

2012

## LAC 1A Instructor Resource Guide: UNI I am Writing

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LAC 1A INSTRUCTOR

# Resource Guide

2012-2013



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Emergency via Non-Campus Phone			911	
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## Welcome!

Writing is an important aspect of any college experience. It goes beyond mere examinations of knowledge and is part of the very learning process itself. We are proud to have so much collective experience and so many talents across our campus that can help students in all years tackle a ubiquitous task that is at once complex, daunting, and seemingly self-evident. This guide is meant to supplement, support, and enhance the talents and experience of our staff. We recognize that teaching writing is a collaborative endeavor. You may be teaching writing for the first semester as a Graduate Assistant, as a Cornerstone instructor, or you may already have a wealth of experience teaching writing. You may want to know more about integrating writing instruction into your own courses. Whatever your approach to this guide, we hope you find it helpful to use, to talk about writing, and to assist students in accomplishing successful writing.

### **The Writing Program Overview**

The general mission of the writing program at UNI is to ensure that students are presented with strategies, skills, and support for success in writing, be that in their major, future career, or personal life. This is different from both creative and professional writing, strands of study and practice offered within the Department of Languages and Literatures. Yet, this is not limited to only writing in an academic context. As stated in the UNI Catalogue,

At UNI, students are expected to write in the Liberal Arts Core (LAC) and in each undergraduate major. The LAC writing experience fosters learning, develops thinking, and introduces students to understanding writing as a process integral to critical inquiry in academic, professional, and personal contexts. UNI is committed to helping students become competent writers in various areas and for various purposes. Each department sets the writing requirements for its majors; because writing needs vary across disciplines, the requirements and conventions vary across departments.

Thus, the Liberal Arts Core writing requirements are meant to provide a foundation for further practice and learning about writing. Liberal Arts Core 1A courses are the university-wide presentation of this commitment. Students having completed the LAC 1A requirement have not achieved mastery and the curriculum is not intended to measure students' abilities to perfect a written genre, such as a research paper. Rather, students are provided with carefully crafted assignments and assignment sequences which provide them with cognitive and experiential tools for managing and completing written performances. Within such performances are attention to the processes of writing – planning, prewriting, drafting, revising, proofreading and editing – conducting research, the rhetorical nature of language and academic thinking, rhetorical reading of content and assignments, and more as listed in the outcomes below.

### ***Faculty and Committee Governance***

The Writing Program at UNI has several components. LAC 1A focuses on First-Year Composition (FYC). We expect curricular changes to formally define writing courses beyond the first year, either in a revised Liberal Arts Core, in specific disciplines/ departments, and/ or

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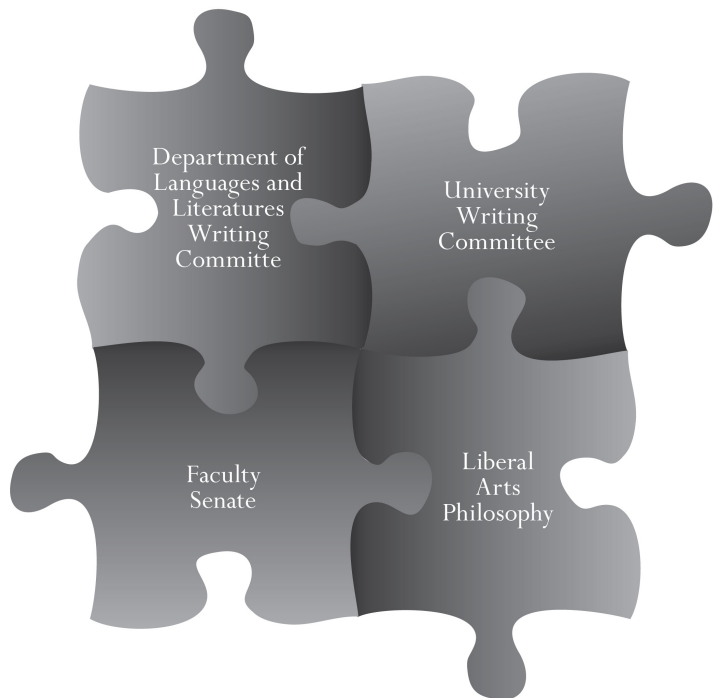
in a combination of the two. In addition to programmatic components, the Writing Center (007 ITTC), offers invaluable support to student writers from across the university.

Curricular aspects of the Writing Program fall under the purview of faculty. The Liberal Arts Core Committee (LACC) handles the approval, assessment, and development of Liberal Arts Core curriculum, courses, and outcomes. The Department of Languages and Literatures (DLL) Writing Committee coordinates departmental activities relating to LAC 1A and the LACC. The University Writing Committee (UWC) helps coordinate between first-year composition and subsequent writing instruction.

So, in past years, the Department committee has conducted assessments on behalf of the LACC as well as provided the LACC with disciplinary input regarding the teaching of writing. Similarly, the University Writing Committee has gathered data at an institutional level to offer guidance and expertise to the LACC, while the LACC takes these proposals under advisement and brings them before the Faculty Senate.

These committees and their collaboration are necessary to carry the work needed to maintain a university writing program. Information about membership on the LACC can be found at <http://www.uni.edu/vpaa/lac/committee.shtml>. Current membership of the DLL Writing Committee can be obtained through the Coordinator of Writing Programs or the Head of the Department of Languages and Literatures.

If you have questions about writing courses after LAC 1A, please contact the University Writing Committee. Information and current membership can be found at <http://writing.uni.edu>.



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Courses currently designated as fulfilling the LAC 1A requirement include

**ENG 1005**, College Writing and Research.

Recommended for students with ACT English and Reading scores of 18-26.

**ENG 2015**, Craft of Academic Writing.

Prerequisite of combined ACT English and Reading scores of 54 or higher.

**ENG 1120**, Introduction to Literature - Writing Enhanced.

Experimental offering of limited sections to students with ACT English scores of 25 and higher. Fulfills requirements for both LAC 1A and 3B (Literature, Philosophy, and Religion).

**ENG 2120**, Critical Writing About Literature.

Recommended for English majors and minors with prerequisite of ACT English and Reading scores of 54 or higher.

**UNIV 1059**, Cornerstone.

A year-long, pilot course combining oral, written, and visual communication with college success strategies and a common read. For first-year students only.

## ***About This Guide***

We hope this guide can answer many of your questions and support you in teaching writing at UNI. We are sure there will be changes to come as we all learn from each other and as we head into the changing landscape of higher education. However, we hope resources like this will remain.

Please look through this guide carefully and become familiar with its layout and organization so you can use it most effectively when the need arises. If you have suggestions or comments regarding it, you may contact the Coordinator of Writing Programs, David M. Grant (david.grant@uni.edu), 206 Baker Hall, 273-2639.



## Chapter One: Program Goals, Activities, and Design

A common assumption about a first-year writing course is that it should teach students to write. But a key difference arises when one pays attention to the infinitive, “to write.” As a verb, the word is an action as opposed to a product, which begs questions of product vs. process, performance vs. mastery, skill vs. art, and a host of other issues. These are common issues composition studies has wrestled with since the first composition program was established at Harvard in 1888. We certainly hope that as reflective teachers you gain insight about and engage with these topics in your teaching.

Even if you are new to composition, you won’t have to re-invent the wheel! This booklet, assessments, and other resources are designed to help you succeed. One of the nice things about a field as old as composition is that many common concerns are discussed in the professional research. We invite you to avail yourself of that body of knowledge (See appendix I for a list of professional resources).

### ***“To Write” and Other Meanings...***

So what does it mean to teach someone to write? If it’s a matter of mimicking “good” writers, who counts as a good writer? Good writers don’t always follow the rules or conventions. Yet if we teach students to break the rules, they won’t be considered good. It seems an impossible conundrum, though it really is not. We must bear in mind that good writing is dependent upon context, audience, and purpose. In other words, writing is **rhetorical**. Even masterpieces, such as Herman Melville’s *Moby Dick*, languished in relative obscurity for decades because the context for a positive reception lagged behind its publication. More prosaically, one doesn’t write a novel to remember things to buy at the grocery store.

But we know students can learn writing. Almost every university in the United States has a composition program or course, as do community colleges and many high schools. What began as a uniquely American phenomenon is also gaining attention worldwide. It is not a matter of remedial or basic skills, but a fully-fledged area of inquiry with over 80 U.S. doctoral programs granting thousands of degrees annually. Research in this area of the academy often looks at the complex interplay between author, culture, technology, audience, thought, and goals. The attention of composition is less on “what good writing is composed of” as it is “how to compose.” How do students learn to manage this complex and dynamic task that weaves thinking and concern for another? How do students use this to learn more about their world, as opposed to simply regurgitating what they have already learned? How can we, as conscientious instructors aid students in their overall writing development and awareness and so maximize their educational and civic potential?

These are just some of the philosophical questions involved, both at UNI and across other composition programs. We hope these questions provoke your thoughts about teaching.



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## ***Program Outcomes***

UNI has specific outcomes we must look to foster so that other instructors can at least estimate how they can build upon experiences common to LAC 1A. The specific outcomes are

1. ability to produce written texts that are focused, clear, complete, and effective
  - a. ideas expressed and explained in written texts are organized and communicated clearly, with detailed explanation and support for points made
  - b. research and source materials are used critically and with understanding of their content and context
  - c. ability to use a professional documentation style correctly and consistently
  - d. written texts demonstrate understanding of audience needs, critical context, and writing purpose
2. knowledge of and ability to practice the processes of effective writing
  - a. awareness and skillful use of writing processes, including invention, drafting, revising, and editing
  - b. ability to recognize in one's own writing possibilities for improvement.

Thus, we can see there are two major outcomes divided evenly between ability and knowledge. Ability is clearly a performance goal. Performance doesn't mean that students will master all aspects of composition. Nor does it mean that "A" students will always write well in every situation. It simply means that students have been given opportunity and feedback regarding their performance on the tasks listed, and over the span of the course, applied themselves to revising their writing in order to improve their performance and deepen their knowledge of writing.

The other part is related, not separate. Knowledge can be found in textbooks, Online Writing Labs, assignment design, scaffolding of assignments, and even in teacher comments on papers. Students build their knowledge through these kinds of documents and pedagogical strategies. Knowledge may include their own writing process, the ways they translate their thoughts to written expression, the impacts of technology, subtleties of word meanings, etc. Thus, students gain knowledge in #2 – a knowledge that cannot be decontextualized – and their application of that knowledge in #1 results in an improved quality.

Your job as an instructor is to help students improve as writers by guiding them through a dauntingly complex process of connecting theoretical knowledge about how to write with actual and relevant writing situations. It is not always an easy task. But it can be richly rewarding!

## ***Overall Course Design***

Quality writing instruction requires a substantial workload in terms of planning assignments and the time needed for responding and evaluating them. There are also instructors in other departments who teach a "writing-enhanced" version of a regular course. The same outcomes and design features need to apply to any course fulfilling LAC 1A credit no matter where it is offered in the university. UNI has therefore adopted general design features for all LAC 1A courses:

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- Enrollment limited to a maximum of 25 students.
- The equivalent of 30 or more pages of informal and formal writing, to include at least 15 pages which are revised and edited papers.
- At least one-half of the course evaluation based on written work.
- Periodic participation in portfolio-based student outcomes assessment for LAC 1A Writing and Reading courses.

If you are teaching a course designated as providing LAC 1A credit, you should check to make sure these design criteria are being met.

## ***Reading and Writing Activities***

In addition to the outcomes and design, LAC 1A courses are encouraged to introduce students to practice sound pedagogically effective activities for learning to write. This should not be considered an exhaustive list, as we also encourage innovation, collaboration, and continual improvement among all instructors. However, some common practices that can help provide consistency across course include

- Attention to critical (analytical) reading and effective uses of material from sources.
- Guided practice in drafting, revising, and editing with attention, as needed, to sentence design, paragraph development and coherence, transitions, and overall organization.
- Attention to adapting written discourse to purpose and audience as appropriate.
- Peer and instructor response to drafts, and/or opportunities to substantially revise a graded paper, with instructor feedback (writing in progress).
- Opportunity for student writers to reflect on their writing, their successes and their difficulties, and the processes they use in writing.

In essence, LAC 1A instructors need to focus student attention to the available rhetorical moves they can make in writing, not on the perfection of a predetermined form. Of course, grammar and documentation style have far less wiggle room and affect the success of students' rhetorical savvy, but they are not the end-all. We appreciate providing students with opportunities for instructor feedback before grading, translation of assignments into various genres and across different modes, keeping a reading-writing or reflective journal, and a portfolio-based grading system. But, then, we appreciate good teaching however it happens!

## ***But How Do I Know...?***

Of course, this is just the planning part. You will need to follow up your planning with some data gathering to help keep you in line with everyone else (and keep everyone in line with YOU!). This process of data gathering is called **assessment** and it is to this that we turn in chapter 5.



## Chapter Two: Policies & Procedures

As instructors, it is our job to create a positive learning environment for our students, a respectful environment that encourages each student to explore and refine his or her personal writing process. We will focus on designing outcomes-based learning tools and offering creative and varied writing opportunities to our students. We must work collaboratively to share best practices and advance the study of writing at UNI.

When we are successful in our role, we will see vital, energized classrooms filled with students actively engaged in learning and exploring. We will see instructors who work collaboratively, who draw on and learn from each other's strengths, and who learn from their students, rather than just teaching them. We will see technology used in new and exciting ways to help students reach the outcome goals of the writing program.

Within the writing program, we will have occasional meetings throughout the year designed to allow instructors to discuss important issues and collaborate with each other. It is the responsibility of all instructors in the writing program to attend these very important writing staff meetings.

In the Liberal Arts Core (LAC) program, we are committed to ensuring that all writing classes meet the expected goals and outcomes, are of the highest quality, and serve all students. As such, all instructors will be required to participate in occasional assessments. Assessments of instructors may be in addition to any university-wide faculty assessment completed at the end of each semester. As the Master Agreement states, the university-wide assessments are to be kept in instructor employment files while additional ones are to be used for informational purposes (See Subdivision 3.21-3.28).

### ***Department of Languages and Literatures requirements & expected participation***

If you are an adjunct instructor in the Department of Languages and Literatures, you may receive email notices about departmental or college meetings and events. As an instructor in the writing program, you are welcome and encouraged to attend any departmental, CHAS, or university faculty functions that fit your schedule, including departmental meetings, feedback sessions, and celebrations. For most adjuncts on the writing staff, attendance at these events is completely voluntary. Adjuncts are an important part of the Department of Languages and Literatures within the College of Humanities, Arts and Sciences (CHAS) and your participation allows for a stronger, more coherent program as well as a better workplace.

### ***Class cancellation policy***

Every effort should be made to hold class during your regularly scheduled time; however, occasionally classes must be canceled due to illness, personal emergencies or professional development. This is acceptable, as long as it is reasonable. In general, (excepting serious emergency situations) an instructor should not have to cancel class more than 1-3 times a semester.

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If you must cancel, it is important to create a learning opportunity for your students to make up for the time lost in the classroom. Such activities may include on-line writing or discussion projects, a substitute instructor, a library presentation, group work, conducting specific research, etc. What is important is that the activity relates to the course/ assignment goals and that students can be held accountable for doing the work.

**Advance Absences:** If you know about the absence in advance (a conference presentation, for example) and you can design an alternative activity to advance the goals of the class in your absence, simply notify your students and call Diana Harwood at 273-2821 and leave a message stating the title, instructor, time, and room number of the class to be canceled.

**Emergency Absences:** If you are ill or have a personal or family emergency and time is short (i.e., you only have several hours before your class meets), you should do the following:

1. Contact Diana Harwood (DLL secretary) immediately by both phone (319) 273-2821 and email [Diana.harwood@uni.edu](mailto:Diana.harwood@uni.edu), to ask her to inform students about the cancelled class. You will need to give her your name, class title, class time, and room number.
2. If at all possible, directly contact your students through class email list to notify them of the cancellation.

If campus is closed due to severe weather or other emergency, notifications will be sent to all students, faculty and staff through the UNI Alert System and no action is required on your part.

## ***Textbook ordering process***

Once you have selected your textbook for the semester, you will need to submit your order for both class and desk copies. To order your textbooks, simply complete the Textbook Request form (page 49) and give it to Diana Harwood in the department office. Forms may be emailed to [Diana.harwood@uni.edu](mailto:Diana.harwood@uni.edu) so long as they are complete. ISBN numbers and titles are required on all textbook order forms. If you would like a desk copy of your selected texts, please complete the Desk Copy Request form (page 50) and submit it to Diana. When the text comes in, it will be placed in your mailbox in the office.

All textbook orders must go through the Department of Languages and Literatures office in order to be entered in the SIS system. Please do not contact the bookstore directly as it will just make more work for everyone.

Generally, textbook orders for Spring semester classes need to be turned in by October 31 and textbook orders for Fall semester classes need to be turned in by April 1. You will sometimes find that writing class assignments have not been made by these dates, especially for graduate assistants. If you receive your class assignment after the deadline, be sure to submit your book orders as soon as possible.

Cornerstone courses are designed around a common syllabus and texts. Instructors of Cornerstone should contact April Chatham-Carpenter with any questions about textbooks.

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## ***Common Read***

All LAC 1A courses are encouraged to participate in UNI's initiatives at providing a "common read." Generally, this is a single text inspired by a yearly theme and sponsored by the Reaching for Higher Ground initiative (<http://www.uni.edu/higherground/about>). For the 2012-2013 academic year, the common read is *The Warmth of Other Suns* by Isabel Wilkerson.

Please consider using this text to explore issues about "The American Dream" and what it means to different people and places. This is an excellent book to assign as a "Reader" (see Chapter 5, "Getting Started").



## ***Office Hours***

Accessibility to faculty is a matter of pride at the University of Northern Iowa, so it is imperative that students have access to their professors outside of the classroom setting. As such, all LAC-1A faculty are required to hold regular office hours. Full-time faculty members are expected to hold at least three office hours per week. Part-time faculty members are expected to hold at least one office hour for each section taught.

It is helpful for students if you can provide some variation in times for your office hours, for instance, 9:00 to 10:00 Monday and 2:00 to 3:00 Thursday. If all of your available hours fall during the same class period, you will be certain to exclude at least some portion of your students. As there will always be students with work and class schedules that do not permit them to meet during your office hours, you should be certain to inform students that you are available to meet outside of office hours by appointment.

During office hours, it can sometimes become challenging to balance the confidentiality required of an instructor with common sense safety practices. Unless you are discussing highly sensitive material with your student, we recommend that your office door remain open any time you are meeting with a student. This practice helps you avoid the possibility of intimidation by a student or the accusation of impropriety.

Today's students are connected to technology 24/7 and often expect their instructors to be likewise. Many instructors have found setting on-line office hours to be an effective way to let students know the best time to communicate through email, blogs or other media. Telling students you will be on-line or checking messages during a set period every day allows them to contact you at times when you know you will be able to respond in a timely manner. Be sure you tell your students that emails sent outside of your on-line office hours will be read and responded to at your convenience.

## **Harassment and Other Public Safety Policies**

The University of Northern Iowa and the Department of Languages and Literatures are committed to providing a safe, healthy, and productive environment for our students, faculty and staff. Each person has the right to feel safe and has the responsibility to help ensure the safety of others. A complete list of safety policies is detailed in the University Policies and



Procedures ([www.uni.edu/policies](http://www.uni.edu/policies)), however there are a few policies that are of particular concern to new instructors and graduate assistants.

**If you ever need immediate assistance in responding to a threat to your safety, or the safety of others, call UNI Police Emergency at 273-4000 or 9-1-1.**

### ***Managing Classroom Disruptions***

The Student Conduct Code describes disruption as “Disruption or obstruction of teaching, research, administration, disciplinary proceedings or other university activities, including its public service functions on or off campus, or of other authorized non-university activities when the conduct occurs on university premises.”

In the classroom, we have the responsibility to create a safe and productive working environment for our students and ourselves. Our students should feel safe to express their opinions without fear of intimidation or threat. We should also feel safe to work with our students without fear of intimidation or threat. There are several steps you can take to create a respectful environment for everyone.

1. Set clear expectations for behavior on the first day of class. State your expectations in your syllabus and review them carefully with your class.
2. Model the respectful behavior you expect from your students. Encourage open discussion from everyone regardless of your opinion of his or her views.
3. If a student behaves in a way that causes you concern, ask the student to remain after class to discuss the behavior or arrange a meeting to discuss the behavior privately. If the behavior causes you serious concern, it is acceptable to tell a student he or she cannot return to class until you have met to discuss the issue.
4. During your meeting, discuss the disruptive behavior, clarify your expectations, ask for cooperation in adhering to class standards, and outline possible consequences if the disruptive behavior continues. Make a record of any meetings or conversations and send written communication to the student summarizing the discussion.
5. You are encouraged to involve the Coordinator of Writing Programs, the Department Head, or the Dean of Students when meeting to discuss seriously disruptive behavior. The involvement of others will only reinforce the importance of your standards.

If you find yourself feeling intimidated by a student, remember:

1. You are the instructor. You have the right to be treated with respect by your students and co-workers just as they have the right to be treated with respect by you.
2. If you are in an isolated location, try to move the conversation to a more public space. Leave your office door open whenever you are speaking with students.
3. Suggest setting a meeting to discuss the issue at a later time. A little time may help to diffuse a difficult situation.

**If at any time, you feel you or one of your students are in immediate danger from a student, contact UNI Police Emergency at 273-4000 or 9-1-1.** If you do not feel in immediate danger but feel the situation has moved beyond your control, contact the



Coordinator of Writing Programs, David Grant, at 273-2639 as soon as possible to instigate a departmental response to the situation.

### ***Sexual Harassment***

Sexual harassment is a form of sexual misconduct that includes unwelcome sexual advances, requests for sexual favors, and other verbal, written or physical conduct of a sexual nature when:

1. Submission to or rejection of such conduct or communication is made explicitly or implicitly a term or condition of education benefits, academic evaluations or access to or participation in other University activities or opportunities

OR

2. The behavior is sufficiently severe or pervasive to unreasonably interfere with the student's education or other University activities or create an intimidating, hostile or objectively offensive environment (University Policy 3.15)

In other words, even sexual relationships that are seen by the parties involved to be consensual would be highly unethical and may have the potential to be classified legally as harassment. Any sexual relationship between two people of unequal power may have the potential to be seen as harassment. Any sexual relationship between two people that may have an adverse impact on the work, grades, promotion, or salary of another may have the potential to be seen as harassment. Any sexual relationship that may have a positive impact on the work, grades, promotion, or salary of one of the people within the relationship may have the potential to be seen as harassment.

### ***Social Media***

In today's environment, it is not uncommon to receive requests from students wishing to be a part of your social media network. Many instructors have found social media to be an excellent tool for communicating with students while others have chosen to keep their classroom completely separate from their social lives. It is your choice if you wish to include students or not, but there are a few things you may want to think about before you are faced with a request.

- How do you use social media? Do you use it as a professional forum, a way to keep track of family and friends, or both? Then think, am I comfortable having students reading my latest conversation with my mother? What about my conversation with a colleague? Are you fluent enough with the medium to separate these aspects of your life, if necessary?
- Even if you have developed a strong teacher/student relationship, you are still the one with the power. Remember that all the rules of harassment in the classroom apply on-line. You are not turning your social media you're your classroom, but you are linking the two.

## **Reporting Requirements**

### ***Faculty Center/SIS System***

You may hear the data management program used by the university referred to as the SIS System or as the Faculty Center of MyUniverse. Don't let this confuse you—they are the same



thing. For the purpose of this document, we will refer to this area as the Faculty Center; since that is what you actually see when you enter MyUniverse.

Through the Faculty Center you will be able to access your schedule, final exam schedule, class roster, and grade roster. All information posted in this area has come directly from the mainframe SIS System, so it should be the location of your most up-to-date information.

### ***Mid-term and final grades***

Instructions for filing mid-term and final grades through the Faculty Center of MyUniverse will be emailed to you in a timely manner through the Office of the Registrar. As that process can change frequently, we will not go into full detail here. The process to enter grades is not complicated, but the Registrar's Office frequently holds classes for new faculty to help you understand the system. If it fits into your schedule, you may find such a class helpful in answering questions. If you ever have a question regarding the process or timeline for filing grades, contact the Office of the Registrar at 273-2241 or registrar@uni.edu.

Mid-term grade reports are not required for all students, only those receiving grades of D+, D, D-, or F by mid-term. If you wish to file mid-term grades for all your students, you may do so. You will file your mid-term grade report through the Faculty Center Grade Roster, which places it in the SIS System. Official reports will be sent through the Office of the Registrar.

In addition to formal mid-term grade reports through the Registrar, you may be asked to complete mid-term grade updates for at-risk students and student athletes. The forms will be sent to you through the campus mail system. Please complete them in a timely manner and return them by the date requested. This information is very important for the support of these students, so please be thorough and timely in your response.

Final grades are also filed through the Faculty Center of MyUniverse. Again, the Registrar will email instructions and date requirements directly to you. As with mid-term grades, feel free to attend a training session or contact the Registrar with any questions or concerns you may have about filing final grades.

You have the option of using the Grade Center of eLearning to share grade updates with your students. Please be aware that the Grade Center of the eLearning system does not connect to the grade roster of the Faculty Center system. Filing grades in eLearning will share them with your students but is not a substitute for the official grade posted within the Faculty Center. On the flip side, students do not have access to the grades you post in the Faculty Center until the Registrar sends the official grade report.

### ***Student drops, adds, and incompletes***

If a student wishes to drop or add your class after the start of the semester, they must have you sign a drop/add slip, which must then be brought to the Department of Languages and Literatures office to be signed. Generally, Cornerstone should not have drops or adds, but if something does need attention, please contact April Chatham-Carpenter. After gaining both signatures, the student must then return the form to the Office of the Registrar.



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Occasionally, students will ask you to squeeze them into a class that has already reached maximum enrollment. This is highly discouraged for all writing classes and will not be allowed in classes taught by graduate assistants.

If you have a student who is unable to complete the coursework due to extenuating circumstances, you may approve a grade of Incomplete for the semester. This option is limited to students who have completed satisfactory work up until the unforeseen circumstances arose. A grade of Incomplete will give the student additional time to complete course work based on an agreement set by you and the student. If you have a student in need of this option, have them contact the Registrar's Office for details.

## Chapter Three: Getting Started

### *Selecting Textbooks*

Selecting a textbook bears on the kind of pedagogy one develops. As a result, choosing a textbook can be quite challenging and should be considered carefully. To help, we have collected a wide variety of textbooks in the textbook library in Baker 038. The library gives you a chance to take the time to review several books in depth before placing an order. Take advantage of this wonderful resource by requesting a key in the DLL office or ask Linda Adkins (Linda.Adkins@uni.edu) in Baker 219.

You might think of three types of textbooks commonly assigned in composition courses:

1. style/ grammar guides
2. readers/ rhetorics, and
3. textbooks about written communication.

There is some overlap between these categories and quite often a reader/ rhetoric or a textbook about written communication will include some aspects of a style/ grammar guide.

By and large, a **style/grammar** guide is a fairly inexpensive resource or handbook for students to use as they compose. These textbooks detail what writing is composed of, not how to compose. And this is a very big difference. We all hope auto mechanics know much more than the parts of an engine. We even expect that they know more than how these parts fit together, which could be easily accessed with an appropriate Chilton's manual. We expect a reputable auto mechanic to have a working knowledge of car systems. This knowledge involves these things, but it also involves a theoretical knowledge of what these parts DO, how they function together, and ways they commonly go wrong. Thus, a style guide and teaching grammar is simply insufficient for students to learn how writing functions and ways it commonly goes wrong.

A **reader/rhetoric**, by contrast, offers selected readings on a topic or various topics that students are then asked to respond to. These are very good at helping teach critical reading strategies and guiding students to write responses as ways to learn about themselves and critical issues. As a side benefit, these textbooks often rely on a humanistic perspective and have selected sources that span historical and cultural perspectives. Students thus get much more out of the readings than they might if they are simply left to their own research devices. The downside is that unless the teacher is not careful, the teaching may emphasize ways of learning common to English and humanities majors. This may not be suitable for students who want to pursue a STEM or business, or education degree. To return to the car analogy, the theoretical knowledge emphasized in many (not all) of these textbooks may be of a more specialized kind of engine than is necessary for a broad range of future mechanics.

Finally, a **textbook about written communication** provides a fairly wide perspective on a nearly ubiquitous human activity: writing. These often take an explicitly **rhetorical** approach

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to human communication and so dovetail well with oral, visual, and digital communication. These textbooks are purposefully expansive in their view on writing and ask students to consider a wide range of potential modes to best deliver their messages, including the different areas of knowledge held by the audience. This also leads to a good basis for further writing instruction, across the curriculum and/or within the disciplines. Some instructors and students bristle at these texts and how they acknowledge the impact of technology on what is considered “writing.” Others may find these texts almost too theoretical. And yet, they do prompt us to consider how students will actually need to use writing in their lives, across situations, and in relationship with different ways of understanding our world.

The main point I think most would agree on is **supporting all students** as they are situated within the complex, interrelated demands of producing a written text. The means of support can and may vary widely given the diversity of incoming student knowledge bases, different learning styles, different cultural expectations, different ways to engage different learner interest, different technological knowledge (writing has always been technological, something that has always separated it from oratory in both theory and practice), shifting literacies, and unknown future purposes. How you, as an instructor, meet that challenge is not anything we can prescribe. We will, however, support your creativity, experience, and training just as you do with your students!

Some examples of the kinds of text you might consider are:

## **Grammar/ Style Guides**

Bullock, Richard and Weinberg, Francine. *The Little Seagull Handbook*. New York: WW Norton & Co., 2011.

Maimon, Elaine P, Janice H. Peritz, and Kathleen Blake Yancey. *A Writer's Resource*, 2nd Ed. New York: McGraw-Hill, 2009.

Lunsford, Andrea. *Easy Writer*, 4th Ed. New York: Bedford-St. Martin's, 2010. (see also <http://bcs.bedfordstmartins.com/easywriter4e/default.asp?uid=0&rau=0>).

Palmquist, Mike. *Designing Writing: A Practical Guide*. New York: Bedford-St. Martin's, 2005.

## **Readers/ Rhetorics**

Bullock, Richard and Maureen Daly Goggin. *The Norton Field Guide to Writing*. New York: WW Norton, 2010. (available with readings or with readings and handbook).

Gray-Rosendale, Laura. *Pop Perspectives: Readings to Critique Contemporary Culture*. Boston: McGraw-Hill, 2008.

Kress, Anne and Suellen Winkle. *Next Text: Making Connections Across Disciplines and Beyond*. New York: Bedford-St. Martin's, 2008.

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## **Written Communication**

Seyler, Dorothy R. *Read, Reason, Write: An Argument Text and Reader*. Boston: McGraw Hill, 2010. (includes supplemental readings in the back).

Lunsford, Andrea, John Ruszkiewicz, and Keith Walters. *Everything's An Argument, 5th Ed.* New York, Bedford-St. Martin's, 2010. (available with or without readings).

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/ I Say*. New York: WW Norton, 2009.

Ede, Lisa. *The Academic Writer: A Brief Guide*. New York: Bedford-St. Martin's, 2008. (have but I am teaching it).

## ***Creating a Syllabus***

The syllabus is a vital source of communication in the classroom as it is usually the first place a student looks when he or she has a question. While there are multitudes of ways to create a syllabus, there is some information that should be standard throughout the writing program.

First, the university requires that all syllabi list the semester, year, course title, course number and section, instructor's name, instructor's office hours, and the instructor's office/phone/e-mail (see sample annotated syllabus in chapter 10). Beyond this basic information, LAC 1A course syllabi should also include course objectives, attendance policy, and grading criteria. Finally, it is a good idea to include a plagiarism statement, an accommodation statement, and an electronic devices policy. You do not need to copy the full university policy on any of these issues, but you should have a sentence or two stating your classroom policy and directing students to the full policy if they wish to review it. This protects you and offers students an explicit statement regarding the behaviors you expect to see from them. To see several examples of how different instructors word these policies, take a look at the additional sample syllabi on the Writing @ UNI website ([www.writing.uni.edu](http://www.writing.uni.edu)).

Remember that the syllabus is one of the first impressions your students will have of you, so highlight the most important points and create an aesthetically appealing format. You will need to submit a copy of your syllabus to Diana Harwood, Department of Languages and Literatures Secretary, by the second week of class.

## ***Attendance Policy for Students***

Regular attendance is a necessary part of all LAC 1A courses because students need to participate in individual projects, small-group work, large group discussions, and all other aspects of the class. As such, it is important to keep a systematic record of daily attendance. Please do not give points for good attendance; rather, lower grades for excessive absences. Usually, instructors begin to deduct points when students have missed four or five classes on a MWF section or three or four classes on a TR class. Remind students that if they waste their absences, they won't have them when an emergency arises.

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Students who have excessive absences because they are ill or have family emergencies are expected to provide evidence of these emergencies. If you can arrange alternate learning opportunities that you feel satisfy the classroom activities missed, you are free to do so. If the student has simply missed too much work, he or she may have to drop the class. If the absences are due to a medical situation, the student may apply for a Medical Incomplete through the Registrar's Office. Otherwise, excessive absences are not an acceptable reason to grant an Incomplete.

Students involved in UNI athletics and other university-sanctioned activities may miss class occasionally. It is the student's responsibility to provide you with an activity sheet stating all expected absences early in the semester. It is your responsibility to work with the student to find alternate learning activities that can be completed outside of the classroom but will advance the student toward the classroom goals. In this way, the student can be engaged in learning objectives even if he or she is not in the classroom.

## ***Expected Workload & Activities***

While all classroom exercises and assignments must tie directly to the LAC 1A outcomes at the beginning of the guide, how you design your exercises and assignments is up to you. In general, the equivalent of thirty (30) or more pages of informal and formal writing is expected. Of that, at least fifteen (15) pages should be revised and edited papers. At least one-half of the course evaluation should be based on written work.

In all LAC 1A courses there should be attention paid to critical and analytical reading and the effective use of material from sources. There should be guided practice in drafting, revising, and editing with attention to sentence design, paragraph development and coherence, transitions, and overall organization. Students should have experience adapting written discourse to specific purposes and audiences as appropriate. Students should have the opportunities for peer and instructor response to drafts and/or opportunities to substantially revise a graded paper with instructor feedback. Courses should provide the opportunity for student writers to reflect on their writing, their successes and their difficulties, and the process they use in writing.

## ***Assignment and Course Design***

As frequently happens in the world of teaching, there is debate surrounding the practice of assignment or course scaffolding. Some instructors find scaffolds to be valuable and necessary tools to provide structure to their planning and ensure progression toward the final course goals. Others find scaffolds confining and prefer a more organic process in course design. At UNI, we want you to choose the process that works best for you. We have chosen a couple of techniques that have been successfully used by instructors to chart a path for their courses. As you review these examples, think about how you prepare for your course. Are you a more linear thinker who likes to be able to see exactly how one assignment builds on another? Are you more free-flowing in your planning? In your preparation process, we encourage you to use whichever process works best for you, or to combine or adapt to create a process all your own. Regardless of how you chose to prepare, it is important that all instructors find a process that

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allows them to think about how each assignment they create fits into the course as a whole and how each assignment moves students toward reaching the final course learning goals.

## ***Scaffolding***

In course design, a scaffold provides a structured method for looking at assignments or courses in terms of meeting specific goals. An instructor can create a scaffold for a single assignment or for an entire class. When scaffolding an assignment, the instructor specifies the learning goals and objectives for the assignment, details the supporting assignments leading up to the major assignment and identifies how the assignment meets the over all course goals. An example of an assignment scaffold can be found in figure 2. The advantage of an assignment scaffold is that it allows the instructor to clearly see how the supporting exercises feed into the larger graded assignment ensuring that all aspects of the information, practice, feedback and measure cycle are included in each major assignment.

### **Assignment Scaffolding Map**

	<b>Assignment : Inquiry Essay</b>	<b>Percentage of Grade? 20%</b>	<b>Multimodal? No</b>
<b>Description</b>	This essay starts with a research question and an explanation of why that question was interesting. The student then tracks his or her inquiry process by summarizing and responding to three of the most influential pieces of research he or she encountered. At least one of the three texts should reflect the student's original views on the subject and at least one should demonstrate an opposing view. The student then analyses and critiques all side of the argument, explains his or her current stand on the question and explains how the research did or did not alter that stance.		
<b>Learning goals and outcomes</b>	1.To help students view research and writing as a way to thoughtfully explore important issues. 2. To help students see how information can change their views and ideas on a topic. 3. To allow students to practice critical analytical skills. 4. To allow students to find their place within a controversial issue and to communicate both where they stand and how they reached that place.		
<b>Exercises that support this assignment</b>	1. Visual argument debate - Dick Chaney & Iwo Jima 2. Doubting and believing game 3. Critical article discussions 4. Voice exercises (car accident) 5. Topic generation exercises 6. Citation 7. Academic integrity		
<b>Notes</b>	This is a challenging assignment for students. Make certain they have lots of opportunities to practice critical reading skills and positional writing skills.		
	<b>Organization and clarity</b>	<b>Explanation &amp; support of ideas</b>	<b>Critical use of research</b>
	<b>Professional documentation</b>	<b>Audience needs</b>	<b>Critical context</b>
Ability to produce written texts that are focused, clear, complete, and effective	I P F M	I P F M	I P F M
	I P F M	I P F M	I P F M
	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓ ✓
			x x x ✓ ✓ ✓ ✓
Knowledge of and ability to practice the process of effective writing	<b>Invention</b>	<b>Drafting</b>	<b>Revising</b>
	<b>Editing</b>	<b>Own improvement</b>	
	I P F M	I P F M	I P F M
	I P F M	I P F M	I P F M
	x	✓ ✓	✓ ✓ ✓ ✓ ✓ ✓

Scaffolding Marks: ✓ = Applies, x = Partially applies, I = Introduce, P = Practice, F = Feedback, M = Measure

Looking at the scaffold, you can learn a lot about the hypothetical course this scaffold supports. First off, you can see that the Inquiry Essay is a major, graded assignment. The learning goals are clearly set out for the assignment and several supporting exercises are planned to help students be successful. You can tell this is not the first writing assignment in this course because all of the steps in the writing process have already been introduced. They are practiced, provided feedback, and measured, but not introduced. You can also tell that this is the first assignment to require outside resources, since critical use of research and professional documentation are being introduced in this unit. You can even see the areas of

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challenge for previous students. With this single sheet of paper, you have learned a great deal about both the assignment and the course as a whole.

Once the individual assignments are scaffolded, many instructors chose to create a scaffold for the entire course. An example of a course scaffold can be found in figure 3. A course scaffold allows you to clearly see how the major assignments build on each other and to ensure that all course goals have been met. By their very definition, scaffolds provide a great deal of structure, but that does not mean they are inflexible. They are tools to help you plan, not contracts you are required to fulfill. If circumstances change during the semester, by all means make alterations. The scaffold simply allows you to clearly see your plans for the semester in a holistic way and helps you to see any gaps or overlaps that you may not see by looking at the course in individual pieces.

### Course Scaffolding Map

	Assignment 1	Assignment 2	Assignment 3	Assignment 4	Assignment 5	Assignment 6																		
Description																								
Learning Goals and Outcomes																								
Notes																								
Multimodal																								
	I	P	F	M	I	P	F	M	I	P	F	M	I	P	F	M	I	P	F	M	I	P	F	M
Ability to produce written texts that are focused, clear, complete, and effective																								
Knowledge of and ability to practice the process of effective writing																								

Scaffolding Marks: ✓ = Applies, - = Partially applies, I = Introduce, P = Practice, F = Feedback, M = Measure

### Reflective Planning

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For some instructors, scaffolds are simply too confining. They prefer a more organic process of reflection and adaptation to the more structured format of checking boxes. In the example below, we have created an example of a more reflective planning process using the same Inquiry Essay assignment. As you can see, the more reflective process still helps the instructor

## **Sample Reflective Planning Exercise**

Assignment: Inquiry Essay

Percentage of Grade: 20%

Multimodal: No

What are the learning goals of this assignment?

1. To help students view research and writing as a way to thoughtfully explore important issues.
2. To help students see how information can change their views and ideas on a topic.
3. To allow students to practice critical analytical skills.
4. To allow students to find their place within a controversial issue and to communicate both where they stand and how they reached that place.

What writing skills do I want to introduce?

Analyzing research, understanding context, communicating position and professional documentation

What skills do I want to practice?

Stating the position of others with clarity and in-depth understanding, explaining and supporting my own position and relating that position to the position of others. Explaining movement within a position clearly and with respect. Understanding the needs of an audience and communicating in a way that will appeal to that audience. All aspects of the writing process.

How can students best practice these skills?

Exercises that give students the chance to analyze difficult essays, to explore their own opinions, and to respectfully place their opinions in relation to the opinions of others. One possible exercise is the visual augment debate with the Newsweek photo of Dick Chaney.

How do I want to provide feedback?

This is a really challenging assignment which requires lots of opportunities for feedback. Small group discussion of essays will provide peer feedback in analytical skills. Short written assignments in all practice areas will provide opportunities for instructor feedback. Peer review of drafts and instructor conferences will provide feedback on the final assignment.

plan out both the assignment and the course and to ensure all goals are met. This process just does so in a less structured and more flexible manner.



## Chapter Four: Resources

We want to make sure that all instructors in the writing program have the resources necessary to be successful in fulfilling their teaching outcomes and goals. Here is an overview of some of the resources available at UNI that you and your students may use frequently.

### **Faculty Resources**

#### ***Rod Library***

The Rod Library is a vital resource for any instructor teaching research. The librarians are able and willing to provide your students with tours of the library, seminars on research techniques, and countless other services. They can help you to place materials on hold or answer questions about fair use of materials. They can also assist you in your own professional research. In other words, make friends with as many of the librarians as you can.

To fully acquaint yourself with the resources available at the Rod Library, look through the “Information For Faculty” section of the library web site. It may also be worth your time to set up an appointment to speak with one of the librarians to discuss specific needs or questions you may have.

#### ***Student Athletics and Activities***

Student athletes face unique challenges in completing their education, and having one in your class may require a bit more reporting and flexibility on your part. About mid-term, you will receive a request for information for any student athletes in your class. The report will ask you to state a projected mid-term grade and any concerns you may have about the student’s classroom performance. Please complete and return the form in a timely manner.

Depending on the season, student athletes may need to miss a number of classes. It is your responsibility to work with the student to find alternate learning activities that can be completed outside of the classroom but will advance the student toward the classroom goals. In this way, the student can be engaged in learning objectives even if he or she is not in the classroom. Due to the number of missed classes, many student athletes are assigned tutors. If an athlete in your class has a tutor, please be accessible to the tutor to ensure he or she has the information necessary to best help your student.

Athletics are not the only UNI-sanctioned activities that may take students from the classroom on a regular basis. If a student wishes to be excused for a UNI activity, he or she must provide you with an activity form that states all anticipated absences. This form must be completed in advance of the first absence. As with student athletes, it is your responsibility to work with the student to provide an alternate learning activity that will advance the student toward the learning objectives.

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## ***Students With Special Needs***

UNI is committed to providing equal access to educational opportunities for all students. Occasionally, that requires an instructor making reasonable accommodations for a student with special needs. As “reasonable accommodations” is defined differently for each student, the best resource for an instructor will be the staff in Student Disability Services (SDS). If you have a student requesting any type of accommodation, send them to SDS to discuss their specific needs. After meeting with the student, SDS will contact you to determine a plan for that particular student in that particular classroom setting.

As all accommodation must go through SDS, do not provide any accommodation for a student unless directed by SDS. If you do not think the accommodation request is reasonable, or if you have questions about what you are expected to do, contact SDS immediately. Never discuss accommodations in front of other students. More information on the services available for students with special needs can be found at <http://www.uni.edu/resources/disability>.

## ***Technical Support***

If you are having difficulty with your office computer, feel free to contact CHAS Informational Technology Support. The number should be listed on your computer.

If you would like assistance with technology in your classroom, turn to Educational Technology Services. They offer a variety of workshops and tutorials on software, hardware, and the eLearning system. Members of the Instructional Design and Development team are also available to meet one-on-one to discuss ways technology may be used to reach your class outcomes. Finally, ETS can provide a variety of media services including audio and video production, document imaging and disk duplication. You can see all of the resources offered at [www.uni.edu/its/](http://www.uni.edu/its/).

## ***Textbook Library***

There is a library of writing textbooks maintained by the Department of Languages and Literatures in room 038 of Baker Hall. Simply ask for the key at the department office and you will be able to review the hundreds of books available in the library. This is a great way to familiarize yourself with quality texts whenever you select a new text for your classroom.

## **Student Resources**

There are a number of resources on campus that can help struggling students. If you are familiar with these resources you will be better able to suggest them to students in need.

## ***Academic Learning Center***

The Academic Learning Center offers students a variety of services in one location. From study skill seminars to tutors, advising to test services, the Academic Learning Center should definitely be familiar to all students. If you have a student who needs help in any area of their academics, this is the first place you should suggest they visit. For more information about the Academic Learning Center visit <http://www.uni.edu/unialc/index.html>.

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## ***Computer Labs***

Right now, there are fifteen computer labs scattered around campus. Students and faculty have full access to the labs and are allowed to print up to 40 pages per day for free. In addition, there are six scanners available for student and faculty use.

## ***Counseling Center***

The Counseling Center provides professional, confidential counseling for all students. They also provide screening for a number of mental health issues, either in person or through a 24-hour on-line screening tool. A variety of workshops are also offered through the center on topics like stress and time management, healthy relationships, and eating disorders. To find more information about the services available through the Counseling Center go to <http://www.uni.edu/counseling/>.

## ***Rod Library***

Rod Library offers a multitude of resources to students beyond the books and journals it houses. The web site features an assignment calculator, subject guides, and tutorials on a wide variety of topics. The librarians are a wealth of knowledge on the research process and are available to assist students in person, through email or text, and by instant message. Anything you can do to help your students become more familiar and comfortable with the library and its many resources will be time well spent.

## ***Writing Center***

A component of the Academic Learning Center, the Writing Center is a wonderful resource for all students in the writing program. Writing coaches are available to work one-on-one with students at any point in the writing process. The writing coaches are not proofreaders; they are coaches who help students strengthen their writing. All of the Writing Center's services are by appointment, so students must plan in advance to take advantage of their services. The Writing Center is located in room 008 ITTC and can be reached at 273-2361. More information about the Writing Center is available at <http://www.uni.edu/unialc/writingcenter.html>.

## Chapter Five: Assessment

What do you think of when you hear or read the word “Assessment”? Do images of a red pen and counting errors come to mind? Or is it a room full of students taking a test? How about a room full of over-caffeinated adjuncts pouring over piles of portfolios? Well, these may be parts of assessment, but they are not the entirety of it. The word assessment comes from the Latin *ad sedere*, meaning “to sit down beside.” It can be thought of as distinct from **evaluation**, a term borrowed from mathematics. When we evaluate, we rank order or assign a value to something. When we assess, however, we simply seek more information about something by “sitting down beside” it. That may be a person, an essay, a program, a teacher, or an entire curriculum. The terms are related, as you will see below, but they serve different purposes.

Any information gathering process, then, is part of assessment. What the Latin etymology points out is the necessity of getting down to the level of that which is being assessed. It is important to attempt to see teaching and learning from the perspectives of those involved rather than simply holding them to a standardized rubric or norm, for that would be evaluation, not assessment.

While all teachers (and their students) are always engaged in some informal process of assessment, the complexity lies in the fact that educational programs are, by their very nature, collaborative endeavors. This collaboration requires ongoing, collective data gathering and interpretation. Appeals to “as a seasoned teacher I can just tell my students are learning” generally do not go over particularly well! So, not only must there be data gathering, but perhaps more importantly, there needs to be **sustained, on-going discussion** about what we know about and what we value in both writing and learning.

So, our collaboration relies on assessment, or the gathering and sharing of information to form a better picture of what is happening in terms of learning. This can happen in many different ways, but what is important for writing is that the assessment is

1. Appropriate
2. Valid, and
3. Fair

### ***Appropriate Assessment***

Talking about making writing assessment appropriate generally refers to the ways it fits the contexts in which it is used. For students, appropriateness refers to the ways in which the assessment fits into their lives as real considerations, not as abstract, school bound tasks. Consider how Jon Mueller (2008) defines what is known as “authentic assessment.” He does so in ways different from the narrow, decontextualized measure of skills and knowledge found in traditional assessment. According to Mueller,

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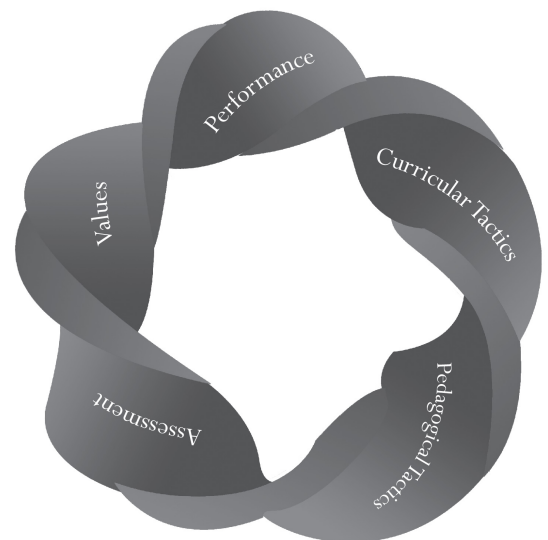
*authentic assessment (AA) springs from the following reasoning and practice:*

- 1. A school's mission is to develop productive citizens.*
- 2. To be a productive citizen, an individual must be capable of performing meaningful tasks in the real world.*
- 3. Therefore, schools must help students become proficient at performing the tasks they will encounter when they graduate.*
- 4. To determine if it is successful, the school must then ask students to perform meaningful tasks that replicate real world challenges to see if students are capable of doing so.*

Thus, in AA, assessment drives the curriculum. While UNI's writing program does not ascribe to authentic assessment as it is practiced in some areas, there are some principles and theories in common between AA and our writing assessment. That is, teachers determine the tasks students will perform to demonstrate outcomes, and then a curriculum is developed that will enable students to perform those tasks well, which would include the acquisition of essential knowledge and skills. This has been referred to as *planning backwards*.

However – again because teaching in a program is collaborative – individual teachers cannot inaugurate this process. Rather, as proponents of Dynamic Criteria Mapping (DCM) would argue, instructors need to first sit down with some representative texts and ascertain what they value in writing. After all, most of the students will fixate on your evaluation of them at the end of the paper or the semester. So how does this “valuation” play a role in assessment? No matter how much you try to get around or diminish its importance, the institution and its students will require you to make some form of evaluation. If you value what a student wrote but your program assessment differs, isn't that a problem?

So, deciding what a group values is an important first step. After that, discussion can move on to the kinds of performances asked of students, ways to make tasks meaningful, curricular aims and goals, pedagogical implementation, and – lastly – assessment tools and procedures. As assessment professionals will be sure to point out, the results from assessment must be “plugged back into” the teaching and learning process. After all, why gather data and interpret it but not allow it to affect your teaching? So, this may be better thought of as a loop.



Participating in this loop makes you a better teacher and better teachers make for better writers. It's that simple.

## ***Validity in Writing Assessment***

When we say that assessment must be valid, we are actually going against a great deal of assessment practice, but we do so for sound reasons. Because writing is, in some respects

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“contentless” and its effectiveness can only be understood the highly contextualized application of a student actually writing, questions of reliability become subsumed by questions of validity. Simply put, reliability is the degree to which the assessment tools and procedures produce consistent results. In the case of writing assessment, this often means inter-rater reliability, or the degree to which multiple readers rate a piece of writing in a consistent manner.

*Validity* is a different issue. This refers to the degree to which an assessment measures what it purports to. At this point, go back to page 5 and look at the outcomes for LAC 1A courses. These are the things LAC 1A assessments purport to measure. However, if an assessment focuses purely on the quality of the finished product, then, at best, we can only assess 1a-d because there is only validity for the finished product. We can assess nothing about “the knowledge and ability of practicing effective processes” since they are not directly measurable through a finished essay. Any argument or interpretation based on this evidence would not be valid, no matter how reliable it may be.

This is why we often use a **portfolio assessment**. Such portfolios can provide valid data regarding students’ ability to practice their writing processes. Even in a portfolio situation, you can see how validity and reliability are linked. To achieve a high degree of inter-rater reliability over how well a portfolio demonstrates effective use of processes or recognition of areas for improvement, raters need to articulate theories of composition (as the act of composing) and ascertain what happened within that act based upon the evidence before them.

*The hours spent preparing for assessment: many. Hours spent talking over minute details: several. Cups of coffee: dozens. Insights into teaching and learning about writing: priceless!*

## ***Fairness in Writing Assessment***

Few, if any, assessments can provide a one-shot, accurate overview of individual students, program effectiveness, teacher development, and how best to offer writing instruction at an institution. Every assessment tool, like every piece of research, has limitations. Fairness refers to the ways in which an assessment is used in terms of placement, criteria used, and meaningful participation by stakeholders. For example, if an assessment tool expected students write science papers at a professional or even a graduate level, this would not be a fair assessment. Stakeholders should also be apprised of the assessment criteria and procedures.

## Chapter Six: Classroom Management

Students have a lot of things vying for their attention these days. Most students have at least one job to help with college expenses, many have family responsibilities that take up their time, and all have access to a host of technological gadgets that provide wonderful distractions. Few have nothing to focus on but their college classes. Somewhere in this cacophony of distraction sits your class. How do you keep students focused on learning during the time you spend with them in the classroom? Here are some practical suggestions from writing instructors who have developed successful class management techniques.

### ***Starting off on the right foot:***

Be transparent about your teaching. State your goals and teaching methods up front, not only on the first day, but throughout the course.

- Consider starting your semester off being a little more strict with your class management than you anticipate maintaining. It is always possible to lighten up in the classroom, but it is almost impossible to shift a class back toward more strict control.
- Balance strictness with equanimity. No one responds well to a tyrant. Commit to creating an environment of respect and mutual education. You have a lot to teach your students, but they may have a lot to teach you as well. Students respond well to instructors who really listen and accept that students have a vital role to play in education.
- Stress the importance of always being prepared for class. If your style is to stay pretty close to your syllabus, make certain it lists everything your students will need each day. If your style is a little more relaxed, make certain your students know from the beginning that all materials are fair game each class period. If they know what to expect they are more likely to come prepared.
- Take the time to review your classroom technology policy. Make it simple and clear so students understand exactly where the boundaries are.

To ensure clear communication right from the start, instructor Kim Groninga introduces a Conversation Contract on the first day of class. After the initial review, Groninga refers back to the document throughout the semester whenever she needs to reinforce the guidelines agreed to by the students. As all students are required to sign the document, all student share accountability for maintaining a respectful classroom. A copy of the contract follows:

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## Conversation Contract



1. I will listen respectfully and carefully to others. This is the best way to begin to understand other's points of view and to discover common ground.
2. I will speak honestly about my thoughts and feelings. My willingness to speak honestly demonstrates trust and respect for others.
3. I will speak for myself, rather than as a member of a group. I do not know what others in the group are thinking or feeling and cannot speak for them. I will use "I-statements" rather than "we-statements."
4. I realize that each participant holds part of the truth I am seeking to discern and that I won't hear that truth if I judge too quickly what is being said.
5. I realize that true conversation needs give and take. I will give others plenty of opportunity to speak and respond. I will help keep the discussion focused by sticking to the subject at hand.
6. I will maintain confidentiality about matters people share with the group when it is asked or obviously appropriate.
7. I will keep an open mind. I will try to understand others as much as possible from their point of view as they express it. Even those who disagree with me are not necessarily my enemies.
8. I will exercise care for group members who become upset over what is said during our conversations.
9. I understand that listening is an active, demanding activity. I will listen not only for what is said but for tone of voice, kind and level of feeling expressed, and body language. I will also be attentive for what is not said.
10. I understand the outcome, quality, and safety of the conversation is everyone's responsibility.

### ***Keeping students engaged:***

- Try not to tie yourself to the front of the room or to a podium. Walk, skip, tiptoe, whatever—just move around the classroom as much as you can.
- It is not normal behavior for students to look at their laps for extended periods of time. Students may think they are subtly using their technological device of choice, but really, you will know what they are up to. This is a good time to go stand next to them and continue the lesson or break into a small group. If a student repeatedly focuses on his or her phone/tablet/laptop for reasons unrelated to class discussion, have a conversation. This is not acceptable behavior and should not be tolerated.
- Do not hesitate to speak to a student after class if you begin to see a pattern of distracting behavior. Accepted behaviors will only grow with time.
- Writing should be fun, not a chore. This is not brain surgery; no one will die if a comma is out of place. Laugh, enjoy your topic and your students, and allow them to enjoy writing.

### ***Ways to help yourself:***

- Let your students take the lead. Perhaps you ask them to present five-minute grammar rule moments at the beginning of class. Perhaps you have them take turns providing the overview of the topic for the day. Perhaps you have them lead the writing workshop. Be a "guide on the side" rather than a "sage on the stage." Challenge your students to teach the class in some way and watch them rise to the occasion. There is an adage in medical school: watch one, do one, teach one. Nothing cements a concept better than having to



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teach it to others. Your students have things they can teach each other and you; let them have the chance to try.

- Be over-prepared and be flexible. Sometimes a lesson will bomb. You will ask for discussion and will hear only crickets. It doesn't matter if your previous class could have talked for hours on your topic; this class has nothing to say. This will happen. Be prepared to shift gears—quickly. Maybe discussion will flow better if the students break into small groups. Maybe you just need to move on to something else entirely. That's okay. Be flexible and adjust.
- On the flip side, there will be occasions when something you planned to be a ten-minute exercise just strikes a cord with your students and ends up taking the whole class. In that case, reach over your left shoulder with your right hand and pat yourself on the back. Congratulate yourself on creating a class that really connected with your students and let them have the whole class. Whatever else you were planning can wait until next time.

## ***Communicating with Students***

Any communications expert will tell you that communication is a two-way process. There must be a sender, a receiver and a message. If both parties are not engaged, if there is static interfering with the transmission of the message, or if the message is not understandable by either side, communication will fail. This is the challenge for instructors wishing to communicate with their students outside of class.

First and foremost, for communication to succeed, the student and the instructor must both be fully engaged. Have you ever spoken to a person and received a blank expression in return? Have you ever sent an email and had the lack of response cause you to wonder if it was even received? In each case, both sides of the conversation were not equally engaged and communication failed. For instructors, it can be especially frustrating when students refuse to engage in conversations that can help them succeed in the classroom. Many of us have offered to speak with students about ways to improve and had the offer rebuffed or ignored. The only option is to keep offering and be prepared when the student finally realizes the help communicating with you can provide.

On the flip side, you must be open to frequent communication with your students. There is nothing more frustrating to a student than reaching out to an instructor for help or guidance and not receiving a response. Make certain your students know the best ways to reach you and check for messages regularly. If you know you will not check email over the weekend, let your students know so they won't expect a response. Keep regular office hours and remind your students when they are. Be open to appointments outside of those hours, as your schedule may not match the schedules of your students.

Email can be an instructor's greatest tool in student communication. Not only does email provide you and your students with an easy, accessible medium for communicating, it provides a helpful paper trail of that communication as well. However, that doesn't mean that email is the only or the best way to communicate. For example, emotional, complex, or challenging topics often do not work well by email as it provides too many opportunities for

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misinterpretation. If a student is in danger of failing your course, a face-to-face conversation is usually the best option for intervention. Email can be very helpful to arrange that face-to-face meeting and to follow up on the conversation afterward. An email that reiterates the path agreed upon during your meeting not only reinforces the message but also provides an excellent paper trail for future reference.

### ***Specific Communication Needs:***

Out-of-class communication generally falls into one of three categories: all class updates, individual student information and individual student concerns. All class updates are simply bits of information needed by all students in a course that either were not communicated during class or need to be reiterated to everyone. Often dealt with by email, this type of communication is fairly straightforward and easy to deal with. Communication with an individual student to answer a question, follow-up on a request or provide a bit of feedback generally falls into the second category. Again, often handled by email, this type of communication is typically straightforward, positive and easy to manage. Communicating concerns with students, however, can be significantly more challenging and will be the focus of this section.

**Student in danger of failing:** If you have a student who is falling behind in class, speed in communication becomes vital; early intervention may be the difference between success and failure. Students with missing assignments, excessive absences, or failing grades may need a personal meeting to discuss the issues pertinent to their success. Speak to the student after class or send an email inviting him or her to a meeting. During the meeting, explain the issue and discuss options for the student to get back on track. Following up with a summary email will both reiterate the plan agreed upon and provide a paper trail for your intervention.

Remember, success is the job of your student. You cannot force him or her to succeed; you can only provide him or her with the tools necessary to create his or her own success. The point of this type of intervention is to communicate the issue with your student and to communicate the process necessary for success. This type of intervention can be especially important for the first-year students we often find in the introductory LAC courses. Remember that college is new to them. They may be overwhelmed or just lost. They may be embarrassed to admit they need help. Reaching out to students while there is still time to fix things can make a huge difference, not just in their success in your class, but in their success at the university.

In the end, it is up to your student to do the work. Some will choose not to and that is extremely frustrating. Most, however, want to succeed in their education and will work hard to do so. They just may need a nudge to get them back on the right path.

**Help! Student missing!** Occasionally students go MIA. You know the student; she has been showing up to class regularly and then, poof! she just disappears. While it is easy to write off a student who doesn't show up to class, it is important to follow up on missing students. Instructors are often the first to raise the alarm about students who are struggling to adjust to university life. If you have a missing student, please do not just let him or her drop. Try to reach out to that student and try to help him or her access the many resources available on

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campus. The resources are numerous, but many students are embarrassed to say they need help.

UNI has a number of ways to help you track down a student who has just disappeared. First, try to email the student to see if he or she will respond. If you get no response, there are two paths you can take. First, you can access the MAP Works program operated through the Department of Residence. This system allows multiple University staff to track a student and offer interventions targeted to help him or her. Map Works is particularly useful for students who live on campus, as first-year students often do, because it utilizes the Resident Assistant as a first-line point of communication.

If you know a student lives off-campus or if the student is not participating in the MAP Works program, the best path to find a missing student is through the Dean of Students office. The staff in the Dean's office will be able to help you locate a student and will be able to offer a number of assistance options to that student.

## Chapter Seven: Academic Integrity & Plagiarism

Plagiarism—an accusation that strikes fear into the souls of students and faculty alike. It is easy to terrify your students by detailing the consequences of verifiable plagiarism to their grades, their reputation, and their academic career, but is that the true purpose of collegiate plagiarism policies? Fear? Is education in the liberal arts founded on such fear? Or is it founded on open and honest dialogue, as Kenneth Burke imagines in his metaphor of a dinner party:

*Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress. – The Philosophy of Literary Form, 110-111.*

In the LAC writing courses, our goal is to instill in students a more Burkean sense of intellectual inquiry. It is a sense of inquiry that is more democratic and genuinely insightful, not formulaic. We want to help students reach an understanding of the ethics of academics and the ethics of writing in general. We want students to contemplate the bigger questions of what it means to have academic integrity and how writers ply their craft in an ethical manner.

Of course, you need to call students' attention to the university plagiarism policy so they are fully aware of the consequences of their actions, but plagiarism is more than just a policy. The Council of Writing Program Administrators have published a statement on the causes of plagiarism and best practices for avoiding it. They note that plagiarism is often not intentional but grounded in confusion of how to integrate the ideas of others, how to take appropriate notes, different cultural conventions, and even different definitions of plagiarism itself. They go on to describe the "shared responsibilities" of students, instructors, and administrators in teaching academic integrity and avoiding plagiarism. For faculty, the council points to the need to

*... design contexts and assignments for learning that encourage students not simply to recycle information but to investigate and analyze its sources. This includes:*

- *Building support for researched writing (such as the analysis of models, individual/group conferences, or peer review) into course designs;*
- *Stating in writing their policies and expectations for documenting sources and avoiding plagiarism;*
- *Teaching students the conventions for citing documents and acknowledging sources in their field, and allowing students to practice these skills;*

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- *Avoiding the use of recycled or formulaic assignments that may invite stock or plagiarized responses;*
- *Engaging students in the process of writing, which produces materials such as notes, drafts, and revisions that are difficult to plagiarize;*
- *Discussing problems students may encounter in documenting and analyzing sources, and offering strategies for avoiding or solving those problems;*
- *Discussing papers suspected of plagiarism with the students who have turned them in, to determine if the papers are the result of a deliberate intent to deceive;*
- *Reporting possible cases of plagiarism to appropriate administrators or review boards.*

If you suspect a student has plagiarized a piece of writing, then, first talk with that student about it and make your expectations clear. In most cases, it is appropriate to allow for partial or complete make-up credit. If, however, you see a pattern or discover that more than one student is plagiarizing – even if one of the students is not in your class – then feel free to contact a department head, program coordinator, or administrator to help rectify the situation.

### ***Assignment Design is the Best Way to Combat Plagiarism***

So, how do you teach academic integrity, or integrity of any kind for that matter? First and foremost, you clearly model academic integrity. If you bring information, knowledge, or an idea to class that you learned from someone else, credit that person appropriately. Your students do not expect you to be the only source of writing education, so openly share how and where you found inspiration. This can be particularly useful if you found an idea from someone else that bloomed into your own expanded idea. Explain to your students what the original idea was and how you were inspired to build upon it. We ask students to do this with their writing all the time, to find a source and refute, confirm, or expand upon it. This is a perfect opportunity to demonstrate that skill in practice. If you call specific attention to the steps you take in your career to remain ethical, it will help your students identify specific ways they can follow the same path.

Part of modeling integrity is talking about its challenges. If you find an exercise on-line that you decide will work great in class, it can be very easy to simply print it off and bring it in. Talk to your students about the temptations you face and why you made different choices. Students should know teachers are not infallible; it helps them to see their own choices a little more clearly and helps to subtly guide them to a better decision-making process.

Academic integrity is a fabulous topic for in-depth class discussion and analysis. A preparatory journal prompt asking students to write their own definition of plagiarism can spark an enlightening in-class discussion. Build upon the definitions given by asking students to brainstorm the different reasons citation is important in different fields. The sciences might care most about the timing of the creation of new piece of knowledge where the humanities might care most about how the new knowledge fits into the broader, existing body of knowledge. The “why” behind the citation might change the method of citation used, making this a very important discussion for multi-major classrooms.

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Classroom discussions regarding academic integrity should also focus on the benefits students gain by remaining ethical. We often focus on the importance of citation as a way to give proper credit to a source. Obviously, that is very important, but citation done well is also the only way to provide proper credit to the student. By clearly delineating the knowledge borrowed from others from the knowledge created by the student, the student can receive full credit for his or her brilliant insights. Without good citation practices the knowledge gets all muddled up and credit cannot be given to anyone.

Vital to this method of teaching academic integrity is the idea that plagiarism is not a unit. This is not a single day on the syllabus. Academic integrity must be woven throughout the course as an integral component of learning to write. It must be built into the drafting and formative evaluation process. It must be a topic of discussion on a regular basis. It must be an omnipresent component of your classroom, not necessarily in an overt way, but more subtly in your methods and modeling behavior.

Obviously, teaching the specifics of citation is a key component of teaching academic integrity. Unfortunately, citation is often where the topic of academic integrity begins and ends. As foundation courses for all students and their academic careers, it is important that all LAC writing courses go beyond teaching the mechanics of citation and set a strong foundation for the ethical practice of writing in academia and beyond. Besides, there are myriad sources available on the ins and outs of teaching citation, so we won't recreate the wheel here. If you would like more detailed information, please turn to appendix I for a complete list of resources that may be of use to you in the teaching of citation.



## Chapter Eight: Technology

*Writing itself is always first and foremost a technology, a way of  
Engineering materials in order to accomplish an end.*  
-- Dennis Baron, "From Pencils to Pixels"

There is a great deal of focus right now on multi-modal assignments and the integration of technology into writing instruction. However, as Baron reminds us, writing has always been and will continue to be, a technological act. Whether you use a chisel to carve hieroglyphics in stone, chalk to create letters on slate, or a keyboard to type words in a computer, writing has always involved the use of a tool to create an end product. The integration of technology into writing instruction is therefore nothing new. The type of technology used in instruction may change, but the use of technology is as old as writing itself.

The challenge for writing instructors often comes from the definition of "acceptable" technology in writing instruction. These days, very few instructors ask for hand-written papers. No student wants to write twenty pages and no instructor wants to decipher them, so a computer becomes a very useful technology for both student and instructor. Many instructors then move comfortably to the next level of technology and accept papers through email, eLearning or some other electronic portal. Again, this technology provides ample benefits to both student and instructor and utilizes widely accessible technology. PowerPoint in the classroom, on-line discussion groups, and social network-based class communication all fall into the category of technologically-enhanced teaching techniques that are widely used in classrooms throughout the UNI campus.

Some instructors, however, step far beyond the standard use of technology in writing instruction moving beyond the technologically-enhanced classroom toward the technologically *integrated* classroom. These instructors embrace the idea that students have access to and comfort with technology far beyond what is available in the classroom. They embrace the idea that writing and writing no matter what technology is used in its creation. They embrace the idea that writing does not have to be produced on a page or a screen in order to fulfill the requirements of an assignment. These instructors allow their students the freedom and creativity to find their own tools and materials and create writing in their own way. This type of assignment involves writing in the definition of Denis Barron—the engineering of materials to create a product that communicates an idea.

For example, Kim Groniga is a long-time instructor in the UNI writing program. At the end of a semester filled with more traditional writing assignments, Kim gives her students a final assignment. The question involved with the assignment will change from semester to semester, but the format of the assignment stays the same: use whatever materials or means necessary to utilize the skills you have learned this semester in answering this question. She charges students to find their voices and to communicate those voices in whatever medium best expresses them.

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The results of such an open-end assignment have been staggering. Kim has received poems, cartoons, collages, and videos all created by her students. Some of the assignments have a distinctive arts-and-crafts feel to them and others are much higher-tech in their design. One student rewrote all of her papers for the semester utilizing the comments and suggestions Kim had provided and turned them back in wrapped in a bow. Another student recreated the semester in a hand-drawn comic book. Yet another student wrote a song which she then recorded using multiple tracks of her own vocals and instrumentals.

This assignment exemplifies the spirit of multi-modal writing instruction. Though very few of the final projects looked the same as the others turned in, all projects utilized technology in their creation. Though not all projects involved written words on a page or screen, all of the students wrote, often beautifully and from the heart. Kim was able to challenge her students to find their own voices utilizing whatever technology they felt best fit their goals. If that technology was glue and a marker, great. If that technology was a computer and iMovie, fantastic. Multi-modal education involves embracing all technology, be it high or low, and encouraging students to utilize that technology in whatever way helps them communicate their intended message to their intended audience. This is our goal.

Here are a couple of examples of multi-genre, or multimodal, assignments that have been successful in past classes:

***A Christmas Carol* - Multi-Genre Project – Due 2/29**  
Introduction to Literature Spring 2012

**Purpose:**  
The purpose of this multi-genre project is to express a main theme of *A Christmas Carol* in a less traditional way than a regular paper.

**What is a multi-genre project?**

- It's a collection of projects written/designed in a variety of media genres informed by your understanding of a main theme of the book.
- A multi-genre project is personal, creative, and can't be copied from some other source.
- It involves you, as a writer/graphic designer, making conscious decisions about what to represent from the text that you feel expresses the theme of the book and how it should be presented to the project reader.
- While you may use material from other sources you may not copy and use complete projects with just a few added changes.

**Form: Your final project must include:**

- A **cover page** which includes your name and a statement of the theme your project reflects.
- A **table of contents** that tells your readers what genres you are including.
- **Introduction for each item** which explains why you selected the particular item and how it connects to the others.
- At least **five different genre items** from at least **three different genre groups**. (See a list of possible genre groups and the genre items at the bottom of the page.) If you have an idea for a genre item not listed below please approve it with me first.

The five (or more) genre items can be presented in any format you choose. But beware – this should not be a haphazard collection of stuff: **you must connect the genres and what they represent with a central, significant theme** (your overall understanding of the book). Use your own professional discretion as to the design elements you wish to use for each genre.

**Genre Possibilities, You may have other ideas of your own**

<b>Group 1: Media</b> <ul style="list-style-type: none"> <li>• Newspaper Article</li> <li>• Obituary</li> <li>• Editorial</li> <li>• Facebook page</li> <li>• Radio play</li> <li>• Magazine Article</li> </ul>	<b>Group 2: Visual with Text</b> <ul style="list-style-type: none"> <li>• Poster</li> <li>• Invitation</li> <li>• Ad</li> <li>• Travel Brochure</li> <li>• Greeting Card</li> <li>• Cartoon</li> </ul>	<b>Group 3: Visual Display</b> <ul style="list-style-type: none"> <li>• Picture/Photograph</li> <li>• Graph</li> <li>• Map</li> <li>• Certificate</li> <li>• Recipe</li> <li>• Collage</li> </ul>	<b>Group 4: 3 Dimensional</b> <ul style="list-style-type: none"> <li>• Scrapbook</li> <li>• Time Capsule</li> <li>• Memory Box</li> <li>• Sculpture</li> </ul>
<b>Group 5: Informative</b> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Survey</li> <li>• Trivia Game</li> <li>• Timeline</li> <li>• Directions</li> <li>• Idea Web</li> </ul>	<b>Group 6: Creative Writing</b> <ul style="list-style-type: none"> <li>• Skit</li> <li>• Song</li> <li>• Poem</li> <li>• Short Story</li> <li>• Personal Narrative</li> <li>• Conversation</li> </ul>	<b>Group 7: Structured</b> <ul style="list-style-type: none"> <li>• Book Review</li> <li>• Letter</li> <li>• Speech</li> <li>• Youtube Video</li> </ul>	<b>Group 8: Your better idea</b>

**Microsoft Office User 4/24/12 11:19 AM**  
**Comment [1]:** It is a great idea to have the due date right at the top. Students have no excuses for confusion when the information is so clearly stated.

**Microsoft Office User 4/24/12 11:12 AM**  
**Comment [2]:** This is a great example of clear assignment format. It provides students with a clear view of all components of the assignment.

**Microsoft Office User 4/24/12 11:17 AM**  
**Comment [3]:** Again, the bullets make the assignment requirements crystal clear and easy to identify. There are very few situations where bullets are not your friends.

**Microsoft Office User 4/24/12 11:16 AM**  
**Comment [4]:** This graphic makes the options clear for students who may be new to multi-genre projects. Students can clearly pick and chose from the defined list, if they wish, or create their own unique genres. The structure provides comfort for students who need it while providing open-endedness to students who like to go their own way.



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## Multigenre Research Project- English 1005- Fall 2011

You've written lots of research papers in the past, and you'll probably write several more as you move through your college career. You even technically did a "research paper" for your solution paper. In the world outside academia, though, most of you won't be writing in traditional research format. You'll still do research, but that research will be for purposes besides writing a paper to prove that you learned something. In many instances you'll even write about the results of your research, but it won't be (usually) in the form of a research paper as you see them in most classes.

So, with that in mind, for your final paper you're going to push on what a "research paper" can look like. You'll still do research; what will differ is the format you present it in. You're going to present your research findings in a multigenre format. What does that mean? It means that rather than one continuous argument presented across 5-7 pages, you're going to create several different *types* of texts to share what you learned. One of those texts might be a poem. One might be a letter to a corporation. One might be song lyrics. What genres you choose to create will vary, depending on what you're researching and what you're trying to communicate about the research. All of the genres together will communicate a message as a whole, but each individual genre will need to be able to stand independently, too.

There are several elements to this: 1) Your topic. I want you to choose a topic that matters to you. The idea is that you're doing research because you need this information to do something/learn something. For example, a lot of people do research to learn about a medical procedure that a family member is undergoing. Or they research how to do a home improvement product. Or they research to find information about a product that needs to be pulled from the market because it's dangerous. 2) Your purpose. There needs to be a driving reason for why you're doing this research (besides it being a grade requirement). What will this information be useful for? What will it enable you to accomplish? You need to know your purpose in order to decide what your project will look like. 3) The genres. I don't want to set an exact number, because it will depend on your topic and purpose, but you will need **at least three**. Your final project will need to be **at least 4 pages long**. You're going to laugh, but I'm going to set a maximum length: **10 pages**. I do this because this project can grow really big—I had someone once write a 31 page short story. 4) A preface (not part of the page length). This should be fairly brief—maybe  $\frac{1}{4}$  to one page—and introduces your topic and why you've set it up in the way you have, as well as why you've chosen particular genres. 5) An annotated table of contents (not part of the page length). This can be brief, too. You'll list your genres and say a little descriptive blurb about each one. 5) A repetend. This is a fancy way of saying an idea/theme/concept that ties all your genres together. 6) A works cited page (not part of the page length). Since you're doing research, you need to cite your sources. We'll talk in more detail about what in-text citing will look like—it will vary depending on your chosen genres.

We will workshop this project on **Monday, November 28<sup>th</sup>**. That seems like a lot of time, but remember that Thanksgiving break is in there, too. You will need to e-mail me at least one of your genres for feedback by **Friday, November 18<sup>th</sup>**. The final project will be due on **Monday, December 5<sup>th</sup>**.

Microsoft Office User 4/24/12 8:19 PM

**Comment [1]:** This introduction helps students understand the "real world" benefit of this style of writing. Making the link between the classroom and the job market can definitely help improve motivation.

Microsoft Office User 4/24/12 8:24 PM

**Comment [2]:** This is a really nice feature of this assignment. Students need to be able to think about how each component will appear to its specific audience while the collection must be able to come together as a cohesive unit.

Microsoft Office User 4/24/12 8:25 PM

**Comment [3]:** With a project this complicated, it is important to have clearly state requirements.

Microsoft Office User 4/24/12 8:25 PM

**Comment [4]:** The opportunity for peer feedback offers a great chance to adjust and revise this unusual project.

Microsoft Office User 4/24/12 8:29 PM

**Comment [5]:** Instructor feedback prior to final grading also provides students with the opportunity to grow and develop their writing in this highly personal assignment.

*A Christmas Carol* project contributed by Richard Vanderwall. Multigenre Research Project contributed by Sheila Benson.

### Utilizing Technology at UNI

There are numerous options for instructors and students wishing to integrate technology into their classrooms or projects. If you are looking for options, the best place to start is the Integrated Technology Teaching Center (ITTC). ITTC houses all instructional technology training, services and support for the campus. There you can find classes and workshops for using the various types of software and hardware found on campus. You can also arrange an individual consultation with an instructional technology specialist if you have a specific project in mind. In addition to training, ITTC offers a variety of services from document scanning to DVD production that are available to students and faculty. For a complete list of services and fees, check the ITTC website at [www.uni.edu/its](http://www.uni.edu/its).

## Chapter Nine: Grading and Feedback

We all know the amount of time it takes to grade a stack of papers. And we wonder how long our students spend reading our comments. I am sure the ratio of time spent is inverse. Indeed, composition instructors have regularly said that feedback should be limited and targeted to a few specific things within the paper, not on absolutely everything!

It is also important to provide feedback at the appropriate time. Once the paper is complete and grades are assigned, what motivates students to revise the paper? If we aspire to guide students through a process of writing, we have an obligation to provide feedback all through that process, not just at the end. So, teaching composition does require a great deal of time. However, you need not focus on every single error you find in a student's draft. Rather, as we have discussed in previous chapters, you should have a sense of what you want students to do in a particular assignment and how their movement through the assignments in the course will add up to the LAC 1A outcomes.

### ***Stay Focused***

So, instead of expecting a perfect paper, focus on the specific task or tasks you have aimed at in your teaching. If your instruction was centered around proper citation styles, then make a small remark on the grammar, but don't mark all grammar mistakes. If you are emphasizing how to make and defend claims with evidence, then focus only on that. Align your teaching and feedback so you send a consistent and clear message.

### ***Conferences***

You may also want to hold conferences with students, either virtual or in person. Although time-consuming and energy-draining, conferences can be very helpful for students. Again, you will not be able to cover everything in the paper or that you feel warrants attention. However, you can explain some ideas and show students how they relate to their writing in a face-to-face setting, which some prefer. UNI's E-learning software allows students to upload drafts and for you to make comments on them before a final copy is due. Likewise, you can do this in face to face sessions that you arrange (students will often NOT take advantage of office hours unless you require them). Again, the key to offering feedback here is to make sure the feedback is targeted toward your outcomes and scaffolding - and, hence, your **teaching**.

Remember when having conferences or office hours with a student to leave your door open. This will simply protect you in case of any accusation or misunderstanding.

### ***Peer Review***

Another helpful tip is to let your students provide some feedback. This may be in the form of "peer review" -- a pair or small group of people sharing each others' whole work and providing feedback, or it may take the form of "workshop" -- a larger group process where each member shares only a bit of their work and feedback is more public. Many students might think of "peer review" days as days to skip class. However that may be because they could benefit from a

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more structured peer review process (see below). Note how this provides step-by-step guidance for both members and helps them make connections between their writing process, the draft in front of them, and the course outcomes/ content. Moreover, it provides students with a template they can use in future writing situations -- one which provides them with a sense of ownership of their writing process and which hedges against the typical peer review response of "It's good. I like it."

Below is a handout used in composition courses to help structure a peer review session and guide students through a more effective process:

## **Rhetorical Analysis Peer Review: A Sample Exercise**

1. Take a few moments to write about where you are in completing this assignment. How have you proceeded so far? Have other things gotten in the way? When did you begin? Did you work consistently or on again, off again? How has it gone? Where have you struggled? What was easy to write? What do you like about what you have written so far? What do you want to change? What are you still unsure about?
2. After you have reflected for a bit, pair up. Decide who goes first. That writer can then discuss their reflection while the other person, the peer reviewer, takes notes on where the person is, how it has gone, and what the writer is looking for in terms of advice or attention.
3. First person reads their paper aloud. **THIS IS CRUCIAL!** The peer reviewer reads silently along with, making notes on the copy the writer has provided. Please take the context of the writing into account and gear notes and comments on the provided sheet to address the writer's concerns.
4. The peer reviewer can then discuss what they found particularly strong about the paper, what they feel might help the writer's concerns, any other things the writer might need to keep in mind as they revise, suggest alternative arguments or pieces of evidence, etc. Remember that the rhetorical terminology we are learning can also apply to your feedback as peer reviewer and to the job of the writer. The writer should take notes on what they hear their peer reviewer say (useful for portfolios!).
5. Switch roles and repeat steps 2-4.
6. Postwrite on the peer review process. What went well? What did you want to say that you didn't or that you remembered too late? What wasn't helpful? What sort of plan can you create now so you remember this when it is time to return to writing?

## **Reviewing the Peer Review**

As we've said, students tend to have mixed feelings about peer review. The most frequent complaint heard following review day is "I didn't get real feedback, just fluff." It is an odd paradox of reviewing; everyone wants solid, constructive feedback of their own work, but no one feels comfortable providing the exact same quality of feedback on other people's work. One way to deal with this problem is by asking students to journal after their first peer review session. One instructor utilized the journal function on eLearning, allowing her to read student

# UNI I am writing.

responses in real time and utilize those responses at the beginning of the next class. The use of the journal project was so successful we have included the instructor notes below:

**Journal Exercise – Peer Review**  
This is the journal prompt for the first peer review day. Students will have spent one class period providing feedback on a classmate’s rhetorical analysis. The journal is electronic, so I have immediate access to student responses.

**Journal Prompt:**  
How did the peer review process feel to you? How did it feel to review a classmate’s work? Do you feel you were as honest as you could be in providing constructive feedback? How did it feel to have someone else review your work? Did you feel like your reviewer provided you with helpful, constructive feedback? What would have made the experience better? How can the peer review process be improved to better assist you in your writing process?

**Follow-Up:**  
Across the board, students responded that they wanted more honest feedback and less “gee, it was good” sort of feedback. Since the response was so universal and I was able to read it before the next class period, I took all their comments and put them into a PowerPoint slide. At the start of the next class, I put the slide up in front of the class and told them that these were their comments about the peer review process. They were able to see quite clearly that everyone felt the same way—they all wanted constructive criticism not nice generalities. I told the class that they had all now officially given each other permission to be respectfully honest rather than nicely general.

Before the next peer review session, I put the slide back up and reminded the class that they had given each other explicit permission to be honest in their feedback. Remarkably, they were. The next peer review session was rated significantly more constructive and resulted in very helpful comments and discussion between classmates.

Microsoft Office User 4/24/12 1:16 PM  
**Comment [1]:** It is important to have immediate access to the journal responses if the second half of the activity is going to work.

Microsoft Office User 4/24/12 1:18 PM  
**Comment [2]:** Course assessment is much easier if you build feedback mechanisms right into the assignment. Journals are excellent sources of feedback on any number of assignments.

Microsoft Office User 4/24/12 1:20 PM  
**Comment [3]:** Feedback only helps if you can use it to alter your direction. In order to do that the feedback must be timely and you must be willing to shift gears mid-stream.

Microsoft Office User 4/24/12 1:22 PM  
**Comment [4]:** After feedback and course correction, additional feedback was sought. This helps the instructor know if the correction brought about the desired result.

## ***KISS: “Keep It Simple, Smarty”***

At the end of the semester, many writing instructors will complain about all the grading they have to do. The last paper is often the research paper. They are long. They can be dry. They can also be confusing! One blogger claims it took her 31 hours and 48 minutes to grade 88 persuasive research papers (<http://thepapergraders.org/?p=298>). That’s more than 20 minutes per paper. Even at twenty or so minutes for every ten pages, no instructor can get at and comment on everything that might be said about the final product.

One way to combat this (and keep your end-of-term sanity) is to assign shorter assignments and have students work on them over a longer period of time. There is no rule that says a “research paper” must be taught. Nor do the guidelines say students must produce a twelve page research paper. While you are expected to prompt students to write “the equivalent of 30 or more pages of informal and formal writing, to include at least 15 pages which are revised and edited,” these need not be all a single document. Indeed, some researchers suggest that shorter assignments with more opportunities for guided revision actually produce the traits often expected of college writers.

If you are grading longer pieces of writing, you can minimally mark grammar or punctuation and mechanics, but you shouldn’t get distracted by those. Ideally, you have also planned ahead and taken some measures such as

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- built in explicit guidance that your expectation about grammar and mechanics have not gone away, but you are focusing on different matters
- planned several peer-review sessions
- previewed some drafts before students submit a final copy
- provided opportunity and strategies for students to focus solely on proofreading and editing.

## ***Portfolios***

Using portfolios is a very popular method for assessing student writing since it allows instructors to peer into both writing process and written product. Portfolios can be either text-based or electronic. However, you should be extra sure to front-load any use of portfolios at the beginning of the semester and to make frequent reminders, reflective writing prompts, and guidance on maintaining the portfolio.

One resource for both students and teachers who are using portfolios is Nedra Reynolds' *Portfolio Keeping* and its companion, *Portfolio Teaching*. They are slim, inexpensive books available for purchase as textbooks and personal reference from Bedford/ St. Martin's Press.



## Chapter Ten: Concluding the Semester

### ***Instructor Evaluation***

All UNI instructors undergo evaluation for every class every semester. At this time, that evaluation consists of student evaluations conducted by a neutral party at a time set by the instructor toward the end of the semester. Around mid-term, you will receive an evaluation scheduling sheet. Simply select a date for evaluation and return the form as instructed. On your appointed day, a student employee will arrive at your class with all the necessary evaluation components. You will need to step outside for a few minutes while the students complete their evaluations. The student employee will let you know when the evaluation is complete and you may return to the classroom.

It is important to remember that instructor evaluation does not take the place of the course assessment completed by the LAC program. LAC course assessments may be scheduled on occasion and are a vital part of our continual improvement process.

### ***Finals Policy***

It is expected that all instructors at UNI will have some form of culminating experience as a part of their course. That experience may take many forms including, but not limited to, a final exam, a final paper or project, a portfolio, or a conference. It is your choice how you wish to conclude your course. To avoid scheduling problems for our students, finals must take place during the scheduled exam time for your course. If you cannot, for good reason, be available during your scheduled exam time, please ask a colleague to take your place.

### ***Returning Assignment Policy***

For students, writing can be a deeply personal experience. As such, students have a right to privacy in regards to their writing assignments. Please do not place assignments outside your office for students to collect. If students need to collect assignments outside of your office hours, please place them in a clearly marked box at the DLL office in Baker 117. Cornerstone instructors are encouraged to place assignments in their respective departmental offices or to confer with the cornerstone staff for an alternate distribution location.

### ***Take Time for Reflection and Assessment***

After the final has been given, after the papers have been reviewed, and after your grades have been recorded, take a little while to reflect on your course. What worked this semester? What didn't work as well? Are there changes you would like to make the next time you teach this course? New writing opportunities you thought of mid-way through the semester? A new technique you'd like to try? It is much easier to flesh out what worked and what has room for improvement while the semester is still fresh in your mind. For more ideas on course assessment, review Chapter 4.

## Chapter Eleven: Sample Annotated Syllabus

Below is an example of a syllabus that is fairly typical of the kind used across sections of LAC 1A courses. While there is a great range of design, formatting, graphics and tables, most LAC 1A syllabi **do** similar kinds of things: they provide students with the pertinent details of their section (course name, meeting times, instructor, office hours, contact info, etc.), alert them to the instructor's expectations and course goals, signal the ways those goals will be met, provide a rationale for taking the course, and highlight campus policies.

**English 1005 Section 37- College Writing & Research**  
Fall Semester 2011- MWF 1-1:50 PM, 11 Lang Hall

"One of the few things I know about writing is this: spend it all, shoot it, play it, lose it, all, right away, every time. . . . Something more will arise for later, something better. These things fill from behind, from beneath, like well water." (Annie Dillard, 1989, p. 2)

Dr. Sheila Benson, 211 Baker Hall, 273-2285  
[sheila.benson@uni.edu](mailto:sheila.benson@uni.edu) (best way to reach me—although if you need to discuss a grade issue, please call or come to my office rather than use e-mail)  
Office hours: Tuesdays 10-12, Thursdays 12-2, or by appointment

**Course Description:**  
This course, which fulfills part of the UNI liberal arts core, is designed to help incoming college students develop solid writing and research skills for the rest of their college careers. We will develop critical thinking skills, hone our abilities to present reasoned arguments, write a variety of analytical and argumentative papers, and learn to analyze essentially every text—written, visual, aural—in terms of the message it presents to a specific audience.

**Course Objectives:**  
Over the next 16 weeks we will:

- Produce written texts that are organized and communicated clearly, with detailed explanation and support for points made
- Use research and source materials critically, with understanding of their content and context
- Document research in correct MLA documentation style
- Write texts that demonstrate an understanding of audience needs, critical context, and writing purpose
- Become more skilled in using writing processes, including invention, drafting, revising, and editing
- Recognize possibilities for improvement in our writing as well as learn to help others improve their writing
- Learn to adapt written discourse to various purposes and audiences

We will complete the following major course assignments/activities in order to meet the above objectives:

- A narrative about an experience with writing
- A rhetorical analysis
- An argumentative paper
- A multigenre research project
- A final portfolio showing overall writing development during the semester
- A series of informal writings (most done in class)

**Equality of Educational Opportunity and Disability Statements**  
"It is the policy of the University of Northern Iowa that there will be equal employment and educational opportunity without regard to race, color, sex, age, disability, veteran status, religion, national origin, sexual orientation, or any other basis protected by federal and/or state law. This includes the provision of a campus environment that is free from illegal discrimination and harassment. The university will not tolerate any form of illegal discrimination and harassment. The university will not tolerate any form of illegal discrimination or harassment and will not condone any actions or words from employees or

**Annotations:**

- Click to delete comment  
**Comment [1]:** A centered, bold typefaced header lists course name and number, section, times and location.
- David Grant 4/24/12 2:24 PM  
**Comment [2]:** Short, inspirational quote helps communicate teaching philosophy.
- David Grant 5/8/12 12:17 PM  
**Comment [3]:** Communication preferences are made clear.
- David Grant 5/8/12 12:17 PM  
**Comment [4]:** Provides a purpose for the course as well as specific content covered.
- David Grant 5/8/12 12:18 PM  
**Comment [5]:** Relates content and purpose to specific skills/ activities.
- David Grant 5/8/12 12:19 PM  
**Comment [6]:** Lists specific assignments that will call upon the skills listed above.

Notice that the front page provided here not only emphasizes certain things about the course, but links them with specifics about assignments and the overall program goals. And following

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the assignments are policy statements about fairness and plagiarism. This, too, emphasizes their importance.

On subsequent pages, we see the grading and other matters, since they are of less importance to the instruction. Sure, students may want to know these things as soon as can be, but by de-emphasizing them through placement, a subtle message sets the tone of the course: meeting course goals and doing one's best in a fair and equitable environment is more important than the specifics on grading.

located at: 213 Student Services Center, and the phone number there is 273-2676.

And: Assistive Testing Services are provided to enrolled students approved by the University of Northern Iowa Disabilities Services for accommodations. Alternative testing formats, as well as auxiliary aids such as readers, scribes, or assistive technology, are available. Tests are to be scheduled in advance with the Department of Academic Services -- Examination Services office. The test service is provided for University course tests and final examinations (not quizzes) to students enrolled in classes that are unable to provide the approved accommodations (i.e. extended time, large print options, reader/recorder, or computer testing). Course testing accommodations are based on disability documentation as determined by the University of Northern Iowa Disabilities Services.

Please let me know if you need accommodations for a disability and how I can help you succeed in the course.

**Academic Learning Center**  
I encourage you to utilize the Academic Learning Center's free assistance with writing, math, reading, and learning strategies. UNI's Academic Learning Center is located in 008 ITTC. Visit the website at <http://www.uni.edu/unialc/> or phone 319-273-2361 for more information.

**Plagiarism**  
"It is not acceptable for the work or ideas of another scholar to be presented as a student's own or to be utilized in a paper or project without proper citation. To avoid any appearance of plagiarism or accidental plagiarism, it is important that all students become fully cognizant of the citation procedures utilized in their own discipline and in the classes that they take. The plea of ignorance regarding citation procedures or of carelessness in citation is not a compelling defense against allegations of plagiarism. A college student, by the fact that s(he) holds that status, is expected to understand the distinction between proper scholarly use of others' work and plagiarism." Quoted from the UNI Policy on Cheating and Plagiarism. Be advised that UNI subscribes to Turnitin.com to help identify plagiarism. Simply put, be honest about the work you submit for this—and all—courses. Further information can be found at [www.uni.edu/policies/30/](http://www.uni.edu/policies/30/)

**Required Course Texts (presented in the order we will be reading them):**  
Lunsford, A.A., Ruskiewicz, J.J., and Walters, K. (2010). *Everything's an argument with readings*. 5<sup>th</sup> edition.  
Hacker, D. (2011). *A writer's reference with 2009 MLA and 2010 APA updates*. 7<sup>th</sup> edition.  
Reynolds, N. and Rice, R. (2006). *Portfolio keeping: A guide for students*. 2<sup>nd</sup> edition.

**Assessment:**  
Here are the major course assignments through which I will assess your understanding of course objectives, along with what percentage of your grade each assignment is worth. I weight grades rather than giving points, which means that each grade is worth the listed percentage of the final grade. So, for example, if an assignment is worth 10% of your grade and you earn an A on it, that 10% of your grade is an A. If at the end of the semester you have earned an A on 90% of your assignments, then you fall into the A range for your grade. I can explain this in more specific detail in class. Here's the breakdown:

- A narrative about an experience with writing- 15%. Assigned 8/22, draft due 9/7, final version due 9/9.
- A rhetorical analysis- 15%. Assigned 9/12, draft due 10/5, final version due 10/7.
- An argumentative paper- 15%. Assigned 10/10, draft due 11/2, final version due 11/4.

David Grant 5/8/12 12:35 PM  
**Comment [7]:** Areas for support are made clear and are welcomed. ALC houses the Writing Center and this can mention just the writing and reading centers if need be.

David Grant 5/8/12 12:37 PM  
**Comment [8]:** While LAC 1A courses should spend some instructional time teaching students what plagiarism is, is not, how to avoid plagiarism, and how to maintain academic honesty, a quote or reference to UNI policy is a good idea.

David Grant 5/8/12 12:38 PM  
**Comment [9]:** Besides the weights given to each assignment, the due dates for drafts and final versions are also given. This builds in revision, itself a great defense against plagiarism!

Not all syllabi need to follow this format, but we encourage you carefully consider how to arrange information, what to emphasize, how to word policies and procedures, and above all **to make expectations clear** to students. Frankly, some students will not read an entire syllabus (although you could quiz them on it!) and almost all students will tune out if you walk them through it, lecture style, on the first day. But you should still have a carefully crafted document and refer to it repeatedly throughout the course.



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checkpoints on 10/14 and 11/28, final version due 12/9.

- A series of informal writings (most done in class)- 10%. Ongoing.
- Participation/professionalism- 10%. Ongoing- this includes being prepared with informal and formal assignments, being on time, participating actively in class discussion, and being physically in class every meeting.

Final grades follow this scale: 3.8-4.0: A. 3.4-3.7: A-. 3.1-3.3: B+. 2.8-3.0: B. 2.4-2.7: B-. 2.1-2.3: C+. 1.8-2: C. 1.4-1.7: C-. 1.1-1.3: D+. .8-1: D.

**Additional comments concerning this course:**

- In the case that class would need to be cancelled, I will contact class members as soon as possible via e-mail. This shouldn't be an issue for most of this semester, but if you face a situation where you cannot come to class safely, please contact me as soon as possible that you won't be able to make it. I know you want to come no matter what, and I've had students spin out in a ditch and then walk to class; if it's that dangerous outside, I don't want you coming.
- Please keep copies of everything. You'll be compiling much of your writing into a final portfolio, and it's a good habit to develop if you aren't already doing so. You never know when you'll use a draft, freewrite, or just plain random scrap of writing for a future written piece, so hang onto it all!
- **Participation is an expectation of this class.** While there may be times that you want to sit quietly and take notes, I believe very strongly that learning is highly active and participatory. In other words, you cannot fully benefit from this class if you sit and listen rather than joining in discussion. It's time to move past the passive, sit-in-your-desk-and-listen model that so many of us have grown up with. At the same time, there are a lot of you with a lot of ideas to share, so it is essential that everyone have equal opportunities to speak. Please monitor your participation so that you don't dominate discussion.
- You can't learn if you're not physically present (with a few very rare exceptions). Emergencies happen (if you're projectile vomiting, for example, none of us wants you here), but please arrange your affairs so that you are here every class period. Exceptions would be if you're contagious or in the emergency room. More than one absence will negatively affect your professionalism grade. If you have to be absent, please contact me prior to the absence unless that is physically impossible (say, if you're in the emergency room with a concussion). In that case, contact me as soon as you are able. I worry when you're not in class, and I want to know you're okay. If you have to be absent for a university activity/team, please let me know well in advance.
- I do not accept late work unless you have a seriously convincing justification (e.g., unexpected surgery, Martian death flu). Work is late if you come to class late—please don't come late to class in order to complete an assignment. Plan your time carefully and considerately.
- I am happy to look at drafts of work, but please organize your schedules so that drafts are completed well in advance of the final due date. I will hold writing conferences a few days prior to each paper deadline, and we will also hold in-class writing workshops.
- A note on cell phones and other electronic devices: technically, UNI policy does not allow them to be on during class time. Quite honestly, I don't want to police that. At the same time, I don't want to see you texting, surfing, e-mailing, posting on Facebook, etc. Electronic devices are a terrific learning tool, and there are times we'll use them in class, but they also have the potential to be a HUGE distraction. My general policy: keep phones off during class time. If you have an emergency situation where you HAVE to have the phone on during class, please let me know before class begins. Do not text during my class; it's rude, and it makes me wonder why your text is more interesting than what we're doing in class. Again, if there's an emergency situation,

David Grant 5/8/12 12:53 PM  
**Comment [10]:** Some instructors like to "go the extra mile" and alert students ASAP when they cannot make it. This is in addition to regular policies, stated above.

David Grant 5/8/12 12:54 PM  
**Comment [11]:** Again, while this is hopefully built into your course as a more formal feature, it is a great idea to make your expectations clear.

David Grant 5/8/12 12:55 PM  
**Comment [12]:** A reasonable, humorous, and rational absence policy. Again, the instructor's expectations are clear and explicit.

David Grant 5/8/12 12:56 PM  
**Comment [13]:** Mention of writing conferences as part of or outside of regularly scheduled class time is a good idea so students are given fair warning that they will be sharing their work with others. Not all incoming students have experience doing so.

David Grant 5/8/12 12:56 PM  
**Comment [14]:** Are the expectations clear here?



## Appendix I: Helpful Resources

### **Writing@UNI Website**

[writing.uni.edu](http://writing.uni.edu) - Updates on webinars, archive of resources and samples (including everything in this guide and more!), links to University Writing Committee reports.

### **Iowa Writing Project**

<http://www.uni.edu/continuinged/iwp/> - The website for the Iowa Writing Project, offering professional growth and learning opportunities for teachers of writing at all levels across the state of Iowa.

### **Rhetological Fallacies**

[http://www.myconfinedspace.com/2012/05/16/common-rhetoric-and-logical-thinking-fallacies/rhetological\\_fallacies-png/](http://www.myconfinedspace.com/2012/05/16/common-rhetoric-and-logical-thinking-fallacies/rhetological_fallacies-png/) - somewhat humorous but great visual design of common logical and argumentative fallacies.

### **Writing@CSU**

<http://writing.colostate.edu/> - Open access textbooks, teaching guides, assignment ideas, and student resources.

### **Purdue OWL (Online Writing Lab)**

<http://owl.english.purdue.edu/> - Long considered the preeminent site for citation resources. A must for students and instructors alike.

### **The Writing Center at the University of Wisconsin - Madison**

<http://www.writing.wisc.edu/> - The writer's handbook on this site can be a great resource for students.

### **Archive of UNI Policies**

<http://www.uni.edu/policies/> - Definitely a section of the UNI web site with which you should be familiar. Includes policies on sexual harassment, plagiarism, etc.

### **NCTE (National Council of Teachers of English)**

<http://www.ncte.org/> - One of the leading organizations for instructors of English and writing in grades K-16.

### **Council of Writing Program Administrators**

<http://wpacouncil.org/> - A national organization of administrators of writing programs. Provides a host of resources regarding outcomes, frameworks of success, and policy recommendations.



### **Recommended Titles available in Rod Library**

Berlin, James. *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*. Carbondale, IL: Southern Illinois UP, 1987. PE1405.U6 B466 1987

Booth, Wayne C., et al. *The Craft of Research*. 3rd Edition. Chicago : U of Chicago P, 2008. E-RESOURCE.

Broad, Bob. *Organic Writing Assessment: Dynamic Criteria Mapping In Action*. Logan, UT: Utah State UP, 2009.

Jones-Royster, Jacqueline. *Traces of a Stream: Literacy and Social Change Among Africa-American Women*. Pittsburgh: Pittsburgh UP, 2000. PE1405.U6 R68 2000

Lindemann, Erika. *A Rhetoric for Writing Teachers*. New York: Oxford UP, 1987. PE1404 .L53 1987

Matsuda, Paul Kei, et al. *Second Language Writing in the Composition Classroom: A Critical Sourcebook*. New York: Bedford/ St. Martin's, 2006. P53.27 .S43 2006

National Writing Project. *Because Writing Matters: Improving Student Writing In Our Schools*. San Francisco: Josey-Bass, 2006. PE1405.U6 N38 2006

Paley, Karen. *I-writing: The Politics and Practice of Teaching First-person Writing*. Carbondale, IL: Southern Illinois UP, 2001. PE1404 .P34 2001

Rankin, Elizabeth Deane. *Seeing Yourself as a Teacher: Conversations With Five New Teachers in a University Writing Program*. Urbana, IL: NCTE, 1994. PE1405.U6 R36 1994

Ratcliffe, Krista. *Rhetorical Listening: Identification, Gender, Whiteness*. Carbondale, IL: Southern Illinois UP, 2005. PE1405.U6 R384 2005

Soliday, Mary. *Everyday Genres: Writing Assignments Across the Disciplines*. Carbondale, IL: Southern Illinois UP, 2011. PE1404 .S636 2011

Wysocki, Anne, et al. *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan, UT: Utah State UP, 2004. PE1404 .W7275 2004

### **Journals Available in Rod Library**

JAC: Journal of Advanced Composition	PE1404 .J32
Journal of Teaching Writing	PE1404 .J69
College Composition and Communication	PE1001 .C64
College English	PE1 .C64
Written Communication	P211 .W737