetics, and creative practices." Readings in Contemporary Nonfiction might focus on memoirs and personal essays by writers from variously marginalized communities—e.g. Ta- Nehisi Coates' *Between the World and Me*, Hilton Als's *White Girls*, Mohamedou Ould Slahi's *Guantanamo Diary*, Tara Westover's *Educated*, and David Wojnarowicz's *Close to the Knives*—to consider what it means to be marginalized, how this condition is perpetuated, and what kinds of writing are best suited to describe and challenge it.

Teaching Mentorship and Observations

- If you are teaching creative writing for the first time, at least three weeks before start of each of your first two terms, you should send your draft syllabi to Jeff Oaks at oaks@pitt.edu for comments and suggestions.

Appendix C: Protocols to Report Sexual Misconduct and Resources to Help

Title IX Responsibility Flowchart for Faculty

When a student or colleague comes to you to report an incident of sexual mis conduct:

1. Have you informed student or colleague that you have a responsibility to report any harassment?
 - a. If NO: Inform them of your responsibility, then proceed to #2.
 - b. If YES: Proceed to #2.
2. Can you be an empathetic listener, without any conflict of interest?
 - a. If NO: Find your department's harassment officers and ask them to take charge of this case. If they agree, you are done.
 - b. If YES: Proceed to #3.
3. Has the student or colleague reported the case to the Title IX Office?
 - a. If NO: You **must** report it to the Title IX Office through their [Online Reporting Form](#) or via phone at 412-648-7860.
 - b. If YES: You are done with your University responsibility, unless...go to #4.
4. Does the student or colleague need your assistance to find help or get to safety?
 - a. If NO: You are done with your responsibility.
 - b. If YES: Offer a list of recourses (included in the below flowchart) and encourage the student or colleague to seek appropriate help.
5. You can follow-up if it seems appropriate or if you have questions for the Title IX Office.

University of Pittsburgh Resources

- [University Counseling Center](#)
 - Phone Number: 412-648-7930
- [Sexual Harassment and Assault Resource Office](#) (within the Counseling Center)
 - Day-time Phone Number: 412-648-7930
 - After 5 p.m. Phone Number: 412-648-7856
- [Student Health Services](#)
 - Phone Number: 412-383-1800

Community Resources

- [Pittsburgh Action Against Rape \(PAAR\)](#)
 - 24/7 Phone Number: 1-866-363-7273
- [Center for Victims](#)
 - 1-866-644-2882