

**Salisbury University**

**Writing Across the Curriculum**

**Faculty Manual**

**Revised edition**

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**2002**

## **Preface**

This manual is intended to assist faculty in our shared responsibility of incorporating writing into the courses we teach, allowing students to discover knowledge through this process and to develop and improve their writing skills. The contents, therefore, focus on writing activities that facilitate learning, as well as on devising effective formal writing assignments. For the latter, the grading criteria used in English 101 and 102 are stressed because Salisbury University's Writing Across the Curriculum program, as presently designed, assumes a foundation in those two courses. Sample faculty writing assignments and a writing across the curriculum bibliography are also included.

This latest edition combines many sections of the first manual with some new text that reflects rapidly changing scholarship surrounding the teaching of writing and using writing to teach other material. As you move through this manual, we hope you will experiment with some of the suggestions we include and develop your own writing activities to serve the particular needs of your classes. We also hope you will consider ways you can enter our conversations about writing not only with others on this campus but with an even broader audience.

## **Acknowledgements**

We first want to acknowledge faculty who have participated in workshops and seminars, experimenting with writing to learn activities and conscientiously striving to improve the quality of both their writing assignments and their written evaluations. They have graciously allowed us to use examples of their work here. We also wish to thank all faculty who have served as members of the SU Writing Across the Curriculum Board, providing encouragement and insight into our program and its developments since 1987. We are indebted to Sean Coxe, who, as a graduate in our M. A. in Writing program, first envisioned this project with Dr. Richards and struggled with her through the first draft. We also want to thank Lori Beste, another graduate of our Master's English program, who prepared the examples found in the grammar section. Last, I wish to thank Kathleen Schafer, our English Department secretary, who has provided invaluable assistance with every project connected to our WAC program.

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## I. A Brief History of Salisbury University's Writing Across the Curriculum Program

The Writing Across the Curriculum program at Salisbury University began in 1984. Since then, over one hundred faculty members have participated in workshops or seminars, and over fifty faculty have developed presentations to help their colleagues develop worthwhile writing assignments for their classes. Our program, like those across the country, developed first in reaction to a perceived weakness in student writing but quickly began to emphasize the use of writing to improve learning, specifically critical thinking. Through each phase, both our faculty and administration have unflinchingly supported the program's efforts. With trained faculty from every school in the university, we now hope to explore ways to teach students about technical or specialized writing related to their disciplines.

An *ad hoc* Committee for Writing Across the Curriculum, formed by the Academic Council, concluded in 1983 that the most effective program to upgrade student writing would be an institutional commitment to writing across the entire curriculum.≡ At that time the committee proposed the following four-part plan to the University Forum:

1. Formal written work for a grade should ordinarily be required in every course in our curriculum.
  - a. "Formal written work" would be very broadly defined to include such things as summaries and/or critiques of outside readings; reports and analyses of experimentation; explanations of complex concepts, processes, or theories; case studies; etc.
  - b. Individual departments will have to determine which, if any, of their courses should be exceptions to this rule and communicate those decisions to the Provost. Each course syllabus will stipulate the extent to which written work will be taken into account in the grading process as well as the specific nature of the written work required. The academic Vice President will be expected to assume a leadership/supervisory role in ensuring the writing is appropriately emphasized in each of the departments and throughout the curriculum.
2. The English Department should continue to conceive of the English 101 and 102 sequence as a two semester course in writing as is presently stipulated in the Freshman English Manual provided each student. The features common to both courses--a minimum of 2500 words of written work, instruction in exposition and persuasion, and identical grading criteria--should be scrupulously maintained. The English Department should also make recommendation to the faculty of a grammar/rhetoric handbook for adoption by the college as a uniform reference tool and correction code.
3. All students must perform at the C level in English 101 and 102, not merely the D level in effect now, in order to complete each of these courses satisfactorily.

4. All students will need to pass a writing competency examination, first taken when they are juniors, in order to graduate from the college.

This proposal was passed by a Forum vote and became effective with the 1984-85 catalogue. When, by 1986, the Junior Level Writing exam proved to be problematic, Dr. K. Nelson Butler, the vice-president of academic affairs, canceled it and re-convened the *ad hoc* Writing Across the Curriculum Committee, which in Spring 1987 proposed the following:

1. Vote out the Junior Level Writing Exam.
2. Create a WAC Board with representatives from each School.
3. Empower the WAC Board to bring forth to the faculty and the administration a plan regarding writing in all courses and writing intensive courses.

Following the passage of the proposal by a Forum vote in May 1987, the first Writing Across the Curriculum Board, consisting of nine members, spent two years Astudying the course syllabi across the campus to discern what kind of writing we are requiring of our students, and more recently, studying the feasibility of writing intensive courses.≡ Dr. Richards, as the first director of the program, also initiated a series of three-hour, two-week, or semester-long WAC workshops, in which over forty faculty participated. Finally, along with her Board, Dr. Richards compiled and edited the first Student Excellence in Writing, a volume of student work submitted by faculty from across the campus.

In 1989 the university renewed its support of Writing Across the Curriculum by increasing its funding and providing release time for the new director of the Writing Across the Curriculum program. With Board Members from all the schools in the university, she developed two semester-long seminars that encourage faculty to connect their writing assignments to their course goals and to use assignments that aim at helping students learn their disciplines at least as much as improving their writing. In addition, Salisbury University periodically holds regional conferences for faculty from Wor-Wic Community College, UMES and local high schools to discuss issues surrounding writing and learning. At least twenty of our faculty members have presented papers about writing and learning at national conferences. Finally, the Board of Directors working with the Director have compiled six more volumes of student work in semi-annual editions of Student Excellence in Writing, the last of which was published in fall, 2002.

As we enter our seventeenth year of the Writing Across the Curriculum program, we have a network of faculty equipped with powerful teaching strategies that involve both informal and formal writing. Several departments in every school specify courses for their majors to help them read and write scholarly or technical work. Both submissions for Student Excellence and collections of writing assignments from across the campus indicate that we expect writing with diverse formats for diverse purposes. As we enter a new phase of WAC, we hope to draw on

recent research on faculty learning and teaching to develop assignments that help students make the transition from informal to formal work. We hope not only to maintain the quality of what we already do but also to move into areas that are largely unexamined not only on this campus but nationally.

#### **A. Writing Across the Curriculum Board Members**

1996-02

Elizabeth H. Curtin, Director of Writing Across the Curriculum  
Carolyn Bowden, School of Education and Professional Studies  
Nancy Drewier, Richard A. Henson School of Science and Technology  
R. Michael Garner, Franklin P. Perdue School of Business  
Wavie Gibson, Jr., Director of Freshman Composition  
Stephen Hetzler, Richard A. Henson School of Science and Technology  
Gerald St. Martin, Charles R. and Martha N. Fulton School of Liberal Arts

#### **B. Former Board Members**

Connie Richards, Director of Writing Across the Curriculum (1984-89)  
Mary Ellen Elwell, School of Education and Professional Studies  
Kent Kimmel, Charles R. Martha N. Fulton School of Liberal Arts  
David Rieck, Richard A. Henson School of Science and Technology  
Wayne Decker, Franklin P. Perdue School of Business  
Thomas Erskine, Former Director of Freshman Composition  
Pamela Giltman, Franklin P. Perdue School of Business  
John Knowles, Charles R. and Martha N. Fulton School of Liberal Arts

### C. Our Commitment and Our Goals

By endorsing Writing Across the Curriculum, SU faculty assume responsibility to help students explore and perfect their thoughts through writing. In our classes we use writing as a means by which students can explore ideas and clarify their thoughts. Consequently, we often use informal (frequently ungraded) writing-to-learn activities in our classes, as well as formal (usually graded) written assignments where we pay particular attention to their writing skills.

- \*1. The act of writing enhances knowing: retrieving information, organizing it, and expressing it in writing seems to improve understanding and retention.
2. Writing is an active learning process and active learning seems to be more effective than passive reception.
3. Writing is a way of making knowledge personal. The writer brings to bear a subjective point of view and reinterprets personally what has been learned.
4. Writing focuses attention: those who know they are expected to write tend to be more attentive.
5. Writing seems to facilitate thinking about a subject. The act of writing enables the writer to discern new relationships and make new connections.
6. Writing is a way of sharing what is known. Students can use writing to share with classmates what they have learned.
7. Writing provides immediate feedback to the learner and to the teacher about what has been learned—and what has not been learned.
8. Writing is a self-paced mode of learning; the pace of writing seems to match better the pace of learning, slowing down the process of those who might be inclined to finish a learning task too quickly.
9. Each discipline has its own way of knowing and its own modes of communicating knowledge; students should have a broad knowledge of how writing is used in several diverse disciplines. For example, a scientist reporting the results of a scientific inquiry uses objective language to communicate results; a literary critic evaluating a novel uses more subjective language to discuss personal reactions (3).

\*Adapted from Writing to Learn, LaSalle University, Philadelphia, PA

Adding to that commitment in 1992 the Board submitted the following student outcomes to the Office of Academic Affairs as our long-range objectives.

1. All students will be exposed to a range of writing experiences before graduation.
2. All students will demonstrate a range of writing to learn strategies.
3. All students will use writing to show evidence of critical thinking, problem solving, and logical thinking skills.
4. All students will be competent with writing formats and styles necessary for their disciplines.

The Writing Across the Curriculum national movement aims at helping all teachers teach the content of their courses more effectively at least as much as it aims at improving students' writing. To help yourself develop writing activities and assignments that will make sense for your students and in your classes, ask yourself the following questions:

1. What is your history with writing throughout school?
2. When did you first focus on your own writing? What motivated you to do so?
3. When do you write now? Under what circumstances?
4. What do you consider to be the characteristics of good writing?

The answers to these questions may help you to reconsider the writing you ask your students to do. Frequently, school assignments are very different from any other kind of writing. Quite simply, the purpose for the writing is not clear. Outside the classroom, people generally write to accomplish something beyond the writing itself. Literary writers, including popular non-fiction writers, may be writing mainly to create a product, but they are the exception. Most people write to complain, to solve a problem, to provide needed information, to spread new knowledge, or to explore ideas that they think need to be explored. Research develops from someone's perception that we need to find something out; researchers write to share information that they believe other people need to know. Teachers, on the other hand, frequently ask students to produce a paper just to produce a paper, not because the paper is going to communicate something important to someone who needs the information.

Many instructors focused on their own writing when they recognized the importance that writing had for them, sometimes as late as graduate school. New faculty often begin their teaching careers directly after completing a dissertation, a time of intense writing as well as research. By reflecting on their difficulties as well as their successes with writing, they may better help their students negotiate the intricacies of academic writing and other kinds of writing as well.

It is also important to realize that although all good writing must be coherent, unified and complete, specific methods of judging those qualities vary from situation to situation or from discipline to discipline. Different instructors, even those within the same discipline, require different conventions, styles, and formats. What students learn about the characteristics of good writing in one class may be directly contradicted in the next. Instructors have varied opinions about how to establish authority, how they should locate their readers, and how and to what extent they should be visible as authors of what they write. If they know their expectations and how they developed them, faculty can make these expectations explicit with their students.

The Writing Across the Curriculum program suggests that we can use writing to teach the content of our course more effectively. In order to do so, however, we must be cognizant of the necessity of tying our writing assignments closely to our course objectives, making students more active participants in their learning process.

The remainder of this manual is designed to help faculty become more efficient and effective in using both informal and formal writing assignments. It begins with writing to learn activities designed to allow students to explore ideas, indicating understanding—or lack of understanding—of content areas. Following these examples, we provide guidelines for developing formal assignments, assignments that we expect our students to polish. These assignments, whether in the form of essay examinations, short or long papers, demand a combination of skills, from gathering data and assuming an hypothesis, to supporting arguments and drawing valid conclusions. Next, we include guidelines for evaluating these formal assignments, paying particular attention to the five evaluation criteria used in English 101 and 102, since these courses are the foundation of the SU WAC program and all students who have had these courses are familiar with them: ideas, organization, style, grammar and mechanics. This section is followed by sample assignments by SU faculty. In appendices, we provide Bloom's taxonomy, which may help you in planning formal assignments, and other information that help you access problem areas and help students with particular problems. Also, since formal assignments often include the use of sources, either primary or secondary, we also provide the Department of English plagiarism policy. The final sections are devoted to a bibliography for anyone wishing to obtain more information about writing across the curriculum research and a list of all faculty who have participated in a faculty seminar.

## II. Writing-to-Learn Activities

*If we're to be in the business of education rather than that of schooling, one of our long-range goals must be to help students become life-long learners. Developing their ability to use writing-to-learn and their confidence and enjoyment in the process and its results should then be one of the highest educational priorities. Learning is the quintessential human activity. Language is the most powerful learning tool we have. All students have a right to discover—or, perhaps, rediscover—the joys of learning, and we should all recognize that writing-to-learn is one of the best means of helping them to do so.*

John Mayher, et. al.

*It's more difficult to convince teachers that writing is a learning process than it is to convince them that talk is, because so often teachers use writing as a way of testing. They use it to find out what students already know, rather than as a way of encouraging them to find out. The process of making the material their own—the process of writing—is demonstrably a process of learning.*

James Britton

*We carry on conversations with our friends in order to explain things to ourselves. We discuss the theme of Hamlet with a colleague to remind ourselves of what the play is about. We analyze the symbolism of the Seventh Seal orally in order to understand the movie better. We share our impressions of a Saturday night dinner party with our spouse so we can give that party shape and identity for ourselves. In short, the intersection between articulate speech and internal symbolization produces shaped thought. This same intersection helps to explain the role of writing in learning.*

Toby Fulwiler

Most faculty members recognize essay tests and other writing that is used to evaluate student learning. They may, however, be less familiar with writing assignments that encourage active learning by requiring students to interact with new information rather than simply receive it. These so-called writing-to-learn assignments have unique characteristics: they are less structured, less polished, and usually less strictly evaluated than either formal essays or essay exams. They emphasize fluency more than correctness or even accuracy, and they may aim at encouraging other class interactions such as discussion or debate. Teachers may ask students to develop any of these assignments into revised, more polished writing. But the theoretical aim of this expressive writing is to allow students to think on paper, a process that may be improved if students focus less on grammar and punctuation.

Many informal assignments are more or less generic, that is, applicable for all fields. Free-writing, entrance and exit slips, journals of all kinds adapt into courses in many disciplines. (See for example Language Connections, Eds. Toby Fulwiler and Art Young.) Reports from our own faculty suggest that many of the exercises spark discussion and student interest in new material.

The writing activities described in this section are designed to allow—perhaps even force—students to make language choices. It is precisely this process of language selection that makes the activities such valuable learning tools.

You will notice that these activities do not include copying or filling in the blanks—activities which research suggests consumes much writing time in our schools and is of limited learning value. The challenge of expressing ideas in writing places students at the center of their own learning, enabling them to master content and to improve their skill at expressing ideas. In addition, writing activities help students discover connections, discern processes, raise questions and discover solutions. The means through which this learning is achieved is invaluable; its effects, far-reaching.

If you haven't used writing-to-learn activities before, we encourage you to experiment with some suggested here. The list is not exhaustive, by any means, and some of the ideas presented here will trigger others for you. Of course, you will want to vary the activities you have your students do. But whichever ones you select, you will want to spend a few minutes of class time incorporating the writing activity into the lesson, allowing students to see directly or indirectly how the writing seeks to enhance the learning objectives.

After students have written, call on several of them to read, not tell you in other words, what they have written. Doing so forces them to pay attention to how they have stated their ideas and encourages them to look at their written words. Calling on several students allows for a variety of responses, and you can use this activity to make your own connections between/among their responses.

One word of warning is in order, however: Do not make judgmental comments, either good or bad, after students have read. Remember that you are encouraging them to commit ideas to paper. You do not want to make them anxious or resent the activity because the person who read first received a "Great!" response from you and the next person didn't. A simple "Thank you for sharing" works well as you proceed to call on the next person or to tie what has been said in with the day's lesson.

Experiment with these writing activities. Some of them will work better for your particular discipline than others, but you have a range of options available. And you'll think of others along the way. A combination of writing-to-learn activities, used efficiently and effectively, is guaranteed to spark additional interest in your courses.

## A. Sample Activities

### 1. Freewriting

First introduced in Peter Elbow's Writing Without Teachers (Oxford U. Pr., 1975), freewriting simply means putting pen to paper and writing whatever comes into your head. It is a useful tool for generating ideas and discovering attitudes. The key here is to keep writing, even when you are having difficulty thinking of something to say. Some texts even instruct that the pen is not to leave the paper. Teachers might devote as few as five minutes of class time to freewriting, though ten to fifteen minutes are the most often used times allotted for this activity. Out-of-class freewriting, especially for students attempting to generate ideas for papers, can, of course, be much longer.

Elbow suggests that at the conclusion of a freewriting session the writer should compose a single sentence that summarizes the main point—"the center of gravity," he calls it. This sentence can then be a springboard for further exploration of ideas the next writing session.

Using freewriting at the beginning of a class has the advantage of immediately engaging students in the class. Students must, by necessity, close out some of the non-course related concerns that they bring into the classroom.

### 2. Focused Freewriting

While some writing texts do not discern between freewriting and focused freewriting, the distinction is worth noting: Focused freewriting is writing about a particular subject or question which has been posed. Professors worried that freewriting is too unstructured will find comfort in the ways that focused freewriting can generate discussion about the day's topic(s). The nice thing about this activity is that all students have written something and one does not have to rely upon the handful of students who always volunteer their thoughts.

Sample questions:

1. What did you understand least about today's reading assignment?
2. What points in the article you read for today are the most (or least) convincing?
3. Of what value is this knowledge? How does what you are studying apply to the world around you?
4. Had you been a peasant during the French Revolution, what do you feel your greatest fear would have been?
5. What assumptions do you make about the author of the piece you have just read?

### **3. Entry Slips/Exit Slips**

Entry slips and exit slips are written responses from students to questions you pose either at the beginning (entry) or the end (exit) of class. They usually take no more than five minutes and you can tell very quickly from these responses whether students are with you and are understanding the material. If understanding the relationship of X to Y is crucial to the next step you are discussing, you may want to check students' understanding by having them formulate the relationship in their own words. These slips take only a few minutes to read and to keep you in touch with your students.

Sample questions:

1. What is the cause/effect relationship between A and B?
2. What confuses you about the material you read for (entry)/we covered (exit) today?
3. What are the three most important things you learned this class period?

### **4. The Sentence/Passage Springboard**

Not all sentences strike us with equal force. We do find sentences, however, that catch our attention, perhaps because of their shock value, beauty of expression, or truthfulness. Ask students to note a particular sentence or short passage from their class reading that has captured their attention and to write that sentence/passage across the top of the page. They then spend whatever time you allot to exploring in writing their thoughts about the sentence/passage. This can be an out-of-class as well as an in-class activity.

## 5. Reader-Response Writing

Sometimes students need to be reminded that they bring attitudes to the subjects they study that affect their receptivity to the ideas under consideration. One interesting activity to emphasize this point is the following: Have students divide a sheet of paper with a vertical line down the center. On one side of the paper they can write as a heading (The author's) prejudices; on the other side, My prejudices. Listing the biases of the author forces them to think critically about what they have read. Noting their own prejudices should help them to discover their own angle of vision which informed their response to the material.

<u>(The Author's) Prejudices</u>	<u>My Prejudices</u>

## 6. Writing Definitions to Empower the Student

Students often claim to lack knowledge of or attitudes towards the topics they study. One way to illustrate that they bring knowledge and attitudes to their studies is to ask them to write on a concept before it is discussed in class. For example, if you are reading a feminist article by a female author who is lamenting that her work, because of its feminine subject matter, is discounted by the long established patriarchal publishing world, you might ask students to write about the word authenticity. What is authentic? After asking several students to read their definitions, you then bring the discussion around to the search for a writer's authentic voice (the unique angle of vision that informs a work) and the societal standards that have confined and perhaps even silenced those voices. If the discussion is on love, you might ask them to write about vulnerability. The point is to get them to see connections (that's why you don't want them to write directly on the topic), to circle around, always broadening their perspectives based on what they already know and/or think.

## 7. Student-Formulated Questions

We all strive to become skillful questioners in the classroom. By and large, we generally ask more questions than the students do. By seeking their questions first, we can help them explore considerations they might not otherwise have. Once again, the point is to ask them to write their questions so that all students are involved, not just the quick thinkers who give us the questions we wanted, allowing us to hasten to the points we had in mind all along.

## 8. The Short Summary

Most of us agree that students need help—or perhaps just practice—with their abilities to summarize material. The following exercise gives them practice while it also aids their comprehension: Ask students to summarize in no more than 50 words the main points of their reading assignment. They might do this on regular notebook paper or index cards. The activity encourages them to read the assignment and helps them to remember what they have read. And its brief format is not threatening to them.

You might also combine this activity with small group work, asking each group to work collaboratively on the best version. They could also shorten their summary to 25 words and/or to one sentence.

## 9. Group Writing Activities\*

1. Ask students to work together revising a document that has already been written. This is a useful activity for work on focus, organization, support, and use of jargon. You might have them rewrite something for a different purpose or audience. You have the option of having them sit down together cold or work individually on the document beforehand and then pool their suggested changes.
2. Assign a group-writing project. For example, instructors in sociology, speech communication and political science might divide their classes into 5 or 6 groups in order to investigate local problems or issues. Some students do the background research while other conduct interviews or surveys. Each student prepares a draft of his or her results for the group. Then the group as a whole must synthesize the information, organize, and prepare a report for presentation to the entire class. This assignment provides the instructor with only five or six papers to grade.
3. Use peer response groups to work on all stages of major assignments:
  - a. Brainstorm about possible topics or approaches to the assigned topic.
  - b. Bring in plans or notes for feedback from group members.
  - c. Read drafts to check that criteria for the assignment are being met. Provide feedback forms that address the criteria (i.e., questions about content, focus, organization, style, etc).
  - d. Read completed drafts for work on editing and/or revision.
  - e. Written Critiques: Ask students to write an overall response to another student's essay. Provide guidelines for criticism which address the assignment criteria.

\*from Center for Instruction Development and Research  
University of Washington at Seattle

## 10. Dialectical/Double Entry Notebooks

*The most useful way to raise consciousness of texts as intermediary forms and to develop a method of critical reading is, simply put, to have students write continuously in a double entry notebook. . . . The reason for the double-entry format is that it provides a way for the student to conduct that 'continuing audit of meaning' that is at the heart of learning to read and write critically.*

Ann Berthoff, The Making of Meaning

Unlike the customary journal or notebook, dialectical/double entry notebooks are named for the vertical line drawn down the page, dividing the functions. Actually, these notebooks have a variety of uses and involve attitudinal writing, questioning, summarizing, and process writing.

Such a notebook is frequently used to help students understand the course content, particularly when the material is difficult. Dr. Richards first came across this writing activity while attending a writing conference in New Jersey. The speaker, a biology teacher, had participated in a pilot Writing Across the Curriculum faculty training workshop at her community college. Somewhat skeptically, she admitted, she began the semester asking students to take notes from the text in the left-hand column of their notebooks. In the right-hand column, they wrote questions about the material. The instructor then used the question column as the basis for class discussion, clarifying what they did not understand rather than covering material that they did grasp. Unlike other semesters, she gave no quizzes that term. She collected the journals at intervals and quickly responded to the questions in the right-hand margin if students had not already done so from class discussions. The results? Test scores that semester averaged 8 points higher than previous semesters. And, she noted with emphasis, for the first time ever she did not fall behind on her syllabus!

Still another use is as an in-class activity. Have students write a concept or a sentence/short passage from the text across the top of a sheet of paper. Student #1 responds to the passage in the left-hand column; students then exchange papers with the second student responding to Student #1's comments with her own in the left-hand column. They may want to exchange papers several times until they have exhausted their ideas on the subject. (I have had some of my liveliest class discussions after using this activity the first 15 minutes of class.)

One could also use this activity to have students summarize outside readings. The summaries would appear in the left-hand column; their questions, observations, and/or insights in the right-hand column.

(Note: The activity described on the previous page can lead to a kind of journal questioned by the Macdonald Cooper study. They found that what they called Academic  $\cong$  journals, that is journals for which teachers provided discipline specific prompts, asking students to investigate details and claims that focused on what the teachers considered to be crucial issues of the course material, improved student performance but that journals for which students selected their own topics did not.)

## **B. Writing-to-Learn Assignments Developed by Faculty of Salisbury University**

Faculty in the Advanced Writing across the Curriculum Faculty Seminar develop presentations that might help other faculty members integrate writing into their classes. Some develop presentations that directly argue for the value of using writing in a classroom. Others teach lessons using writing strategies that are adaptable for other courses to varying degrees. All of us involved with the seminars over the years discover that by doing the exercises that students do, we become interested in the subject matter, whether it is marketing, math or philosophy. Reading about these exercises will not be nearly as powerful as doing them, but I include them here to provide you with ideas for informal writing that is more teacher-directed.

### **1. Probing the Nature of Conscience: Using Film to Explore An Idea**

James Hatley, Philosophy

After discussing several views of conscience, students watch a clip from the movie Crimes and Misdemeanors. They then write a description of the different views of conscience they saw reflected in the clip.

(Note: Ken Wilkerson developed a similar presentation, asking students to apply theories of communication, particularly of conversation, to a scene from Five Easy Pieces.)

### **2. Identifying Bacteria: Cooperative Learning in the Lab**

Diane Hayes, Medical Technology

Students are put into groups. Each student receives some information needed to identify a particular bacteria. They then receive information about a particular lab sample. Working together—and depending on each other—they identify the substance and write up their explanation.

### **3. Equal Time Regulations: Clustering to Introduce a Concept**

Don Singleton, Communications Art

Before introducing a concept, in this case the concept of Equal Time Regulations, students tell the teacher what they already know and think about the concept. The teacher writes the comments on the board, clustering related ideas. Students write a paragraph based on the clustering. Then the teacher provides background with a brief lecture and a reading. Students then revise their writing, correcting any misconceptions that they had.

### **4. Writing to Explore Prior Attitudes: Stereotyping Native Americans**

Wayne Ackerson, History

Similar to the exercise above, teacher asks students to describe what they think they know about Native American history. Then, after reading a brief essay that debunks several popular myths, students discuss their preconceptions and revise their paragraphs.

**5. Creative Approaches to Evaluation: Using Focused Free Writing to Encourage Cooperative Learning**

Carolyn Bowden, Education

After reading a long article on different types of evaluation, students are put in groups. Each group focuses on one type of evaluation, and each team member writes her own explanation of that evaluation method. Then students meet with their groups to combine their findings and later present their combined explanation to the whole class.

**6. Writing to Explore and Reinforce Prior Knowledge: A Skills Review**

Steve Hetzler, Mathematics

At the beginning of a semester, students receive a standard algebraic equation. They are asked to explain if the equation is always true, never true or sometimes true. Students then write out their explanation of their answers and an argument that their response is correct.

**7. Problem Solving: Using Writing to Develop Strategies**

Kathleen Shannon, Mathematics

For every other set of homework problems, students receive one Aspecial problem≡ for which they need to provide a narrative explanation of how they approached the problem. They are to report everything they do, including any difficulties they face and any help they get along the way.

**8. Drawing Your Own Conclusions: Visual Interpretation of Text**

Debra Thatcher, Education

Each student selects some aspect of a lecture or assigned reading, writes a brief personal response, and selects a set of symbols (using shapes, colors, objects and words) that reflect the response. The symbols are then integrated into a pleasing and meaningful graphic design along with a written explanation of the work. Students share their creations with each other and can eventually rewrite their explanations, incorporating the interpretations made by others of their graphic designs.

**9. The Vocabulary of Art: Analysis and Writing in a Team**

Ursula Ehrhardt

Working in teams, students compare any two paintings or photographs in the Art Gallery. They then write a comparison of the two, particularly focusing on color, shape, movement, texture, and light.

**10. The Growth of a Debt Culture: Applying the Concepts of a Lecture**

Jeanne Whitney, History.

After hearing a twenty or thirty minute lecture about attitudes toward debt in the nineteenth century, students examine two photographs from two different time periods and write an explanation of how the pictures reflect the concepts of the lecture.

**11. Front Page: Critical Thinking and Choosing the Leads**

Anthony Curtis, Communication Arts

After hearing a lecture on criteria for choosing front page leads and stories, each student receives a packet of separate news stories, gathered from the wire services the day of the exercise, a dummy front page of a newspaper, and a jar of glue . Each student then has to plan a front page and write an explanation of his choices.

**12. Generational Questionnaire: Collective Memory and Individual Experience**

Sarah Sharbach, History

At the beginning of a course or a unit, each student has to write answers to the following questions:

1. What is the first presidential election you remember?
2. What is the first national event that had an impact on your life?
3. What is the first national event that you remember your parents discussing?
4. Do you know a Viet Nam vet?

After a discussion of the responses, each student reflects on how differences in the class might affect reactions to the material in the course.

**13. The Case of Robin Hood: Using Alternative Matrices for Analysis**

Richard Hoffman, Management and Marketing

Students receive a scenario concerning Robin Hood=s Merry Men at a time when their existence is threatened because they have too many members and not enough revenue. Working in groups, students use an AAlternative Matrix≅ to focus on either strengths or weaknesses of either opportunities or threats. Each group writes up a plan to help Robin Hood save his Acompany.≅

**14. Nature vs. Nurture: Using Experience to Examine Theory**

Marcy Losonczy, Psychology

After presenting a brief lecture on nature vs. nurture theory, students answer questions about their perceptions of themselves at different times in their lives.

(Note: This particular activity elicited powerful—and painful—responses even from our faculty group. The method, however, of having students apply some theory to their own lives, may be useful in other classes as well.)

**15. Reading and Writing Connections: Double Entry Notebooks in Biology**

Stephen Gehrich, Biology

Students write their observations in the left-hand column of a page and their questions and reactions to those questions in the right-hand column.

### III. Formal Assignments

The informal assignments described in the previous section emphasize the use of writing to learn course material or to stimulate class discussion. Since students generally write one draft, rarely edit or revise, we would expect style and mechanics to be somewhat loose and informal. Formal writing assignments, assignments that we expect students to revise and polish before we evaluate them, take more planning on our part as well as on the part of the students.

Everyone who sets out to write confronts a series of choices and makes adjustments based on certain boundaries: the purpose, the knowledge of the subject, the audience, the length and format the topic or assignment demands. What the writer interprets these boundaries to be determines the content of her written response.

In an academic setting, we, as teachers, determine these parameters for each assignment, and the best way to ensure that students have a clear understanding of what we expect of them is to give her the assignment in writing. Before we make any assignment, however, we should be aware of our own purposes in making it: what tasks are we asking the student to perform and to what end? Above all, our assignment must be clearly tied to our course objectives.

Sometimes our students' written responses marginally approximate the responses we sought or anticipated. The student-writer sees each assignment as a contract she must fulfill. We, too, must view our assignments as contracts. If we can clearly match our instructional objectives to our performance objectives, if we can learn how to elicit the specific cognitive tasks we wish our students to perform, and if we can set for our students clearly defined boundaries in regards to (1) purpose, (2) knowledge, (3) audience, (4) length and format and (5) evaluation criteria, we will find that there is no surer way both to develop our students' thinking abilities and to assess their progress than through the exercise of writing skills.

Let's take a closer look at these five essential components of formal writing assignments:

#### A. Purpose

1. What course objectives are addressed by this assignment?
2. What intellectual tasks (refer to Bloom's taxonomy, Appendix A) are required of the student in completing this assignment?

Generally speaking, academic writing has but two purposes: to inform and/or to influence or persuade. We complicate this rather straightforward concept for our students, however, with the range of instructional objectives available to us. If we want our students' written responses to approximate those we anticipate, we must be aware of both our purpose in making the assignment as well as the course objectives we want the assignment to address. Above all, we must clearly and effectively ask the student for exactly what we want.

## **B. Knowledge**

1. What is the topic or subject matter of the assignment?
2. What do we expect our students to know about this topic or subject? What do we want them to find out?
3. Will they know where and how to look for the information they will need to complete the assignment?

The answers to these questions are so closely tied to course objectives that instructors must answer them to their individual satisfaction. The answers to these questions, however, will determine what we, as instructors, can reasonably ask of students and how we will assess the content of the students' written response.

It is reasonable for us to expect students to learn material we present in class. There is no guarantee, though, that a student will garner from an assigned reading information we consider relevant. And, without checking, we cannot assume that a student can use the library to do meaningful research within a discipline. Certainly the acquisition of such skills is part of a college education. But be aware, especially in dealing with freshmen or sophomores, that we may be the ones introducing those skills.

What a student does or does not know about a topic obviously limits what she can say about it. Different assignments, too, require different kinds of knowledge. Effective assignments leave no doubt in the student's mind as to the level and extent of knowledge we expect her to implement in supporting and completing our assignments. Often we can help students by including data with our written assignments in the form of tables, graphs, or short readings, along with suggestions as to how the student might use the information provided.

Finally, if the student will need to do research outside the classroom in order to finish the assignment, we can say so in writing.

## **C. Audience**

1. Is the audience for this assignment the instructor, other students, or a specific imagined audience?
2. How familiar is the writer's audience with the subject and material being presented?
3. Does the reader hold a viewpoint different from the writer's?
4. Are there conditions regarding an imagined audience—such as age, sex, or nationality—which should influence the writer's presentation?

The most important reason to limit audience in our assignments is that students perhaps will not. If we do not specify otherwise in writing, the student assumes that we, and we alone, are the readers; one result of not clearly establishing audience is that the student will be "writing for a grade," regardless of the purpose we have established in our assignment. Cautions aside, establishing the audience for our students can have a number of advantages.

Dramatizing an audience—that is, inventing a reader who, in the real world, could conceivably both assign and read what we might expect our students to write—forces the student to address a purpose as well as make decisions regarding the kind and amount of information she will incorporate. Such an audience is useful, too, in moving information and objectives which, in the classroom, can seem sterile to an arena where their real-life implications are emphasized.

Other students also make a useful audience for our assignments. As a resource, they have the advantage of being living, immediate and (we hope) interested.

Finally, for some students, nothing is more immediate than the threat or promise of a grade. For such students, we make the ideal audience. They value our approval and they fear our disapproval, and sometimes this alone is ample motivation.

These are the three most common audiences, and all three have different implications for a student addressing a writing assignment. Students make language and stylistic choices (such as vocabulary and tone, for example) based on their assessment of their audience.

#### **D. Length and Format**

1. Is length an important consideration in completing this assignment? How long would an "ideal" response be? What form should it take?
2. Is there a time limitation? If so, is the format matched to the time allowed?
3. Is the student-writer familiar with the format?

We have all, at one time or another, assigned writing by the number of words or pages we expect a paper to be. We presume that the more important the paper—that is, the more it is to count in our gradebooks—the longer it should be. We pass this confusion of quantity with quality on to our students. They, in turn, count the number of words they write, line by line, or stretch out material to fill the expected number of pages, and in the process forfeit their opportunity of writing to learn.

Some length restriction, however, is necessary. Tests and measurement experts suggest that the wider the variation of the test, the less reliable the measurement. For example, an essay test with options is less reliable than an essay test with a single question or one where all students

answer the same questions. Likewise, allowing students to write papers of six to twelve pages is breaking down the reliability factor because the six page paper is not judged in the same manner as the twelve page paper. It is unfair, they argue, to downgrade the six page paper because the ideas were not as developed as they were in the twelve page paper when the assignment allowed for papers of six pages. Keep these considerations in mind when assigning the length of a paper.

Term papers and other projects that involve extensive writing have their places, but in most courses short pieces of writing better serve the day-to-day purpose of learning. And, as a rule, it is wise to let the length of a piece of writing depend not on a predetermined number of words or pages, but on the amount of time students have to write. Given ten or fifteen minutes to recall, sort out, and compose, a student can hardly be expected to write much more than one good paragraph; given an entire class period, several pages.

Format is the shape, size, organization, and appearance of the written response we elicit from our students. As stated earlier, our written assignments are contracts we make with our students. If we ask for a paragraph, an essay, a critique, or a research paper, it is important that the students understand our concept of each of those forms. In this regard, it is often helpful to present, early in the semester, models (our own or previous students') from which our students can learn proper format. Also, the student-writer should realize that appearance and readability are important considerations in communication.

Additional information regarding format can be found in Appendix B of the Holt Handbook (2nd. ed.), which is the handbook selected by the SU English Department for English 101 and 102. By agreement with the publisher, desk copies of The Holt Handbook and The Holt Guide to Documentation, which include MLA and APA style guides, are available to all SU faculty.

## **E. Evaluation Criteria**

1. What features of the paper should be given the most weight?
2. What specific features of content (ideas) are expected?
3. How heavily, if at all, will criteria other than ideas (content) count?
4. How will grades of A, B, C, D, and F be determined?

Students need to know how their papers will be evaluated, and faculty in disciplines other than English can utilize the evaluation criteria language SU students have from English 101 and 102: ideas, organization, style, grammar, and mechanics. This is not to suggest that you weight them the same as we do in those courses. It is simply to suggest that they already have a framework you can build on. In addition, it is highly likely that the criteria you are presently using fall under one of these categories already. By using the same language, we can indicate to students that while we might weight categories differently from department to department or assignment to assignment, we have a common basis for our evaluation of their work. We can reinforce what each other is

doing by using these terms consistently across the curriculum; at the same time, we retain our individual rights to emphasize what is important in our assessment of the formal work we assign.

Because purpose, knowledge, audience, length and format are often discipline specific, as evaluation criteria for different assignments. Evaluation, however, has some common ground. Since evaluating is often what worries faculty the most, the following pages are devoted to further discussion of evaluation criteria. Following that, you will find a more specific discussion of ideas, organization, style, grammar, and mechanics.

If our writing assignments are contracts with our students, we must indicate to them the grading criteria we will use when evaluating their work. As students in English 101 and 102, they learn very quickly that their work will be evaluated according to five criteria: ideas (content), organization, style, grammar, and mechanics. Assuming that these criteria are the major ones involved in written work, we can use them as guidelines, increasing or decreasing the weight we give each particular category.

Each of these criteria is discussed in the following section, noting their definitions as found in the Freshman English Manual/Casebook, which the English department publishes annually.

Before we pay specific attention to these five criteria, however, let's look at some basic evaluation criteria guidelines that apply, regardless of our disciplines and whether we are writing instructors or content instructors:

1. Limit criteria.

Research on the subject suggests that we should limit our grading criteria to five or six characteristics. Overgrading is overpowering to students, making them feel that they did more things wrong than right in their papers. Also, research suggests that several succinct comments are as effective—and perhaps even more effective—than papers with copious comments. Even noted educator Madeline Hunter suggests editing one to two pages if you must, but no more. The same errors tend to be repeated. Good summary comments tend to be more effective (and are certainly less time consuming) than writing all over the paper.

2. Develop criteria that reflect the special characteristics of the assignment.

Where content is the primary consideration and improving writing skills secondary, the grading criteria should most heavily reflect the weight of ideas. Some assignments will give more weight to language issues than others.

Students do not like surprises, especially when grades are at stake. Weight the criteria any way you like, but tell students in writing on the assignment sheet how papers will be evaluated.

3. Include qualities that are essential to good writing, regardless of content (ideas) or form.

Style, grammar, and mechanics (e.g., punctuation, spelling, format) do affect the quality of writing and therefore should be given weight. Even if you are unsure of the vocabulary we use to identify types of grammatical and stylistic problems, you can let students know that they need to be clear and precise as well as careful with assignments they turn in. I hope you read papers as intelligent readers, you can usually identify problem areas even if you cannot name them. Many instructors tell students that errors or lack of clarity will drop them a particular amount of credit, for example a letter grade or two. Some teachers give a particular weight to “readability.” If you cannot follow what a student is attempting to say, then he or she should know that. (Appendix B provides a list of common grammatical errors if you want to refresh your memory.)

The most important thing we can do to make our writing assignments meaningful is to carefully design assignments that address knowledge, purpose, audience, length/format and grading criteria. We will help our students understand why they are writing the papers and how we will grade them. In turn, we will also help ourselves grade those papers fairly.

Following are the definitions of the criteria we use in English 101 and 102 classes. We have provided additional explanations of each of them as well.

#### **1. Ideas (Content)**

*The essay treats the topic in a manner worthy of adult consideration. The writer has narrowed the focus of the essay sufficiently so that the topic may be fully explored within the limits assigned. The thesis of the essay is quite clear, even if implicit, and gives the essay a unified sense of direction. The writer's reasoning is valid. Points are stated accurately to avoid misleading overstatements or vague generalizations, and terms are carefully defined where necessary in order to avoid confusion. The points of the essay are treated in proportion to their importance, and accurate and effective substantiating materials (examples, facts, details) are employed to support general assertions and to illustrate abstractions. No necessary points are overlooked and there is no padding.*

From "The Yellow Wallpaper": A Manual/Casebook  
for Freshman English, SU, 2002.

Papers have to be about something, and students are often overwhelmed by having too little or too much SOMETHING. That is when they come to us for help, seek out a friend, or fret. We want them to come to us and we can help by reminding them to consider ideas in terms of breadth and depth. If they are writing about the causes of the Civil War, the artistic beauty of a Wagner piece, or the benefits of social security, they need to begin by looking at the spectrum: The causes of the Civil War range from \_\_\_ and \_\_\_ to \_\_\_ and \_\_\_. The beauty of the Wagner piece lies in its\_\_\_,

, \_\_, and \_\_. The benefits of social security vary from \_\_, \_\_, and \_\_, to \_\_, \_\_, and \_\_. Here the student has indicated breadth.

Once the ranges have been established—and these can be expressed in a thesis statement—the student's task is to prove and develop each point. She needs to explore the first cause she lists which contributed to the Civil War. Now the student must go beyond generalizations and pinpoint specific details, use data, color in and trim the outline established in the breadth (thesis) statement. A shrewd student will quickly learn that this is the point to indicate knowledge but dismiss obligation: While the causes of the Civil War ranged from \_\_, \_\_, and \_\_, to \_\_, \_\_, and \_\_, the most critical were \_\_, \_\_, and \_\_. Here the student has indicated breadth but dismisses the many in favor of the few which she will develop in the paper. Call it narrowing the topic or whatever, but the student has staked out a claim she will work throughout the paper

Not all students are ready to begin at this point, however. Some need a catalyst to get them started. You might remind them of two invention strategies they learned in English 101 and 102: freewriting and brainstorming. (Freewriting is discussed in the Writing to Learn section of this manual; brainstorming is a discovery technique whereby the writer employs the journalistic questions who, what, when, where, why, and how, writing down the answers. Any source can be incorporated into this prewriting: class notes, assigned readings, conversations with friends, newspaper or magazine articles, television and radio programs, etc.) By introducing these strategies in conjunction with our assignments, we can help students select and limit topics in a way that is both meaningful and consistent with our course objectives.

Finally, the best judge of ideas is the content professor. You know best whether the student has adequately defined and supported the topic. The content criteria will vary the most of all criteria, assignment by assignment, course by course, department by department. Consider the range of materials, sources, evidence and explanation vs. argument that a successful response will include. The more literary an assignment, the more difficult it is to evaluate its content objectively.

## **2. Organization**

*The essay possesses a clear sense of purpose and its design is an orderly and coherent expression of the underlying idea or thesis. The essay normally contains three identifiable parts—an introduction that identifies the essay's purpose, sets the tone, and gives some idea of how the thesis will be developed; a body which fulfills the purpose following the pattern of development suggested in the introduction; and a conclusion which strengthens the purpose of the essay by means of emphasis, summary, or evaluation. Each part of the essay is developed completely and there is a clear and logical sense of the interrelationship of the parts and of their relation to the whole. Each paragraph is likewise unified, coherent and complete. The writer employs effective transitions between paragraphs and avoids needless repetition.*

From "The Yellow Wallpaper": A Manual/Casebook  
for Freshman English, SU, 2002

Once students have established what they will write about, they must organize and connect their data in a meaningful way. This is partly accomplished by the format we ask the students to use. For instance, in English courses an essay must have an introduction that incorporates a clear thesis statement, a body of paragraphs which support the thesis and which have clear topic sentences, and a conclusion which summarizes the presentation, draws conclusions, and generally does something more than simply restate the thesis. Most disciplines have their own formats which follow a comparable pattern, even if it is a problem statement followed by proofs or evidence.

The most common means of organizing materials are (1) chronological order (order of occurrence), (2) emphatic order or order of importance (least important to most important, or vice versa), (3) spatial order (relationship in space: left-to-right, top-to-bottom, etc.), and (4) topical order (arrangement by idea).

Organizing principles require, however, that the writer give the reader clear signals as to how the various concepts presented relate one to another. This can be accomplished through the effective use of transition both at the beginning of and within paragraphs. (It is sometimes helpful for writers to think of this process as building bridges between paragraphs and between sentences.) These signals speed up the reader's understanding and tie together ideas before they can be forgotten. Transitional words and phrases establish coherence between sentences and paragraphs, and they provide the links that set a chronological pattern for a passage.

If you sense that students are having difficulty making transitional connections, you might remind them of some commonly used transitional expressions they learned in English 101 and 102:

### **Transitional Expressions\***

Transitions that signal sequence or addition:

and	besides
again	finally
also	furthermore
too	in addition
moreover	one . . . another
next	first . . . second . . . third
last	still

Transitions that signal time:

at first, second (etc.)	
soon	afterward
earlier	at length
before	at the same time
after	now
finally	as soon as
then	meanwhile
later	until
next	immediately
during	eventually
subsequently	

Transitions that signal comparison:

similarly	in comparison
likewise	also
by the same token	

Transitions that signal contrast:

however	nevertheless
but	instead
yet	even though
still	on the one hand . . . on the other hand
nonetheless	in contrast
on the contrary	although
despite	meanwhile

Transitions that signal examples:

for example	thus
for instance	namely
to illustrate	specifically
the following example . . .	

Transitions that signal narrowing of focus:

after all	specifically
in fact	that is
indeed	in other words
in particular	

Transitions that signal conclusion or summaries:

in summary	consequently
in conclusion	in other words
to conclude	thus
therefore	as a result

Transitions that signal concession:

although it is true that . . .	
granted	admittedly
naturally	certainly
although you could say that . . .	
of course	

Transitions that signal causes or effects:

because	consequently
hence	then
since	thus
therefore	as a result
so	accordingly

\*from Laurie G. Kirszner and Stephen R. Mandell, The Holt Handbook, 2nd ed. Fort Worth: Holt Rinehart and Winston, 1989

Some other ways of accomplishing organization and coherence in written work are through the use of clear pronoun references and the repetition of key words.

### 3. Style

*The writer expresses ideas clearly, economically, and exactly. The writing is free of awkward constructions, verbosity, redundancy and passive constructions where they tend to weaken the movement or the effectiveness of the sentence. The writer avoid ambiguous, vague and inaccurate expressions which may be grammatically correct but which confuse or mislead the reader or obscure meaning. The writer employs a consistency of point of view and tone and uses language that is appropriate for the content, audience, and occasion. The sentence patterns are sophisticated and effectively varied. The vocabulary is fresh (avoiding the trite, the hackneyed, the cliché) and precise (avoiding vagueness of expression); it is idiomatic, unmannered, natural. The writer uses vivid, concrete words and avoids the flat, dull, commonplace expressions.*

from "The Yellow Wallpaper": A Manual/Casebook  
for Freshman English, SU, 2002

Style is the manner in which a writer chooses and arranges words to convey meaning. First, students need to recognize that whether they mean to or not, their writing will reflect attitudes towards their material and their audiences. This attitude is stylistically referred to as tone—a property of style. Second, they need to be able to choose styles appropriate for the purposes of their writing. If the purpose of a particular assignment is to inform, the student may choose a more objective tone than if the purpose is to persuade. Finally, students need to have a range of strategies for revising dense or wordy prose to make it clearer and more direct.

In general, style is a matter of choice; successful writers will choose stylistic features that their readers accept, usually without notice. Options for style are constantly changing, moving in and out of fashion for a range of reasons. For example, when choosing a singular pronoun for a sentence like "The student must develop \_\_ own style," some would consider the masculine "his" as the only possible choice. Other readers, offended by what they consider sexist language, prefer "his or her" or even "their" for an unavoidable singular pronoun. Student-writers will have to weigh their options just as all writers do, considering their own attitudes as well as the attitudes of their readers.

In addition, with academic writing students face the particularly difficult task of maintaining an appropriate distance from their teacher-readers. Different professors will demand different degrees of formality; different disciplines will require different degrees of objectivity. Traditionally, medical and some scientific writing has considered any reference to the researcher or the "self" as bad manners. Rules about formality are today being questioned in many disciplines with the trend tending toward plain, direct, simple language, even when that language includes personal pronouns such as "I," "we," and "you."

As teachers, we need to recognize any stylistic prejudices we have and communicate those prejudices as clearly as we can to our students. We also need to introduce students to stylistic features particular to our different content areas, features which serve the specific needs of communication in our different disciplines. If, for example, the focus of a report needs to be on a procedure rather than on the person performing that procedure, it may well be that the report requires what is referred to as a passive construction—that is, a frequently condemned sentence structure in which the subject of the sentence does not perform the action of the verb. (The dye is inserted into the tube.) Despite what different style books suggest, the needs of the different purposes of writing may necessitate specific choices. If a writing assignment requires such particular stylistic features (e.g., particular structures or vocabulary), we need to alert students to those features when we give the assignments.

If students are having difficulty achieving an appropriate style or are struggling to improve style, you might remind them of some stylistic features they learned in English 101 and 102:

**Tone:** the writer's attitude towards the material and the audience.

**Sentence length:** variety is the key here. Strive to achieve variation that will make the rhythm of the length interesting. Short sentences in a series tend to sound choppy to the ear which hears rhythm, even when the words are being read silently. Short sentences can be emphatic—but not when surrounded by short sentences. (A good stylistic exercise is to have students take one paragraph of an in-class writing exercise and count the number of words in each sentence. If the numbers are relatively the same, they can vary the length by combining some sentences and/or shortening others.)

**Vocabulary:** language choices. Because our language has accented and unaccented syllables, a form of rhythm is already built into the words we select to express our ideas; consequently, the length of a word and its number of syllables have an influence on style. But vocabulary also has important concerns aside from rhythm. Denotation (word derivation; exact meaning) and connotation (implied meaning; shadings) are also of significance. Writers must say what they mean to say, so precise vocabulary is important. We can also charge language by selecting words that have positive or negative connotations. Killed, slaughtered, and butchered have different connotations, as do worked, experimented, and toyed. In addition to word length, denotation, and connotation, repetition is also of significance. While key words and phrases need to be repeated, good writers avoid saying things in a manner that becomes monotonous.

**Sentence types:** utilizing options. Four basic types of sentences exist: simple, compound, complex, and compound-complex. Good writers use them in combination, adding variety to their writing. Again, you might remind students that they reviewed these in English 101 and 102:

Simple: consists of a single independent clause—a subject and a predicate that can stand alone as a self-contained statement. (Jake ran a gas station at the north end of town.)

Compound: consists of two or more independent clauses and their modifiers joined by coordinating conjunctions (and, but, yet, for, or, nor, and so). (My roommate was grumpy, and I wasn't Mary Sunshine myself.)

Complex: consists of one or more dependent clauses attached to an independent clause through subordinating conjunctions like because, since, after, although, when, whenever, and than, and the relative pronouns who, which, and that. (She had a kitchen wall filled with country crafts, which she had collected over the years.)

Compound-Complex: consists of one or more dependent clauses attached to one or more independent clauses. (Although he has lived in California for twenty years, Jason has never climbed a mountain, nor has he swum in the Pacific Ocean).

NOTE: Students whose writing is bland because their sentences lack variety should be referred to Part 3, "Sentence Style" The Holt Handbook. This is the official handbook used in English 101 and 102.

**Punctuation:** again, variety helps make writing interesting. Most student writers rely heavily on the use of the comma and the period, often fearing to venture beyond into the use of the colon, semi-colon, dash, and parentheses. By utilizing the forms of punctuation available to them, they add variety to their writing and enhance style. (Most of us use outside sources—articles from Time, Newsweek, etc., as well as from scholarly journals. While our major focus is probably on content, we might in passing, note the various forms of punctuation the writers have used.) Utilizing options is the key here!

Finally, we may need to suggest some specific strategies students can use to make their prose clearer and more readable. Although there is much debate about almost all the traditional "rules" for improving readability, you might find it useful to have students consider the following hints on improving style that are adapted from John Trimble's Writing with Style (Prentice-Hall, 1975):

1. Write as if you were actually talking to your audience, but talking with enough leisure to frame your thoughts concisely and interestingly.
2. As a general rule of thumb, if you have written three long sentences in a row, make your fourth a short one. And don't be afraid of the very short sentence.
3. The more abstract your argument, the more you should lace it with graphic illustrations, analogies, apt questions, and concrete details. These are aids not only to your reader's understanding but also to his/her memory.
4. Keep your adjectives to a minimum. Let strong nouns do the work of adjectives.

5. Avoid weak (trite) adverbs like very, extremely, really, and terribly.
6. As a rule, put your action into your verbs.
7. Make sure that each sentence you write is manifestly connected to the ones immediately preceding and following it.
8. In a long essay or report, periodically summarize your argument so that your reader will be able to keep his/her bearings.
9. Read your prose aloud, or have a friend read it. You will be able to hear which passages do not flow well or have grammatical problems.
10. Choose your title with care. Make it accurately descriptive. Put it to work for you.

A more recent reference on style issues is

Joseph Williams's Style: Ten Lessons in Clarity and Grace, 6<sup>th</sup> edition. New York: Longman, 2000.

#### 4. Grammar

*The paper contains no major grammatical errors. The writer does not link sentences with a comma or run two sentences together without punctuation. Ineffective sentence fragments are avoided as are dangling constructions. The writer does not confuse adjectives and adverbs and uses proper case forms of pronouns and nouns. Verbs agree in number with their subjects; pronouns agree in number with their antecedents. The writer uses logical tense forms in sequence, avoids shifts in tense, mood or person, and uses the subjunctive where it is still appropriate to do so. Parallel constructions are used correctly and effectively.*

from "The Yellow Wallpaper": A Manual/Casebook  
for Freshman English, SU, 2002

Because grammatical errors vary greatly and are so numerous, we have selected to include material covering the grammatical errors the SU English Department considers to be the most egregious: unwarranted sentence fragments, fused sentences (sometimes called run-on sentences), comma splices, misplaced modifiers, dangling modifiers, subject-verb agreement errors, and pronoun agreement errors. These are the errors we grade the hardest. Students who have had English 101 and 102 are accustomed to hearing these terms, but they may keep on committing the same errors. If so, you might refer them to Appendix B, which discusses these errors, or you might use those pages as a handout.

## 5. Mechanics

*The paper is legible and has been carefully proofread. Margins are adequate and first lines of paragraphs are indented uniformly. Words are capitalized in accordance with standard conventions; unnecessary capitalization is avoided. Abbreviations are normally avoided but are proper when used. Punctuation (commas, semicolons, apostrophes, quotation marks, periods, and other marks) is generally used as sense and convention require. Except for one or two errors, spelling (including hyphenation) is standard.*

from "The Yellow Wallpaper": A Casebook/Manual  
for Freshman English, SU, 2002

Two kinds of mechanical errors exist: careless errors and systemic errors. We can encourage students to eliminate careless errors by pressing them to proofread their material closely before handing it in. We can also suggest that they incorporate a second reader whose judgment they trust in their process approach to the assignment.

Systemic errors, on the other hand, occur repeatedly and predictably in the student's work and depend on a faulty system of logic that the student alone has access to. Some students cannot discern comma splices, for example. In some cases they need to pay for special tutoring until we can develop a Writing Center on campus.

Determining how to explain an important assignment to students involves at least as many decisions as deciding on the assignment in the first place. As stated previously, the best way to ensure our students have a clear understanding of what we want them to do is for us to give them the assignment in writing. Unfortunately, written instructions frequently mislead students as much as provide helpful guidance. It is crucial that you decide how you will be evaluating the paper if you want to give students helpful information. Richard Fulkerson, a composition theorist, notes that teachers often ask for personal response and then criticize students for an "incorrect" or informal response. What we give students in writing should clarify the purpose of the assignment for them, the audience that their writing should address, and any requirements of format or content.

On the next two pages, we provide a checklist and a worksheet for designing assignments handouts to help your students succeed with the assignment.

#### **IV. Checklist for Assignments**

Ask yourself the following questions about the assignment:

1. How does the assignment help fulfill a course objective?
2. How does the assignment promote the mastery of specific knowledge that is appropriate to the course?
3. How does the assignment promote the development of specific skills that are appropriate to the course?
4. How does the assignment relate to preceding and ensuing course assignments in developing students' skills sequentially?

Now examine the assignment handout to answer the following questions:

1. Does the assignment state the audience for which it is intended?
2. Does the assignment state its purpose?
3. Does the assignment explain what information will be given to the student?
4. Does the assignment explain what information the student should bring to the assignment?
5. Does the assignment describe and possibly illustrate a successful response?
6. Does the assignment state the criteria that will be used in evaluation?

## V. Formal Writing Assignment Worksheet

### I. Purpose

1. What course objectives are addressed by this assignment?
2. What intellectual tasks are required of the student in completing this assignment?

### II. Knowledge

1. What is the topic or subject matter of the assignment?
2. What do we expect our students to know about this topic or subject? What do we want them to find out?
3. Will they know where and how to look for the information they need to complete the assignment?

### III. Audience

1. Is the audience for this assignment the instructor, other students, or a specific imagined audience?
2. How familiar is the writer's audience with the subject and material being presented?
3. Does the reader hold a viewpoint different from the writer's?
4. Are there considerations regarding an imagined audience--such as age, sex, or nationality--which should influence the writer's presentation?

### IV. Length and Format

1. Is length an important consideration in completing this assignment? How long would an 'ideal' response be? What form should it take?
2. Is there a time limitation? If so, is the format matched to the time allowed?
3. Is the student-writer familiar with the format?

V. Evaluation Criteria: ideas, organization, style, grammar, mechanics

1.

2.

3.

4.

5.

**A Cautionary Note:**

Recent research into how students interpret assignments (see, for example, Walvoord and McCarthy and Flower et al. Reading), indicates a few principles that may be obvious but nevertheless frequently forgotten:

1. Students interpret assignments based on previous experience, which may or may not fit your expectations. High school essays are frequently five-paragraph themes or research papers. Many students, unable to accept variation, experience writers' block, frustration or even anger when asked to change.
2. If you give students assignment specifications in writing, they may follow those specifications only, even if you suggest other sources that may help them.
3. Suggesting procedures that students might follow tells them those procedures are unnecessary, perhaps discouraging them from taking a step you consider important.
4. Providing students step-by-step procedures often suggests to them that the assignment is simple, even if it is really complex.
5. Assignments that engage students in an argument or position statement encourage active engagement and positive reaction to the assignment.

## **VI. SU Faculty Writing Assignments**

The formal writing assignments on the following pages are by SU faculty who have participated in a recent workshop. Use them as samples, not models. Please note the range of purposes, formats, and other specifications among the assignments. Also note the variation in the amount of explanation different faculty members provide. Different disciplines will vary in their requirements.

## BIOL 219: BIOLOGY OF HUMAN AGING

Dr. Augustine G. DiGiovanna

### Non-Text Reading and Writing Assignment

Reading 1: Overview of the elderly

**In:** “A Profile of Older Americans: 2001” at

<http://www.aoa.gov/aoa/stats/profile/2001/default.htm>

**Read:** The main statements in sections with the following headings. You may choose to look at the graphs, which present similar information in a different form. Click on each heading to read its contents.

[Highlights](#)

[Future Growth](#)

[Living Arrangements](#)

[Geographic Distribution](#)

[Poverty](#)

[Employment](#)

[Health, Health Care, and Disability](#)

[The Older Population](#)

[Marital Status](#)

[Racial and Ethnic Composition](#)

[Income](#)

[Housing](#)

[Education](#)

**Due Date:** Feb. 7 (Thursday)

**Purposes:** The purposes of this assignment are to: (1) give you a broad overview of aging and the elderly by introducing you to many facts and figures; (2) help you and I discover some of your prior knowledge and attitudes about aging and the elderly; (3) dispel some false information, myths or stereotypes you may possess, (4) have you use the Internet to obtain information about aging.

**Audience:** Your instructor

**Content:** Your report should state the **feelings, reactions and impressions** you have (1) while reading and (2) after reading and considering the assigned material. It should **conclude with two or three general statements** about aging and the elderly that you can make after reading the assigned material. You **should not attempt to summarize** the material.

**Length and Format:** Your report should be 2 -1 page in length on 82"X11" paper. It should be typed using a standard font (e.g., courier 12 - no draft mode), double spacing, and one inch margins with left justification. You should print neatly the following information on the back of your report in the upper right corner; course number (Biol 219), your name, date, name of report (Reading 1: Overview of the Elderly).

**Evaluation Criteria:** (\* = main features)

Content; \*

Clarity;

Organization;

Student's demonstrated understanding of material;

Neatness; (points subtracted if inadequate)

Style; (points subtracted if inadequate)

Writing techniques; (points subtracted if inadequate)

Following instructions; (points subtracted if inadequate)

Meeting deadlines; (points subtracted if inadequate)

## MATH 306: Linear Algebra

Dr. Kurt Ludwick

### Optional Assignment – due Wednesday, Dec. 12, 2001

Your assignment is to write a chapter test for one of the chapters we've covered in this course. That is, imagine that you are the instructor of this course, and that it is your responsibility to write an exam to assess each student's knowledge of the subject matter covered in one of the chapters we covered. The exam should test for knowledge of as much of the material covered as possible, as well as the ability to apply this knowledge to a variety of problems. However, the test must be short enough to be completed within fifty minutes by a reasonably well-prepared student.

To complete the assignment, you will turn in:

- The exam – including instructions, problems, and a point value for each problem. (Point values should add up to 100.)
- A handwritten solution set (not just an answer key). Your solution for each problem should clearly show all of the steps required to arrive at a correct solution for each problem. For those problems that require a written response, provide an example of a valid response.
- A written statement, which includes one paragraph (at least two sentences) for each problem on the exam. For each problem, answer each of the following questions:
  - What knowledge does the problem assess?
  - How long would you expect it to take for a typical student to solve the problem?
  - How did you decide the point value for that problem?
  - What other qualities make this problem a good exam problem?

### The Purpose

The purpose of this assignment is to help you to prepare for the final exam. The thought process required to write an exam is very similar to that of studying for an exam – review the material, decide which topics are most important, and investigate connections among covered topics. Also, in order to write interesting, yet tractable, math problems, one must usually work out several examples to find the appropriate balance between complexity and efficiency necessary for a good exam problem.

### Audience

Imagine that you are writing this exam for a student who, like yourself, has just taken this course and is preparing for the final exam.

### Why do it?

Your score on this assignment will replace your original score on the Chapter test corresponding to the chapter you choose for this assignment. For example, if you originally got a 60 on the Chapter 2 test, but get a 90 on this assignment, then your Chapter 2 test score will become a 90.

Exception: if you've scored 80 or better on every test so far, then this assignment will simply be an extra-credit assignment worth up to 20 points. Thus, this assignment will still benefit your grade, even if you did not to particularly poorly on any one test.

## Format

The exam should be either typed or handwritten. Either style is fine, as long as it is legible and consistent throughout the exam. (That is, don't type part of it and handwrite the rest – either write everything or type everything.)

The solution set should be neatly written in the same format (typed or handwritten) as the exam.

The written statement in support of the exam problems should be typed and double-spaced.

## Evaluation

The criteria for evaluation will be Content, Feasibility, Accuracy, Style and Mechanics:

- Content: When I write an exam, I check the syllabus and the homework assignments to see that as many of the topics are covered as possible. Your Content score will be determined in this way – as a percentage of the topics covered, weighted to account for the relative importance of each topic.
- Feasibility: Could a typical student complete the exam within 50 minutes? I've found that it takes a typical student (who has just taken the course) roughly four times as long to complete an exam as it takes me to complete the same exam. With this in mind – and allowing a bit of latitude – you will receive full credit for Feasibility as long as I can complete the exam within 20 minutes.
- Accuracy: When you write up your solution set, do so as though you were taking the exam yourself. Your score on your own exam will determine your Accuracy score.
- Style: To achieve an exceptional grade on this assignment, you must include some “interesting” problems. The definition of “interesting” is deliberately vague, as it will depend on what you come up with. Examples could include: word problems that are significantly different from those that appear in the text; apparently straightforward problems whose outcomes are counter-intuitive; or a problem that utilizes humor in an appropriate way. (By “appropriate,” I mean *in good taste* and not entirely superfluous.)
- Mechanics: Spelling and grammar will be considered. Remember to proofread!

## Grading 35%

<b>Content:</b>	
Feasibility:	25%
Accuracy:	20%
Style:	10%
Mechanics:	5%

**CMAT 250: INSTRUCTIONAL COMMUNICATION**  
**Ms. Melany Trenary**

**ANALYSIS PAPER GUIDELINES**

**Assignment:** A reflection essay examining your micro-teaching presentation.

**Format:** Please write a reflection of your micro-teaching presentation. This analysis should be at least one page in length. It should be typed and double-spaced. Please choose 12 for your font size.

**Content:** Please clearly state the objectives of your presentation, whether or not you feel they were met, and how well they were accomplished. Also, please share at least two positive and two negative aspects of your micro. If you have ideas for improving future micros, you may add them to your analysis as well.

**Purpose:** Personal analysis allows you to view your own micro-teaching presentation on video and analyze your performance.

**Audience:** I will be your audience. I AM INTERESTED in your thoughtful evaluation of your lesson. I know you are interested in what you think as well!☺

**Evaluation:** The best papers will include the content specified above and be virtually free of all distracting errors.

**Analysis Paper Grading Rubric**

Each analysis paper is worth 20 points. Points will be distributed as follows:

Discuss whether or not objectives were met, and how well they were met	5 points
Discuss negative aspects of presentation (at least two)	5 points
Discuss positive aspects of presentation (at least two)	5 points
Discuss future ideas for improvement	<u>5 points</u>
	20 points

Points may be taken off for problems with style and mechanics.

**BIOL 121: BIOLOGICAL PRINCIPLES AND PROCESSES**  
**Dr. Kimberly L. Hunter**

**PURPOSE**

In this assignment you will write a paper about science, learn something new, and have fun. One of the goals of this paper is to have you feel comfortable writing about scientific material, and how you find that material. Hopefully, you will be able to dispel the myth that science writing is not creative and boring. There are two accepted paper types a research paper or create an organism, and the requirements for each are explained below.

**A) Research Paper**

1. This paper should be about something that you are really interested learning something about. The essay should be four typewritten, double spaced, pages. The four pages do not include the title page or the references cited. Your references cited must include at least two quality magazines, journals or books from a library. No encyclopedias, world books or computer network materials. One of your citations should be a journal article written within the last **four** years.
2. Scientific names of organisms must be italicized or underlined (*Homo sapiens* or Larrea tridentata). Ordinary, garden variety biology words are not underlined or italicized.
3. Use your own words. Plagiarism is absolutely unacceptable.
4. Do not use footnotes. When citing an author, put their last name followed by the year in parentheses. For example: A42 nesting sites were sampled $\cong$  (Hunter, 1997). If the work has two authors, acknowledge them both. For example: 10 linear transects were laid out with a north south orientation (Frana and Briand, 1997). If the paper is a collaboration of more than two authors then use the following format: the molecular technique used was cycle sequencing (Hunter et al., 1997). Of course the literature cited should include the names of all the contributors.
5. Typical citation formats are as follows, except double spaced. The citations should be listed in alphabetical order.
  - Olmstead, R. G. and J. D. Palmer. 1997. Implications for the phylogeny, classification, and biogeography of *Solanum* from cpDNA restriction site variation. *Systematic Botany* 22: 19-29.
  - Manos, P. S. 1997. Systematics of *Nothofagus* (Nothofagaceae) based on rDNA spacer sequences (its): taxonomic congruence with morphology and plastid sequences. *American Journal of Botany* 84: 1137-1155.

6. Turn in your paper with a single staple in the upper left hand corner. Do not include any sort of additional plastic or paper cover other than your title paper.

7. Try to conduct polls or surveys to support or question published scientific information.

7. Type a rough draft and edit. Have your lab instructor preview it and make comments or suggestions. The paper should be of superior quality, one of which you are extremely proud. Take the time to do a great job. It is your personal creation. Show off!

**B) Create an Organism (Similar to Burns, R. H. 1994. Amer. Biol. Teacher 56:364-366)**

1. This introductory biology class will introduce you to many habits of life. There are lots of ways to solve the problem of being alive. This paper will be your chance to mimic Mother or Father Nature by designing your Aperfect organism $\cong$ . Consider how your organism will obtain energy, how they will reproduce, etc. The essay should be four typewritten, double spaced, pages. The four pages do not include the title page, figures, or the references cited. You need to be able to answer the following questions.

- \_ Does the organism possess all the necessary functions to maintain life?
- \_ Are the structures you created capable of carrying out these functions?
- \_ Can the systems within the organism work together?
- \_ What environment (habitat) will your organism occur in?
- \_ Is the organism appropriately adapted to that environment?
- \_ Would this new species persist in its environment or rapidly become extinct?

2. You should make the effort to look up existing systems similar to your design in order to make your organism more realistic. You may find your description clearer if you include pictures or diagrams, only use them if they help bring out the point you are making. If you use a picture/diagram make sure to site the author in your references cited. Use the citation format as seen above.

3. Type a rough draft and edit. Have your lab instructor preview it and make comments or suggestions. The paper should be of superior quality, one of which you are extremely proud. Take the time to do a great job. It is your personal creation. Show off!

**EVALUATION**

The paper will be generally well written, it will address the topic, it will contain correct use of style, and it will flow. The grading criteria is below:

Content	60% (Thoughtful discussion of topics)
Organization	10% (Purpose of the paper is clear and orderly)
Style	20% (Ideas are expressed clearly and understandable)
Grammar/Mechanics	10% (Clean proofread paper without grammatical errors)

**SOWK 300: Human Behavior in the Social Environment**  
**Dr. Batya Hyman**

**An Assessment: The Integration of Theory and Interviews with Adolescents**

**PURPOSE:**

This assignment requires the student to interview an adolescent and write a thorough assessment of the adolescent integrating the theoretical material covered in the course.

**MOTIVATION:**

As a social worker, you will be called upon to conduct an interview with an individual and to write an assessment that can be used in determining the need for intervention. With this assignment, you will develop and practice these skills. This assignment will provide you an opportunity to sharpen your interview skills and to integrate the theories we are studying as you analyze your discussions with adolescents. By interviewing an adolescent, reading about adolescence, participating in classroom discussions, and writing an assessment, you will have the opportunity to view this stage of development from a variety of perspectives.

**AUDIENCE:**

You are to write your paper as a report to the new social work students who are planning to work with this teenager. Please assume that these new students have not yet studied the theories of human behavior; therefore, it is your job to provide the information in the guidelines below in a readable form.

**PROCEDURE:**

You will interview an adolescent, age 14 through 17. **You may not interview a relative or someone you know well for this assignment.** Please think carefully about interviewing the child of a friend, classmate, or co-worker.

Please take the time to prepare for your interview with the adolescent. The next section, "Interview with the Teen," presents some suggestions to help you with this preparation. The next section, "Assessment Paper," presents the guidelines for the final paper.

**INTERVIEW WITH THE TEEN**

1. Look over the questions you are expected to answer in your paper and develop a list of topics to cover during your talk with the teen that will enable you to gather the information you need. Sometimes, merely inviting a teen to tell you about

him/herself will be enough, but be prepared to ask the teen to elaborate on some items or to address specific issues you're interested in.

2. Be prepared to pay particular attention to:
  - a. how the teen conveys a sense of self
  - b. how the teen balances activities and relationships
  - c. how the teen is coping with this developmental stage
  - d. how the teen currently relates to other systems (social supports, school system, extended family, etc.)
3. In addition, ask the teen at least one of the following questions:
  - a. to name the 1 or 2 people he/she most admires.
  - b. who he/she would turn to if he/she needed to talk over a problem.
4. Please identify one additional question or topic that interests you and explore this topic with the teen.
5. Please do not tape record your interviews. Social workers are expected to take a few notes during an interview and elaborate on those notes following the interview. This is a chance to practice that skill.

## **ASSESSMENT PAPER**

### **Part 1. Introduction. 1 page maximum.**

Briefly introduce the teen in his/her context. Who is this teen? Describe the teen's age, racial/ethnic background, gender, and other important characteristics. Where did you conduct the interview?

### **Part 2. Analysis.**

**Describe and analyze** the teenager's:

- a. **cognitive development.** Based on the course materials, what would you expect to find in a teen this age? What did you find? What theories help you understand how to evaluate the teen's cognitive development? 1 page.

- b. **psychological and emotional development.** Based on the course materials, what would you expect to find in a teen this age? What did you find? How does Erikson's theory help you understand how to assess the teen's psychological development? 1-2 pages maximum.
- c. **family relationships.** Please describe the teen's progress in separating-individuating and whether the teen continues to maintain connectedness with his/her parents. Support your statements with comments from the teen. 2 pages maximum.
- d. **peer relationships.** Please discuss the teen's friendship and sexual relationships (if you and the teen are comfortable discussing this). Based on the course materials, what would you expect to find in a teen this age? What did you find? 1 page maximum.
- e. **relationship to the cultural context in which he/she lives:** class, ethnicity, race, gender, sexual orientation. What is the impact of this teen's gender, ethnicity, race, social class, sexual orientation, and religion on his/her life course? 1-2 pages maximum.
- f. **self-esteem.** What does the teen say he/she is good at?. Does the teen speak of goals for the future? Has the teen ever achieved a goal he/she set? 1 page.
- g. **behavior which may not be socially acceptable** (e.g., drugs, sexual activity). If you are not comfortable asking about this behavior, instead, you might ask the teen's views of the various prevention programs he/she has encountered: programs to prevent teens from using drugs (e.g., DARE), programs to teach kids the skills thought necessary to prevent sexual victimization (e.g., CAPP), programs to teach violence prevention, programs to improve AIDS awareness. 1 page maximum.
- h. What has been the impact of **oppression** on this teen's life course? Or, how may oppression likely affect this teen's future? This may be difficult for you to figure out. Please do not ask the teen directly about oppression, a term s/he may not understand. Instead, come up with some questions that may help you gather information about their experiences with oppression. This question should be answered as you discuss the above items.

As you address each question above, be sure to identify and summarize those theories that inform your understanding of this adolescent's growth and development. If more than one theory is useful to you in understanding this teen, please be sure to

identify and compare/contrast these theories. Identify any aspects of the teen's development which are not explained by these theories.

### **Part 3. Conclusion.**

Conclude your discussion of the teen with **1 or 2 paragraphs** that summarize:

- a. the individual and systemic factors that have shaped the teen's life
- b. the challenges or issues the teen currently faces
- c. how you think the teen will navigate the current challenge, in light of your analysis.

### **MECHANICS:**

Please double space your paper and leave a 1 inch margin on all sides. Your paper may not exceed 10 pages; only 10 pages of a longer paper will be graded. Please use the provided headings in your paper. Provide appropriate references, using the APA (American Psychological Association) format. Please proofread your paper carefully.

**Please attach your notes from the interview to your paper.**

### **EVALUATION:**

Professional social workers should be able to conduct an interview and write a concise, yet complete, assessment. Evaluation will support these goals. Excellent, or "A", papers will address the following items very well:

proper grammar, coherent sentence structure, organization, and adherence to the guidelines regarding mechanics.

the outlined format and the integration of the theoretical material with the content of your interview.

The best papers will support their analyses with statements made by the teens.

Late papers will be penalized 5 points for each day late including weekends.

# HIST 201: HISTORY OF THE UNITED STATES TO 1865

Ms. Claudia A. Hannon

Davidson and Lytle, After the Fact: the Art of Historical Detection.

During the course of the semester you will be required to complete short written assignments on required readings from After the Fact. Assignment of articles will be made in class two weeks prior to the scheduled due date.

## PURPOSE

The assignment requires you to demonstrate an understanding of the article as well as how the historian employs certain methodologies in the writing of history. Please express your thoughts clearly and succinctly.

## FORMAT

One page (one side of the paper). May be typewritten or handwritten. Neatness is important. Class discussion: 15/20 minutes.

## DIRECTIONS

Read the assigned article carefully. The following questions should be addressed.

- 1.) What is the main point of the reading? What evidence points to this conclusion?
- 2.) In regard to the evidence presented, what did you agree with or disagree with? Why?
- 3.) Did you receive any new information in regard to the writing of history? If so, explain.
- 4.) What did you not understand?

Analyze the material, do not describe. Write as clearly as possible. Aim for clarity, specificity and succinctness. Come to class prepared to discuss the reading and your responses to the above questions. You must be present for discussion. No late papers will be accepted. You will be graded on the evidence of thought.

## AUDIENCE

The instructor and your classmates.

## EVALUATION

Content and Organization	70%
Format, Style, Grammar and Mechanics	20%
Discussion/Participation	10%

## HIST 401: HISTORY OF U. S. FOREIGN RELATIONS

Dr. Maarten Pereboom

For this course you will write a 10-12 page research paper dealing with some aspect of U.S. foreign relations between 1865 and 1965. You may choose any topic, but you must be able to use primary documentation of support your argument. You will develop you paper over the course of the semester, completing the following assignments along the way:

1. Paragraph stating topic to be explored, including possible angle or thesis, due in class at noon on September 20.
2. One-page summary description of documentation available in the series *Foreign Relations of the United States (FRUS)* or other relevant primary sources, due in class at noon on October 4.
3. Brief summaries (one paragraph each) of five major secondary works on topic, due in class at noon on October 18. Each summary should include a description of the author's principal argument.
4. Complete rough draft of paper (typed, double-spaced and properly documented, with thesis highlighted) due in class at noon on November 15.
5. Final drafts due in class at noon on December 6, typed and proofread. **Late papers** lose one-third of a grade per day (e.g., an A- paper turned in at 1 pm on December 6 would drop to B+).

### **Purpose:**

1. To explore the complexities and ambiguities of a foreign policy problem we may have discussed only briefly in class;
2. To improve vital professional skills in research, analysis and writing;
3. To learn to manage tasks over time (hence the assignments and rough draft due well before December 6).

### **Evaluation Criteria:**

1. Topic should be neither too broad (e.g., the Vietnam war), not too narrow (no good sources available); if you have chosen an obvious or popular subject (e.g., Vietnam), have you take a fresh or unusual approach?
2. Thesis (main argument) should give focus and direction to the whole paper. All paragraphs following the introduction should serve to develop the argument.
3. Paper should make meaningful use of all relevant and available primary sources.
4. Paper should discuss other scholars' opinions on the topic.
5. Documentation must be thorough and consistent.
6. Paper must bear audience in mind: college-level readers (junior or senior) with a basic knowledge of U.S. foreign policy.
7. Paper must read smoothly (read drafts aloud to yourself, marking and revising passages that are unclear or awkward).
8. Paper must be free of spelling, grammatical and typographical errors.

# CLINICAL LABORATORY SCIENCE PROGRAM

## Dr. Diane Davis

### GUIDELINES FOR CASE STUDIES DURING CLINICAL ROTATIONS

#### Course objectives served: The student will:

- a. Correlate clinical and laboratory data with disease
- b. State the principles of pertinent laboratory tests
- c. Troubleshoot laboratory tests, i.e. interferences, errors, etc.
- d. State normal human physiology and expected laboratory results
- e. Suggest follow-up for each case, as appropriate

#### Pre-requisite knowledge:

Pre-requisite course work for clinical rotation  
Post-test/cognitive objectives for each clinical rotation

#### Date due:

On the day of the academic exam for the rotation

#### Intended audience:

Another clinical laboratory scientist / medical technologist

#### Purpose:

The student will learn how to integrate data from a variety of laboratory areas to arrive at an overall diagnosis or analysis of a patient's condition. The student will also evaluate the laboratory tests performed in terms of appropriateness, potential interferences and additional studies that might be helpful.

#### Information available to the student:

Cumulative laboratory computer printout- This may be obtained from another technologist or from the Clinical Coordinator. **It is essential that the patient's name and all identifying numbers be blacked out on ALL pages of the chart BEFORE the chart is removed from the laboratory.**

Patient's chart from Medical Records- File a request in Medical Records 1-2 days before you want the chart. **You may not copy or remove any information from Medical Records.** You should take notes on the pertinent material for the case study WITHOUT the patient's name being attached to it.

**\*\*\*Please keep in mind that any patient information is confidential and should not be discussed anywhere outside the clinical situation or anywhere else that it is inappropriate. Violation of this policy is grounds for dismissal from the program.\*\*\***

Class notes  
Textbooks and journal articles  
Consultation with another student/technologist/pathologist/instructor

(Submission of a draft to the instructor for help in editing is acceptable and even encouraged in the first few rotations. By mid-semester, however, students should be able to independently complete all but the most complex case studies, and the instructor will not continue reading rough drafts except in unusually complex cases.)

The student will do the following:	Points:
Summarize the patient's symptoms, history, test results and diagnosis.	15
<p>Analyze the data with particular emphasis on the laboratory area under study, interrelating results from other areas when pertinent. In the analysis the student should:</p> <p>Correlate each abnormal result or pattern of results with the given symptoms/history/diagnosis.</p> <p>Group all abnormal and normal results consistent with a given set of symptoms/history/diagnosis.</p> <p>Theorize cause(s) for all unexpected results that are inconsistent with the given symptoms/history/diagnosis. (Examples: test interferences, undetected diseases, inappropriate reference range for age or condition, etc.).</p>	60
<p>State conclusions. The student may:</p> <p>Suggest confirmatory or more specific tests that would support the diagnosis and what results would be expected if the tests were done.</p> <p>Discuss the principles of tests already utilized and how they relate to the patient's results.</p> <p>Discuss the principles of the confirmatory or more specific tests and describe how they might be superior to or supportive of tests already utilized.</p> <p>Describe the current treatment, preferred treatment, expected course of the disease and the most likely prognosis.</p>	15
Use appropriate grammar, style, organization and mechanics.	5
Accurately cite references.	5
Total	100
<p><b>NOTE: All information presented is evaluated for accurate citation of references. Plagiarism and poor citation of references are NOT the same thing. See the policy on plagiarism. Evidence of plagiarism will result in a grade of "F" for the entire course.</b></p>	

**Examples:**

Each rotation syllabus will present specific subject areas from which to select your case studies and further guidelines as needed for each area. Good case studies from previous years from a variety of rotations are on file in the Clinical Coordinator's office to borrow and review. This is generally very helpful until you have written a few case studies.

**Evaluation:**

Points for the grade are distributed as above. Grades will be based on the thoroughness of the research and the ability of the data presented to support any conclusions. Students will be expected to critically analyze presented results and suggest appropriate confirmatory testing if any results presented are ambiguous (see items 2 and 3 above.)

## ENGL 102: COMPOSITION II

Ms. Elizabeth Mulford

### Fiction Paper: Character Analysis

**Assignment:** You are to choose a protagonist or an antagonist from one of our fiction unit choices and analyze this character based upon a comparison with another character from modern film, music, or literature. Your comparison must include terms associated with character analysis as well as a reflection of the themes depicted within these characters= conflicts.

#### An Example:

A student could choose to compare the older waiter in Ernest Hemingway=s AA Clean, Well-Lighted Place≅ to the character of Father Ray in the new series Nothing Sacred. Though the waiter=s faith in Anothing≅ contrasts with Ray=s Catholic beliefs, both face the need to find peace due to their estrangement from those who are Aall confidence.≅ An analysis of these characters would not only stress the individual=s motivation, but also look at this quest from two distinct modern perspectives. Our contemporary search for personal meaning would be illustrated through the comparison of these two characters. (The writer might want to focus upon one episode of a program for the length of this particular assignment.)

**Purpose:** By completing this exercise, you should realize why it is important to understand what motivates a character in choosing his/her/its path of action. If a character does not make sense, then it is probably because his/her/its motivation is unclear. Using a contemporary character as a comparison will allow you to see the conflict in terms of a known (and relevant) situation. Hopefully, this connection will also provide you with a chance for creative insight into you own entertainment choices.

**Audience:** Your instructor and other members of this class during our peer review process. You are to persuade your audience that they, too, wish to make comparisons like your own. Address their assumed skepticism about this assignment.

**Knowledge and Constraints:** You will need to carefully examine your contemporary source, documenting any material used in your comparison. Your essay should be three to four double spaced typed pages, with a clear thesis and strong supporting paragraphs. I will not accept any essay which does not use specific evidence from both works as support for its thesis. Follow MLA format as discussed in class and reflected in your Holt. Do not forget to give your work a personal title.

**Evaluation:** I plan to evaluate your essay based upon three major areas:

1. Do you mention both characters, their relationship (including your basis for comparison), and the themes echoed by this relationship?
2. Do you accurately use the terms associated with character analysis in order to link the discussion of these sources?

3. Do you have a coherent and clear pattern of development for this discussion?

\*\*\*\* Keep in mind that grammar and mechanics affect the evaluation process. Your paper should be virtually free of error in order for it be read as a polished draft.

#### **What a Successful Essay Will Do**

A thorough discussion of this topic will introduce the background of each character as well as the conflicts driving his/her/its actions. A comparison should then address these questions about the characters: How does each relate to the problem that he/she/it faces? Does character type reflect this motivation? How are they similar? How are they different? The essay should conclude with a reflection of how this comparison enhances the themes present. How does this analysis help you to interpret these themes?

\*\*\*\* A well-developed paper will stress the relevance of this comparison as well, accommodating the skeptical reader who does not see the value within this type of exercise. Therefore, as the writer, you must have a clear sense of why this comparison works for you. How did you come up with the idea?

**PSYC 320: PSYCHOLOGY OF INFANCY & CHILDHOOD**  
**Dr. Marta Losonczy**

Observation Paper

**Purpose:** The purpose of this assignment is to have students observe children performing a task, record behavioral observations and analyze what they mean in terms of theory.

**Knowledge:** This assignment requires comprehension, analysis, synthesis, and evaluation of a developmental theory.

- Procedure:**
1. Choose a child between the ages of two and ten years of age to observe.
  2. Choose three Piagetian conservation tasks to test child.
  3. Explain assignment and procedures to parent and obtain written permission from parent (consent form is attached). Assure parent of confidentiality by changing child's name and stating that only the instructor will read this observation report. If the child is 10 years of age, the must be given information about the tasks and asked whether or not s/he is willing to participate.
  4. Set up tasks and test child.
  5. Immediately after testing record behavioral observations.
  6. Interpret observations according to Piagetian theory.
  7. Write a paper describing the testing procedure and behavioral observations, as well as your interpretation of the observations in terms of Piagetian theory.
  8. Attach signed consent of parent.

**Audience:** Instructor

**Length & Format:** The ideal paper is approximately 2 pages in length (not including consent), typed (12 point font) and double-spaced.

**Evaluation:**

75%	Content (based on descriptions of procedures, behavioral observations, and interpretation).
10%	Organization (title, introduction, logical development of thoughts, transition of ideas, conclusion)
15%	Mechanics (syntax, typed, double-spaced, stapled)

PLEASE NOTE THAT THIS PROJECT REQUIRES THE APPROVAL OF THE COMMITTEE ON HUMAN RESEARCH

# FINA 311: FINANCIAL MANAGEMENT

## Dr. Kashi Khazeh

### TERM PROJECT

#### ANALYSIS OF FINANCIAL STATEMENTS

**PURPOSE:** The goal of this project is to familiarize students with the strengths and weaknesses of a real company as indicated by its financial statements. Investors as well as financial managers need this information. The former need is to estimate cash flows and their riskiness, while the latter need to evaluate their own performance and map future plans.

**SOURCE:** You will choose a firm whose common stock is listed on the **NYSE**. It is your responsibility to obtain the firm's most recent annual report and "Industry Averages". This information can be obtained from Compustat for Windows which is now up and running in the library. Compustat is an excellent source of data and reports. Additionally you can develop customized reports including inserting your own formulas.

**MINIMUM CONTENT:** **1.** Present a brief background of the firm's history and current operation. (Use Moody's Manuals, if needed). **2.** Compute, present, and write an analysis of each ratio discussed in Chapter 3 (of your text) for the five most recent years. You will perform both an intrafirm analysis (your firm's changing performance over 5 years) and interfirm analysis (your firm compared with similar firms). You may use Industry Norms and Key Business Ratios or Dun & Bradstreet Key Business Ratios, and or Robert Morris Association Annual Statement Studies. **3.** You should either construct two "Du Pont Charts", one for the most recent year available, and for the fourth year prior to that, or calculate ROA & ROE through "Du Pont equation" & "Extended Du Pont equation." **4.** Prepare an appendix showing the income statements and balance sheets for your company for the 5 year history.

**DUE DATES:** To be submitted & presented in class on Final Week.

**MECHANICS:** The paper is to be typed, double spaced, on 8 1/2" x 11" paper. Special care should be exercised with table format. For examples of good table formats, see either **The Federal Reserve Bulletin** or the **Survey of Current Business**. Papers not meeting these standards will be **rejected**.

**EVALUATION:** **1.** Content, organization, and research = 60% **2.** Effective writing (grammar and mechanics) = 20% **3.** Presentation = 20%.

## ENGL 101: COMPOSITION I

Ms. Karen Rayne

**ASSIGNMENT:** A fundamental objective of English 101 is the improvement of your critical thinking, reading, and writing skills. The careful analysis of issues, coupled with creating and supporting an argument related to those issues, should help you to fulfill that part of the course goals. Therefore, you are to write an essay supporting one side of ONE of the issues on the attached sheet. Test your topic to be sure it meets the criteria of an *arguable issue*. You are expected to present **sufficient evidence** and to use **appropriate appeals** to convince your reader of the reasonableness of your stand on the issue. You are also required to acknowledge and either accommodate or refute **counterarguments** (the arguments of those on the opposite side of the issue). You have the option of trying to completely convince your reader through deductive and/or inductive reasoning, or you may attempt to promote a compromise on the issue through Rogerian argument.

**PURPOSE:** This assignment is designed to allow you to demonstrate: 1) your skill at writing a **persuasive argument** that is supported by **appropriate evidence, clear warrants, and effective appeals**; 2) your **research skills**—appropriate sources, careful analysis of those sources, and the use of a variety of evidence; 3) your **essay-writing skills--organization** of an essay into **well-developed paragraphs** explaining a **thesis**; 4) your **usage skills--clear and correct sentences, effective word choices, error-free mechanics**.

**APPROACH:** You will probably find that the most effective issue to write about is one you feel strongly about yourself, but keep in mind that you must be able to see the reasonable nature of your opponents; if you think that anyone who disagrees with you on this issue is an idiot, you will not be able to write an effective essay. It is also possible that you may be able to write a more effective argument in favor of the opposite position from the one you actually hold. Your purpose is to write an effective argument, not necessarily to reveal your true feelings on any given issue. **Five** outside sources are required, at least **two** of those **print** resources. You are required to argue from a position of **knowledge**.

**FORMAT:** This is a formal essay and must be presented as such, following MLA documentation format. That means that page layout, including margins, heading, title, header with page number, as well as quotations, parenthetical citations, and Works Cited page, will all conform to the standards of MLA. The essay **must be stapled** in the upper left corner. This paper should be printed in a standard #12 font and should be about **3-5** pages or **750-1250** words. These page and word counts are suggestions, not absolutes.

**GRADING:** This essay will be graded analytically, that is, scored for ideas, organization, style, grammar, and mechanics. Adherence to MLA documentation style guidelines will constitute **25%** of your final grade on this paper. The best essays will be those that fulfill the description of the assignment in a well-organized and grammatically and mechanically correct essay. **THIS ESSAY WILL COUNT 20% OF YOUR FINAL SEMESTER GRADE.**

**DEADLINES:** Draft due: **Thursday, April 18**  
Essay due: **Thursday, April 25 in class**

### TEN WAYS TO FIGHT HATE

1. ACT
2. UNITE
3. SUPPORT THE VICTIMS
4. DO YOUR HOMEWORK
5. CREATE AN ALTERNATIVE
6. SPEAK UP
7. LOBBY LEADERS
8. LOOK LONG-RANGE
9. TEACH TOLERANCE
10. DIG DEEPER

**STEP TEN *DIG DEEPER*:** Look into issues that divide us: economic inequality, immigration, homosexuality. Investigate discrimination in housing, employment, and education. Look inside yourself for prejudices and stereotypes.

### SIX ISSUES TO THINK ABOUT

#### A Nation of Minorities

As the 20<sup>th</sup> century came to a close, New York City’s million-student school system reported enrollment that was 38% black, 35% Hispanic, 19% white, and 7.9% Asian/Pacific Islanders. In some California schools, 20 languages are needed in some classrooms to help kids learn English. Even in Hall County, Nebraska—home of farms, a meat-packing plant, and fewer than 50,000 people—30 different languages are being spoken in homes. If recent trends continue, whites will lose their voting majority in several states between 2025 and 2050. By 2050, according to the President Clinton’s Initiative on Race, “Asians, Hispanics, non-Hispanic blacks and American Indians together will approach 50% of the population.” By the middle of the 21<sup>st</sup> century, we will be, in effect, a country of minorities.

#### Have and have-nots

We are a country whose citizens are more united than divided—so concluded President Clinton’s Initiative on Race. But the cold statistics of the census remind us that the American dream is not equally shared. By virtually every indicator of success, people of color are at the bottom. Thirty percent of African Americans and Hispanics live in poverty, compared to 12% for whites. For blacks, unemployment is twice as high and pay is half as much. Infant mortality for black babies is more than double that of whites. Despite gains by the civil rights and women’s movements, minorities consistently report discrimination in “most domains of life.”

#### The fight for white souls . . .

Hate groups recruit white males, women, and children who have failed to realize their American dream. Oklahoma City demonstrated that men thought to be patriotic can be sucked into conspiracy theories and murder. The fear, outrage, and powerlessness felt by people being tossed about by world economics are real. The answer is not to label them as “kooks” or isolate

them and their fears. Potential recruits, whether laid-off auto workers, young skinheads, “Trenchcoat Mafia” members, or Midwestern farmers, need to hear progressive voices and be recruited into community-wide and national efforts. They need to feel connected to society and to find outlets for their frustration with weapons other than guns and violence.

### **. . . and black souls**

After holding blacks in slavery for 200 years, after officially discriminating against and degrading them for another century, and having still failed to ensure that America lives up to its promise, no one should be shocked that the black community has produced demagogues with large followings. They portray white America as evil and reject integration as illusory and dangerous. Whatever its source, hatred must be denounced as we encourage the disenfranchised to reject separatism and join in the struggle to create a just and multiracial society.

### **Gay rights**

Some people oppose protection of gays and lesbians in civil rights legislation and refuse to join tolerance coalitions if gays are included. Like other victims of hate crimes, gays and lesbians are the targets of jokes, harassment, and physical harm because of who they are. Demonizing them, as a handful of vocal, conservative church leaders do, creates a field of bias in which more harmful attacks are inevitable. We believe that to focus on the sex act, as gay-bashers do, diverts attention from where it properly belongs—respect, and the sanctity of privacy and personal security that must surround every human being. The debate over “special” protection must not influence the fundamental requirement that every member of our society be guaranteed the right to “life, liberty, and the pursuit of happiness.”

### **Hate crime laws**

Hotly contested and flawed by reporting inaccuracies, hate crime laws serve an important purpose. They alert us to tension and hatred between groups of people. A hate crime against an individual is also an attack on a class of citizens, a “message crime” intended to terrorize everyone in that class. Hate crimes threaten a community’s health. They can trigger civil unrest and raise tensions between groups or between victims and authorities. Because of the great danger they pose, hate crimes warrant aggravated penalties. Hate victims are not asking for special rights, only for the freedom to live daily lives without fear.

### **Women as hate victims**

More than 500,000 women are raped each year in America. Many others suffer intimidation, injury, and death at the hands of men. Under federal law, the brutalizing of women is not considered a hate crime. A growing number of human rights organizations believe gender should be included in bias crime laws. There is no question that stereotypes, slurs, jokes, and ongoing discrimination create an atmosphere in which women are made objects and targets.

**PHEC 352: Motor Learning**  
**Dr. Carol Wood**

Hick=s Law Lab

The purpose of this lab is for you to replicate the phenomena of Hick=s law. In addition, you will be asked to analyze and interpret data to support the notion of information processing stages. To further your understanding you will also be asked to describe exceptions to Hick=s law. In conclusion, you will be asked to apply this law to a Areal world≅ situation.

**Overview:**

Hick=s law states that as the number of alternatives or choices double a log linear increase in RT should be noted. For this lab an Apple II or Apple II+ computer will be used.

To perform the lab, enter the motor learning lab diskette in drive #1 of the Apple computer. Check to make sure the Acaps lock≅ key is in the down position. Turn on the Apple. The menu for the motor learning labs will appear on the monitor. Use the right and left arrow key to highlight the alternatives on the menu. Use the arrow key to highlight ART≅ as a function of SR alternatives.≅ Once this option has been chosen press Areturn≅ to load the program.

Read the instructions on the screen before you begin. When your display asks for the number of trials that you want to do for each condition, enter the number A4". Press return to continue. The next menu will ask you to enter the order of trials. The order for your trials will be assigned to you by Dr. Wood. If you do not have this trial order see her before continuing. Press return to begin your RT trials.

**Results-**

1) Graph the mean RT and standard deviation for each of the four levels of stimulus/response conditions, e.g., simple, 2 choice, 4 choice and eight choice RT.

**Discussion-**

1) Explain these results in terms of the predictions of Hick=s law. Were there similarities/differences?

2) Relate your findings to the notion of an information processing mode. What stage(s) of processing are you manipulating? Explain your answer.

3) What are the exceptions to Hick=s law. What are the practical implications of these exceptions.

4) Apply Hick=s law to a sport setting. Explain when and why you would try to manipulate the information load of a task. Give an example of when you would increase or decrease the load.

**BUAD 248: THE LEGAL ENVIRONMENT OF BUSINESS**  
**Dr. Susan Cabral**

**MARYLAND NEGLIGENCE LAW: ANALYSIS AND RECOMMENDATION**

**PURPOSE**

This assignment requires you to demonstrate an understanding of the differences between contributory and comparative negligence laws. It further requires you to decide which form of negligence law is the fairest and to construct a persuasive argument supporting your decision.

**SOURCE MATERIAL**

All the material you will need for the assignment can be found in your text and in materials on torts in the reference section of the library.

**AUDIENCE**

Maryland is one of only four states that still follow contributory negligence rules. Under pressure from plaintiff=s bar, a legislative committee is now holding hearings to decide whether Maryland should become a comparative negligence state. Defense attorneys, especially those representing insurance companies, are vehemently opposed to any change.

Senator Doe, for whom you work as a legal analyst, has asked you to prepare a report in which you analyze the differences between comparative and contributory negligence and make a recommendation about which proposal he should support. Senator Doe is not a lawyer and has only the foggiest notion about negligence law. He wants you to explain to him the difference between the two approaches to negligence and to give him a few concrete examples of how cases would have different results under comparative and contributory rules. Senator Doe will have to defend his decision to various constituents, so he wants as much relevant information as you can provide. Your senator is a dedicated public servant who wants to vote for the fairest law, not the law that will endear him to wealthy special interest groups. He is depending on you to articulate a standard of fairness and to show how the law he supports more consistently meets that standard.

**CONTENT**

Your report must include:

- a. a comparison of the ways negligence cases are litigated in comparative and contributory negligence jurisdictions. This should include a discussion of the burden on the plaintiff, the defenses available to the defendant, and the likelihood of each party prevailing.
- b. three (3) sample cases as litigated under comparative and contributory negligence: a hypothetical medical malpractice case; a hypothetical personal injury case based on an automobile accident; a hypothetical product liability case. Since negligence cases tend to be fact intensive, include as much factual detail in the examples you make up as necessary. You are encouraged to include human and colorful details, but please try to avoid the overly lurid.
- c. your evaluation about which system is fairer and better serves the interests of society as a whole. Note that this calls for you to articulate a standard of fairness and show how the rule you have chosen meets this standard.

## LENGTH AND FORMAT

Your paper should be approximate seven (7) pages in length, typed and double spaced. A cover page should include the title of your paper, your name, class section, date and my name. Papers **must** be secured with a staple in the upper left-hand corner: do not use any other cover or folder.

## EVALUATION

Content and Organization 80%

Your evaluation will be based on

- \* how fully you explain the rules of law that apply to comparative and contributory negligence
- \* the aptness of the examples you use
- \* how clearly you state the standard of fairness that applies and how well you argue for this standard

Style, Grammar and Mechanics 20%

**SCED 333 - Secondary English Methods**  
**Dr. Nancy L. Michelson**

**Final Course Project - Instructor's Handbook**

Purpose: As a culminating activity for the course, you are to create a personalized teaching manual for secondary English teaching. This assignment is intended to help you put the pieces of instructional strategies and educational issues that we have addressed throughout the semester into a big picture of teaching English in either middle or high school.

Knowledge to include: Throughout the semester, we have addressed a variety of issues of English instruction: teaching literature and writing, sub-skills (grammar, vocabulary and spelling), the research process, classroom management. A variety of methodologies and specific activities have been presented, demonstrated and evaluated for each of these areas. Your handbook should include suggestions or procedures from each of the topics addressed in class that you would consider using in your own secondary English classroom. You need not include every idea presented in class this semester, only those that are congruent with your personal teaching philosophy and style. However, for any specific topic, it is expected that you will have gained at least two or three viable alternatives, and that these should appear in your handbook.

Another possibility for inclusion in the handbook are suggested materials, perhaps bibliographies, copies of actual text, or handouts that have been shared by your classmates (to include only with permission).

Audience: The manual will demonstrate to me that you have thought about all the various aspects of teaching English that have been addressed this semester. At the same time, it should serve as a functional resource for you, as you begin your professional career. Finally, this manual may become part of the professional portfolio you carry with you to interviews when you begin your job search, following your student teaching experience. As a result, the organization, style and accuracy of this handbook are important features.

Length and Format: The ideal handbook would consider each of the topics covered in the course, with several alternate ideas represented in enough detail for the reader to be able to implement the activity. The form should be topical organization, but may be either narrative or outline. The handbook should contain a minimum of ten pages of content.

Evaluation:

**Ideas -**

- Includes rationale for inclusion of each item
- Provides clear detail for materials and activities needed to implement each strategy (40)

**Organization & Style -**

- Arrangement by topic
- Formatted & presented as a professional publication (typed, cover page, index & numbered pages)(35)

**Grammar & Mechanics -**

- Should reflect a final editing for precision (25)

**SCED 334: SOCIAL STUDIES IN THE SECONDARY SCHOOLS**  
**Dr. Joel T. Jenne**

PURPOSE

This assignment is designed to assist you in beginning to think of teaching as a research activity. In addition, it is designed to help you make connections between classrooms and research based on classrooms, by having you formally write up a classroom based research proposal.

FORMAT

The format to be followed is one I constructed that is a six-step classroom research proposal process. (See attached sheet) You will be called upon to write a two to three page double spaced paper that contains all six elements. Citations and references should be done in APA style as modeled in class.

KNOWLEDGE

In order to write this proposal you will have to have knowledge of a classroom situation and observe it from a teacher=s perspective. The choice of the actual situation or issue is yours. In addition you will need to have knowledge of educational research literature and how to access that literature through the library.

AUDIENCE

The audience you are writing for should include your instructor, your peers and educational professionals interested in classroom based research. The eventual audience will include yourself as you approach your teaching from a research stance.

EVALUATION

You will be evaluated on how well you formulate the question and follow the outlined six step format in discussing it. In addition you will be evaluated on your ability to make connections between your classroom based issue and the theoretical literature. Finally you will be evaluated on grammar and mechanics including following APA style.

## **Teacher Personal Theorizing Teacher Research**

- 1.) An issue or question derived from a felt need or dilemma based on classroom experience(s) or observation.
  
- 2.) Wording it as a possible research question.
  
- 3.) A short review of the literature dealing with this particular issue. (two articles)
  
- 4.) Devising a plan for carrying out data collection in the classroom that will help inform you further about this particular issue.
  
- 5.) Speculation as to what you expect find from your research based on your observations and preliminary reading of the literature.
  
- 6.) A brief discussion of how you plan to share the information with others who may be interested.

**GEOG 321: REMOTE SENSING OF THE ENVIRONMENT**  
**Dr. Mara Chen**

ASSIGNMENT: A three double-spaced pages paper on comparing the Landsat imaging system with Aerophotography.

PURPOSE:

This paper is to provide you with an opportunity to test your ability to obtain, comprehend, and assess information on the major advantages of the Landsat satellite systems and aerophotography. Also, it is to practice your critical thinking skills by comparing the two remote sensing systems.

KNOWLEDGE:

You need to review the corresponding chapters in the textbook and the lecture notes on this topic. Also, you may review other materials concerning the topic such as books and PE&RS magazines in the library. Remember to document your citation sources.

AUDIENCE:

Your fellow students, professors, and other professionals who are interested in remote sensing.

FORMAT:

A suggested outline:

- Introduction
- Data Capture and Recording
- Image Resolution and Applications
- Discussion and Summary
- References

EVALUATION:

- Content: 70%
  - Organization: 20%
  - Writing Skill 10%
- (sentence structure, spelling, and grammar)

**ENGL 470: HISTORY AND THEORY OF RHETORIC**  
**Dr. Elizabeth H. Curtin**

**Reaction Paper**

Twice during the semester you will be turning in 2-3 page reaction papers. I assign these papers to see which ideas, suggestions, or issues strike you as important and to give you the chance to do some initial exploration of the issues and their implications. These papers are a way for both you and me to see where you might enter into the conversation of the discipline. One or both of these papers could easily turn into your final project. Below I have listed the elements that you need to consider in writing your paper.

**Purpose**

You are to explain one strong reaction you have had to any idea, issue, argument, or problem related to the readings or discussions in the course to date. In the paper you should clearly explain what you are reacting to, define what your reaction is, and explain as much as possible the reasons you had that reaction. (These reasons might suggest assumptions you hold or experiences you have had.) In your conclusion try to explain why your reaction could be important to the study of rhetoric its history.

**Audience**

Other members of the class and me.

**Format**

Any kind of clear organizational pattern will do. (The range of variation for this seems fairly narrow.) Be sure you make one point and back it up in some logical order.

**Style**

What Aristotle called "middle style": somewhere between pompous, overblown academic language and slang. I will, of course, expect you to be concise, clear, and smooth. I suspect I am somewhat suspicious of flowery styles for papers like this one. Although passive voice is not one of my pet peeves, wordiness in general is. Make every word count.

**Mechanics**

No cover sheet is necessary. Use MLA format.

**Grammar**

Follow the rules of standard English grammar. When in doubt either accept the American Heritage rulings or be prepared to argue. For example, I know a strong argument against the use of "whom" in a sentence initial position and would find "who" preferable even as an object in some contexts. I could not, however, ever mark you down for using "whom" if our often illogical, obsolete Latin grammar structures allowed it. Should you be faced with the necessity of choosing a singular pronoun, be sure you consider the great he/she controversy and see if you can figure out how your audience will react. (Using plurals wherever possible can get you off the hook.)

**Grading criteria**

The best papers will clearly explain the issue, problem, or concern you recognize. "A" papers will also explain or attempt to explain the assumptions or beliefs that cause your reaction. "A" papers will also be virtually free from error, clearly organized, and concise.

# PSYC 445: COGNITIVE PSYCHOLOGY

Dr. J. Craig Clarke

## Experiment Report Procedures

### PURPOSE

The experiment report is intended to serve as a major writing activity, and as a project to increase the your in-depth understanding of the investigation of cognitive processes.

### KNOWLEDGE

The report should include background information on the experiment, a clear description of the experimental procedures, and a presentation and discussion of the findings. Supporting information for the experiment can be found in the course textbook (Reed, 1996), in the library, or through consultation with the instructor.

### AUDIENCE

The appropriate audience for the report is any person knowledgeable in cognitive processes, such as the instructor, other psychology instructors or the members of the Cognitive Psychology class.

### LENGTH AND FORMAT

The general format for the report should follow the procedures described in the Publication Manual of the American Psychological Association (American Psychological Association, 1994). Detailed descriptions of the APA format can be found in a number of sources available to you, including the manual mentioned above, the Holt Handbook, and many experimental psychology textbooks (e.g., Cozby, 1993; Martin, 1991; Shaughnessy & Zechmeister, 1990). In addition, there are texts specifically designed to help psychology undergraduates improve their report writing and knowledge of the APA format (e.g., Parrott, 1994; Rosnow & Rosnow, 1995).

Each report should be divided into sections, including an introduction providing background for the experiment, a detailed description of experimental methodology, and a presentation and discussion of the results. The body of the report (introduction, method, results and discussion) may not exceed six typed pages. The title page, the reference list, and tables or figures are excluded from the page limit.

Since students vary considerably in their familiarity with the American Psychological Association (APA) writing format, reports will not be graded on their conformity to the mechanical aspects (e.g., types of headings) of that format. However, issues of grammar, clarity and organization will be considered in grading the reports. In the interest of consistency the present description of the assignment is written in the APA format and may be considered a model.

Title and Affiliation. The first page of your report should contain only the title of your report (noting Original Draft or Final Draft), your name, your affiliation (this course), and the date. The header should include the first few words of the title and the page number. The running head is optional.

Introduction. The introduction of your report should begin on the second page (please note that you are not required to include an abstract) and should introduce the topic and present

relevant background material. Your experiment report should open with a statement of the specific problem under investigation. Why are you doing the experiment? Why is it of interest?

To place your study in proper perspective you should discuss the relevant literature. Limit your historical review to only those studies that bear on the specific issues you are investigating. Avoid references that are only marginally relevant. The literature review for a replication study can include only the citation of the replicated study. Use primary sources when possible. "If you summarize earlier works, avoid nonessential details; instead, emphasize pertinent findings, relevant methodological issues, and major conclusions" (American Psychological Association, 1994, p. 11). Since there are often several plausible theories or explanations for cognitive phenomena you should include discussions of those that directly apply to the phenomenon you are investigating.

Once you have introduced the research problem and placed it in historical perspective you should state explicitly your research hypotheses or predictions.

Method. The method section of your report should describe in detail what you actually did. "It is both conventional and expedient to divide the Method section into labeled subsections" (American Psychological Association, 1994, p. 13), so I suggest that you follow this convention, and use Subjects, Apparatus, and Procedure subsections.

Subjects. Who were your subjects? How were they selected? How many were there? Provide relevant demographics, such as age, gender, and so forth.

Apparatus. Describe the apparatus or materials used in the study. If you used commercially available equipment or software, include model name, model number, and manufacturer. If you used custom-made equipment, include a description of the equipment. Standard laboratory materials (chairs, tables, etc.) need not be described.

Procedure. Summarize everything you did in conducting the experiment. Instructions to your subjects should be paraphrased for the report. If you are using a traditional set of procedures be sure to cite the original source. It is essential that you provide sufficient detail to allow the reader to accurately evaluate your methodology. You may also include specific aspects of your research design in the procedure section.

Results. Present your results as clearly as possible. "When writing the results section, it is best to refer to your predictions as stated in the introduction" (Cozby, 1993, p. 215). Your results section can be organized around your hypotheses, and should summarize the data in sufficient detail to support any conclusions. The results section contains your presentation of descriptive and inferential statistics. Remember that tables or figures act only as supplements to your eloquent prose (Cozby, 1993). Be sure to support these forms of data presentation in the text of your report. In other words, you must explain the tables or figures.

Discussion. "After presenting the results, you are in a position to evaluate and interpret their implications, especially with respect to your original hypothesis" (American Psychological Association, 1994, p.18). Cozby (1993) suggests organizing your discussion section around the original purposes of the experiment as stated in your introduction. Do your results support your predictions? If yes, discuss how your findings relate to the body of knowledge of your topic. If no, discuss possible explanations. You may wish to discuss the strengths or weaknesses of your experiment, specific possibilities for future research, or practical applications of your findings. Avoid vague generalities.

References. Any source that you cite in your text must be included in your list of references. Any source in your reference list must be cited in the text. Some examples of some of the types of sources you may need to reference are shown below.

1. Book, one author:  
Goldstein, E. B. (1989). Sensation and perception (3rd ed.). Belmont, CA: Wadsworth.
  2. Book, two authors:  
Ellis, H. C., & Hunt, R. R. (1983). Fundamentals of human memory and cognition (3rd ed.). Dubuque, IA: W. C. Brown.
  3. Book, corporate author:  
American Psychological Association. (1994). Publication manual of the American Psychological Association (4th ed.). Washington, DC: Author.
  4. Journal article, one author:  
Rosch, E. (1975). Cognitive representations of semantic categories. Journal of Experimental Psychology: General, 104, 192-233.
- Although the APA publication format requires that references in manuscripts submitted for publication be indented as shown above, you should use hanging indents as shown below for your reports.
5. Book, one author:  
Goldstein, E. B. (1989). Sensation and perception (3rd ed.). Belmont, CA: Wadsworth.
  2. Book, two authors:  
Ellis, H. C., & Hunt, R. R. (1983). Fundamentals of human memory and cognition (3rd ed.). Dubuque, IA: W. C. Brown.
  6. Book, corporate author:  
American Psychological Association. (1994). Publication manual of the American Psychological Association (4th ed.). Washington, DC: Author.
  7. Journal article, one author:  
Rosch, E. (1975). Cognitive representations of semantic categories. Journal of Experimental Psychology: General, 104, 192-233.

#### MANDATORY TYPING INSTRUCTIONS

The report instructions are intended to illustrate the format that you can use for your report. For example, the types of headings I've used throughout can be used in your report. However, a few aspects of your report could not be illustrated, so I'll just tell you about them.

1. Your report must be typed. If you use a word processor use NLQ or better. Use 12 point or 10 cpi fonts. Remember that clarity is essential. Select a typeface (e.g., Times Roman, Courier, American Typewriter) that is clear and legible. Do not use italics or boldface for emphasis. Double-space everything you type. Use one-inch margins all around. Do not right justify.

2. Each table or figure must be done on a separate sheet of paper; not incorporated into the text. They should be numbered consecutively, such as Table 1, or Figure 1, and so referred to in the text. Figures may be hand-drawn, but they must be neat (use a ruler) and clear. All tables or figures must be titled.

3. Your reference list must begin on a separate page, and must be in alphabetical order. Do not begin your references on the same page as your discussion.

4. The introduction is the only section of the body of your report that must begin on a new page.

5. If you make any typos (and you will), correct them. You may do this in pencil if necessary, but please don't cause me to have to correct typos or misspellings. Remember, the original draft of the report is simply the first draft you are submitting, not the first draft you have written or typed. If you are word processing corrections are simple and relatively painless. Be sure to use the spell check feature. Typos and misspellings can influence your grade.

6. Number the pages of your report consecutively starting with the title page. Staple the pages of your report together. Please note that a paper clip is not a staple. Do not put the report in a folder.

7. Avoid plagiarism. If you use someone else's words, give credit. If you use someone else's ideas, give credit. When using a direct quotation (and please avoid overuse of quotes), include the source, date, and page number for the quote. Note my examples above.

8. Avoid collaboration. Your reports must be written independently. If you have a question about some aspect of the report you would be wise to discuss it with the instructor rather than a classmate.

9. Be sure to make copies of your paper. It could be lost or damaged or your dog might eat it. Computer disks can be attacked by gremlins and computers can be disabled by viruses.

## DEADLINES

Preliminary Draft - TBA \_\_\_\_\_

Final Draft (accompanied by the graded preliminary draft) - TBA \_\_\_\_\_

## GRADING

Your report is worth up to 100 points, 30 points for the original report and 70 points for the final report.

Original Report. Grading for the original report will be based on the following three criteria: first, how well you demonstrate your understanding of all aspects of the experiment; second, the clarity and organization with which you present the information in the report (The better you understand the experiment {its purpose, methodology, and findings}, the better your report will be); and third, mechanical issues, such as grammar, spelling, typos, etc.

Final Report. Grading for the rewrite will be based on the following criteria: first, how effectively you have incorporated the instructor's comment from your first report; and the three criteria for the original report. I expect your final reports to demonstrate significant improvement over the original reports, and my grading criteria will reflect that expectation.

## References

American Psychological Association. (1994). Publication manual of the American Psychological Association (4th ed.). Washington, DC: Author.

Cozby, P. C. (1993). Methods in behavioral research (5th ed.). Mountain View, CA: Mayfield.

Martin, D. W. (1991). Doing psychology experiments (2nd ed.). Pacific Grove, CA:

Brooks/Cole.

Parrott, L. III. (1994). How to write psychology papers. New York, NY: Harper Collins.

Reed, S. K. (1996). Cognition: Theory and applications (4th ed.). Pacific Grove, CA:

Brooks/Cole.

- Rosnow, R. L. & Rosnow, M. (1995). Writing papers in psychology (3rd ed.). Pacific Grove, CA: Brooks/Cole.
- Shaughnessy, J. J., & Zechmeister, E. B. (1990). Research methods in psychology (2nd ed.). New York: McGraw-Hill.

# PSYC 300: DEVELOPMENTAL PSYCHOLOGY

## Dr. Kathleen Fox

### REQUIRED OBSERVATION AND PAPER

#### PURPOSE

This observation and the resulting paper have been assigned to provide you with the opportunity to test one theory of human development. A second goal of the observation is to allow students to take an active role in learning about developmental psychologists' activities, data collection methods, analyses procedures, and frustrations. The assignment of a required paper also supports the goals and objectives of the college-wide Writing Across the Curriculum Program.

#### PURPOSE AND PROCEDURE

1. Familiarize yourself with Piaget's Theory of Cognitive Development and the Piagetian Conservation Tasks as described in your text, other references and/or class notes.
2. Select two conservation tasks and administer to each child. Prepare the necessary materials to take with you for interviewing your subjects. Be sure you have all the materials with you when asking for parental permission as well as for the interview itself.
3. Select at least one and no more than two children between the ages of three and six and at least one and no more than two children between the ages of seven and nine to observe. Obtain permission for observation from the child's parents or guardians and the child him or herself. A detailed explanation of your purpose and Piagetian theory is appropriate for the parents. Asking the child if he or she would help you with a college "homework" assignment may be all that is necessary for the child.
4. When you first meet the child you are interviewing, get to know each other a bit--exchange names, birth dates, favorite shows on TV, favorite foods, ask his or her age—tell your age; ask if he/she is dressing up for Halloween, etc. Help the child know that you are a nice, friendly person. Present your tasks to the child as games. You want the child to feel relaxed and to be cooperative. You will need to adapt your introduction with your subject to their age, your previous relationship with them, etc.
5. With your subject and your materials, perform the Piagetian tasks.

Remember that you are to use the techniques of Piaget during this session—that means to ask questions about why the child responds in a certain way, ask how he/she knows something, and adapt your presentation to the child's interest and tempo. Record the child's responses, but do not concentrate on the answers alone; also record why the child answers as he/she does. It is the child's rationale that will not only help you determine his or her developmental stage, but will help you justify that determination.

Remember that each conservation task has 3 steps: 1) The child agrees that two items are equal (this may take some adjusting), 2) one item is changed/transformed in plain view for the child, and 3) the child is questioned about the equality of the two items. You must pursue this third step until you are clear about the child's rationale for his or her judgment. You should stay with the child a minimum of 30 minutes and try to complete all of the tasks within 45 minutes.

6. After your visit, review and summarize the child's responses.

## THE PAPER

### Audience and Content:

As a developmental or child psychologist, you will find yourself in the position of making reports about children to parents countless times. You are to write your paper as a report to the parents of the child you have observed. Assume the parents have no prior knowledge of normal cognitive development in children. If they are parents of a child giving "preoperational" responses, they may be shocked or dismayed upon hearing their child's responses. It will be your job in your paper, to:

1. Explain Piaget's theory of cognitive development and its importance and relevance to developmental and/or educational psychology. Let me remind you that if you are paraphrasing an author's ideas or work you need to cite a reference and if you use three words in succession from any source you must use quotation marks and follow the quote with a reference. A bibliography should follow the paper. Also follow standard format in citing primary and secondary sources.
2. Write a clear, complete summary of how you carried out your observation—what you did and what you saw or heard. Summarize or classify each child's responses as preoperational, concrete operational, or transitional. Most importantly, explain why you have classified the responses as such. Provide evidence for your statements: "What is the subject doing or saying to lead me to my statements and conclusions." Attach your data collection sheets, but assume that the reader of your report does not have access to this information.
3. Relate your observation and your findings to your research on the theory. Do your findings support the theory, or do they not support the theory; why or why not?

### Length and Format:

Your paper should be approximately six (6) pages in length—typed, double-spaced, using the APA format. (For information on APA format refer to The Holt Guide to Documentation by Kirszenner and Mandell. The Holt Guide is available through the English Department or at the library reserve desk.) A cover page should include the title of your paper, your name, class section, date, and my name. Papers should be secured with only a staple in the top left-hand corner. Please do not use any other cover, folder, etc.

Due date: Monday, November 28, 1988.

Late papers are penalized 5% per day including Saturday and Sunday.

### EVALUATION

Content and Organization = 80% ("A" papers have attended completely to the three content areas discussed above.)

Style, Grammar, and Mechanics = 20

**FREN 201: INTERMEDIATE FRENCH**  
**Dr. Arlene White**

Purpose - to practice new vocabulary and verb tenses

Audience - a friend from your French class to whom you are writing while on vacation

Knowledge - passe compose; imperfect tense

Length - 100 - 150 words

Format - During vacation, you are writing a letter to a friend from French class. In the letter, you want to share a special moment in your life. Describe how old you were, where you were, what was going on around you when the event occurred. Tell why you are able to remember the event so vividly.

**LESSON**

Pre-writing - students brainstorm important events in their lives general discussion regarding why these events were important

Give and explain assignment

First draft - students bring first draft to class copy is read by 2 other students who offer comments/ suggestions regarding style, grammar, and mechanics

Evaluation - copies are then collected and graded for the message, style, and adherence to the assignment errors are indicated and categorized

Second draft - students rewrite and edit first draft copy is again read by 2 different students both copies are collected

Evaluation - second draft is graded for grammar and mechanics (i.e. 2 grades for each composition are recorded)

**BIOL 419: BIOLOGY SEMINAR**  
**Dr. Thomas Jones**

PURPOSE

To explore recent developments, theories, and discoveries in the life sciences; to practice the skill of synthesis; to practice writing formal reports from collected data

AUDIENCE

Your instructor, classmates, and other professionals in the life sciences

KNOWLEDGE

You will need to collect current information about developments concerning one issue in the life sciences. The content of your paper will be supported with references to this research.

FORMAT

After collecting data on an issue of your choice, you are to synthesize this research into a carefully developed paper of four double spaced typed pages. Your paper must also include a bibliography typed using the APA format for documentation.

Graduate students must provide a report of at six double spaced typed pages and must include a substantial number of references from the original scientific literature.

EVALUATION

Papers will be graded on the following:

- the thoroughness of your research
- your ability to synthesize and organize this material
- your sentence structure, style, grammar, and mechanics

## **HIST 101: WORLD CIVILIZATIONS**

### **Dr. Timothy Miller**

PURPOSE: To prepare for class discussion and to practice writing skills

FORMAT: The micro-theme essay is to be typed single-spaced on an index card 5x8 in size (the largest standard size index card). Make your answer five to eight sentences in length.

KNOWLEDGE: You will need to read Plutarch's Life of Pericles in order to complete this assignment.

For the first micro-theme, answer one of the following questions; however, you should answer all of the questions in your notes so that you will be prepared for the class discussion. Be sure to note page references from your Penguin Classics edition of Plutarch in answering these questions.

1. What was Plutarch's purpose in writing this life of Pericles? (Find specific passages and note the page numbers.)
2. Find an example of Plutarch's upper-class attitude (an attitude which was the curse of the later Greek intellectuals).
3. Which had the most influence in shaping Pericles' ideas?
4. How did Pericles strengthen the democracy at Athens (make the government more democratic in practice)?
5. Compare the political-economic programs of Cimon and Pericles. (Can you make any comparisons to American politics in 1984?)
6. What was the Delian League? (To answer this question consult the text Strayer or go to the Library and consult the Oxford Classical Dictionary.)
7. What was Pericles' most dazzling achievement? Why was it controversial?
8. In the account of Pericles' siege of Samos (pp. 192-195), find evidence that Plutarch's primary sources were in disagreement.
9. Tell us something about Aspasia.
10. According to Plutarch, what were the causes of the Peloponnesian Wars?

### EVALUATION

The micro-theme assignment is part of the University's Writing Across the Curriculum Program. Therefore, proper grammar, coherent sentence structure, and organization will count just as much as content in determining your theme grade.

**ENGL 203: UNDERSTANDING POETRY**  
**Dr. Raymond A. Whall**

PURPOSE

This assignment will test your ability to (a) comprehend a poem's central theme; (b) to test your knowledge of how the poet employs certain poetic devices to reveal or embody the theme; (c) to evaluate your ability to express your insights in clear, effective language.

KNOWLEDGE

You may choose a poem from the following list; these poems will not be discussed in class. However, the assignment will require you to practice the skills that we have been developing since the semester's commencement. These include your ability to comprehend the meaning of a poem—that is, to explain and interpret it; and to analyze the poem by explaining how certain parts or devices function in the poem to contribute to our understanding of the poem's meaning.

AUDIENCE

A critical and sympathetic reader of poetry who desires enlightenment.

LENGTH AND FORMAT

One essay of approximately 1000 words.

GRADING CRITERIA

IDEAS... ..	30%
ORGANIZATION .....	30%
STYLE .. ..	25%
GRAMMAR & MECHANICS...	15%

You may choose one of the following poems

- ..... "Girl Help" 126
- "Blackberry Eating" 138
- "Bavarian Gentians" 215
- "Piano" 249
- "Filling Station" 280
- "California Hills in August" 310
- "Spring" 318
- "The Intruder" 329
- "Ex-Basketball Player" 370

**COSC 250: MICROCOMPUTER ORGANIZATION**  
**Mr. Dean Defino**

ARTICLE REVIEW REPORTS

PURPOSE

In order to fulfill class objective number 2 (to learn the hardware technology used in computer magazines and to be able to review, both in written and oral form, computer hardware literature), it will be necessary for each individual to read an assigned article, or an article of your choice approved by the instructor, on the organization of a microprocessor, and to critique the article based on the criteria listed below.

KNOWLEDGE

The article evaluation should include the following:

- 1.....Summary of the basic points
- 2.....Author's credentials and background
- 3.....The article's intended audience
- 4.....Style of writing
- 5.....Structure and organization
- 6.....Subject content
- 7.....Personal evaluation of the microprocessor and how it compares to those studied in class.

AUDIENCE

You should assume that your audience (individuals who will be expected to understand your critique) will be both your instructor and your classmates.

LENGTH AND FORMAT

The review should be between 4-7 typewritten double spaced pages. It should also include a 1 to 2 page outline as demonstrated below. You must use a word processor. The article review will be collected at the beginning of class on the date announced in class.

An example outline which would then be used to write the evaluation is given below. (Only Roman numerals I and II are completed for the particular article.

I. Introduction

A. Bibliography

1. Title: "A Comparison of MC6800 Family Processors"
2. Author: Thomas L. Johnson
3. Byte magazine September 1986 Vol. 11, No. 9 page 205

B. Subject of article: Hardware and Instruction sets of five members of the Motorola MC68000 microprocessor family.

C. Aim of the article: To give a comparison of the five members of the MC68000 family in relation to speed, hardware organization, instruction set, and how they are compatibly.

D. Intended Audience: Individuals with a background in both assembly language and microprocessor organization theory.

II. Author's background

A. Qualifications: Staff engineer at Motorola Inc.

B. Bias: Works for Motorola and thus perhaps has a bias for Motorola products.

III. Summary of Article (Content outline)

IV. Organization (Describe the development of the theme or argument)

V. Style of Language (Is it technical, narrative, etc.?)

VI. Personal Evaluation (What do think about the article?)

EVALUATION

You must use correct sentence structure, syntax, grammar, spelling, and so on. The review should be carefully organized and demonstrate structure, synthesis, and an orderly progression of thought. You may be asked to give an oral presentations on the reviews, so all should be prepared with that in mind.

Grading:

Writing style (word choice and sentence structure).....	20%
Mechanics (grammar, spelling).....	10%
Content.....	40%
Personal Evaluation.....	20%
Outline.....	10%

**PSYC 325: HUMAN SEXUALITY**  
**Dr. I. Eugene White**

THE ANNOTATED BIBLIOGRAPHY

An annotated bibliography is a compilation of articles and books that have been written on a particular subject, with a summation of that article or book following the bibliographical entry.

PURPOSE

The purpose of the assignment is to compile a substantial collection of current research that would be a prerequisite for beginning to understand the subject in any depth, or for beginning to gain knowledge enough to write a research paper or give an oral presentation on that subject.

The objectives for the research project are these:

1. You will become acquainted with the library and the research facilities that are available to you.
2. You will be introduced to Psychological Abstracts as a most valuable research tool for the social sciences.
3. You will be exposed to original research in the field that has been deemed significant enough to be published in reputable scientific journals.
4. You will reinforce your knowledge of research methodology and hypothesis testing, and you will become more aware of the limitations of social research.
5. Since the final project must be typed on a computer, using a word processor program of your choice, you will begin to reinforce your computer literacy.
6. Most importantly, you will be writing, and practicing the skill of accurate, concise, correct reporting of research.

KNOWLEDGE

You may choose the subject of your bibliography. A choice that is of personal interest to you makes the work much more pleasant and the product much more valuable.

## AUDIENCE

Your instructor, classmates, and other professionals in psychology.

## LENGTH AND FORMAT

The APA format for documentation is illustrated by the model provided in the syllabus. A handy guidebook for the serious student for comparing styles used by MLA (in English courses) and APA (in the social sciences) is The Holt Guide to Documentation. This booklet can be found in the Book Rack.

## EVALUATION

For full credit of 100 points there should be five (5) entries. ALL ARTICLES MUST BE FROM CURRENT SCIENTIFIC JOURNALS (1985 to present). Your writing will be graded on content, organization, style, grammar, and mechanics.

## SAMPLE ENTRY:

Goldsmith, Ronald E. & Matherly, Timothy A. Adaptation-innovation and self-esteem. Journal of Social Psychology, 127(3), 351-352.

Kirton's Adaptation-Innovation Inventory Theory (A-I) categorizes individuals by their preference for specific patterns of creativity, decision making, and problem solving. Adaptors tend to find solutions to problems, while preserving as much of the framework of the problem as possible. However, innovative solutions challenge the framework of the problem. Adaptation-Innovation is measured by the Kirton Adaptation-Innovation Inventory (KAI). Innovators contrast with adaptors because they have been reported as being more extraverted, flexible, tolerant of ambiguity, and less dogmatic. Moreover, a positive relationship has repeatedly been witnessed between innovation and self-esteem among various American populations, which seems to show that self-esteem is one of the fundamental traits, resulting in differences with the A-I theory. This study tried to replicate and extend these findings using two applications of self-esteem: the Rosenberg Self-esteem Scale (RSE) and twelve items from the Adjective Check List (ACL). The sample consisted of sixty male and sixty-seven female business students, and the results showed some support for the generalization that innovators are more likely than adaptors to describe themselves as high in self-esteem.

**MATH 465: MATH MODELS AND APPLICATIONS**  
**Dr. Donald Cathcart**

**GUIDELINES FOR INDIVIDUAL PROJECT GAMMA**

PROJECT AND PURPOSE

Study in depth at least one model or group of related models. Explain the origin of the model, the assumptions made for the model, and the justification for these assumptions. Explain the known consequences of the model (i.e. the known theory) and discuss any testing of the model which has been done.

FORMAT

The project may be expository or you may attempt to formulate an original model or conduct an experiment. Some suggested projects are given below.

LENGTH AND GRADING CRITERIA (FOR PAPERS)

Written projects must be at least three double spaced typed pages. Of course, it is required that all papers be prepared using acceptable written form; these papers will be graded on form as well as content.

DEADLINES

- a. Choose your area of study by February 27. You must obtain approval of your topic by presenting evidence that you have sufficient references to study.
- b. A progress report is due by March 20. This report should consist of a tentative written outline and bibliography.
- c. The final report is due by May 1.

COALITIONS

Coalitions are legal, but cannot exceed a size of 2 individuals.

## SUGGESTIONS

Some titles of student projects collected in the past:

- a. Creating a Math Model: Making Magic
- b. A Mathematical Model: Formulation of an Optimal Sailing Strategy
- c. Integer Linear Programming
- d. A FORTRAN IV Program Using the Simplex Algorithm to Solve a Restricted Maximum Problem
- e. Factors Affecting Willingness to Cooperate in a Prisoner's Dilemma Game
- f. Deterministic Population Growth models
- g. Models as Economic Tools
- h. Investigating Models for Cliques
- i. A Stochastic Model for Population Genetics
- j. How to Minimize Maximum Possible Error in Laboratory Dilutions
- k. Electricity and Magnetism and the Existence of the Magnetic Monopole
- l. A History, Mathematical Analysis, and Application to a High School Mathematics Laboratory Experiment of Buffon's Needle Experiment
- m. Simulations of a Season's Competition Between Two Baseball Teams
- n. Development of a Competitive Game to Simulate Bowling.

**Jill Caviglia-Harris**  
**Deriving Production and Cost Curves**  
**October 2001**

**Purpose:** To assist students in understanding the shape of production curves. Students often have trouble with the graphs that are used in economics, and don't view them as tools that can assist them in the class, but rather see them as a hindrances. This exercise helps the students to derive the curves using a hands on approach.

**Audience:** Sophomore level students that have never seen the material to be covered.

**Extensions:** The law of diminishing marginal returns is a physical law derived from mathematics, so many related extensions can be made. For example, it can be used to explain population issues in fisheries, or islands, or any scarce resource such as limited food. This also can be use to explain survival of the fittest. And, in math a similar approach can be used to explain first and second derivatives. (The marginal values calculated are the first derivatives of the total values).

**Directions:** All directions for students and instructions for the professor can be found in the following handouts.

## **Deriving Production and Cost Curves Class Handout**

We will be playing a production game today. Before we begin the game, I would like you to answer two questions. You have about 5 minutes to complete the them.

1) If you were starting a new business how do you think the output of your good would be affected as the number of workers that you hire increases, *ceteris paribus* (everything else is held constant, such as the quality of the product, advertising, and the size of your production facility)? Explain your answer using an imaginary product that you will be producing, and explain your answer in terms of trends (i.e. increase, decrease, stay the same). If you do not know the answer, take a guess.

2) How do you think that your marginal output (the change in output that results from adding one additional worker) would be affected? Explain your answer using the product that you have chosen to produce, and explain your answer in terms of trends (i.e. increase, decrease, stay the same). If you do not know the answer, take a guess.

Your instructor will explain the rules of the game, but essentially the class will be producing “widgets”. You will record the output of your class members in each round of the game.

<b>ROUND</b>	<b># OF WORKERS</b>	<b>TOTAL OUTPUT (Q)</b>	<b>AVERAGE OUTPUT (AP)</b>	<b>MARGINAL OUTPUT (MP)</b>
Definition				
Round 1				
Round 2				
Round 3				
Round 4				
Round 5				
Round 6				
Round 7				
Round 8				
Round 9				
Round 10				
Round 11				
Round 12				

When you have completed the chart above, graph the production function, AP, and MP below.

1) According to your graph how is the output of wheat affected as the number of workers increases?

- 2) According to your graph how is the average output of wheat affected as the number of workers increases?
- 3) According to your graph how is the marginal output of wheat affected as the number of workers increases?
- 4) Why are all of the curves shaped in this manner?

## **Deriving Production and Cost Curves**

### **Directions for the Instructor**

Before class have a small table, scrap paper (about 300 sheets) and a stapler (filled with staples) prepared. Assign 12 students to be workers and number each one worker #1, #2, etc. Tell students they will be making widgets.

A widget can be “made” by taking an 8 ½ X 11 sheet of paper folding it in half two times and stapling it closed once.

Begin the first round with worker number one. Tell the student to prepare as many widgets as he/she can in 30 seconds. After the round count the number made, record these, and add worker number two to the team. Give the two students 30 seconds to make as many widgets as they can. After 30 seconds stop the team, count the widgets made, record the results, and add a third worker. Continue this until all 12 workers are on the team. The table should be small enough so eventually there is crowding.

The objective of the game is for marginal and average output to decline as workers are added. This occurs because there are two fixed resources: staplers and the table (physical space). The students are asked to calculate marginal and average values from the total widgets produced and to graph the results. Students learn that the law of diminishing returns explains why marginal and average output (and even total output) declines as crowding occurs. This law explains why all the curves are “u” shaped and why marginal values (or first derivatives) decline as the total value increases at a decreasing rate.

**COSC-450 Operating Systems  
Spring 2002  
Research Paper**

**Assigned:** Tuesday, March 12  
**Topic Choice Due:** Tuesday, April 2  
**References Due:** Thursday, April 11  
**Final Paper Due:** Thursday, May 2, in class  
**Oral Presentations:** Week of May 6

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**Background**

The purpose of doing this research paper is to expand your knowledge of operating systems and give you some feel for how to research a topic. This is an individual task, not a group project. You may consult with others if you wish, but you must personally do all the research and writing on your own.

Your paper should be about 3-5 pages long.

**Tasks**

1. Choose one of the topics listed below (or some other OS topic, subject to approval).
2. Find two or more references to research papers on your topic.

**Important note:** Your references must be to substantial papers. Most papers on the web are not substantial. Most papers in commercial magazines (Byte, PCWorld, *etc.*) are not substantial. If you want to use a paper from the web or from a commercial magazine, check with me first.

You will find substantial papers in ACM or IEEE publications such as Communications of the ACM, IEEE Transactions on Computers, IEEE Computer, Computing Surveys, IEEE Transactions on Software Engineering, IEEE Software, Proceedings of ACM Symposia on Operating Systems Principles (SIGOS) *etc.*

3. Write your paper summarizing at least one of the reference papers. Pay special attention to the following questions:
  - o What is the topic you are writing about? Describe it briefly.
  - o How long has it been around? When was it developed? By whom? For what purpose?
  - o How does your topic fit with the topics covered by this course? Discuss similarities and differences with course material.

- o Where is this topic going? Is there ongoing research? Is it commercialized? If it's used, how?

Note that this is a technical paper. It must use correct spelling and grammar. It must be organized well. It must be neatly printed, double-spaced. Do not simply quote from your sources (in fact, there should be very few quotes at all). The goal is to summarize the material in a cogent way.

Your paper will be graded on technical merit, completeness, organization, spelling, and grammar.

### **Hints and Suggestions**

Here are some suggested topics:

- Solaris thread model.
- Windows NT thread model.
- Memory management in Windows NT.
- Memory management in Solaris
- Memory management in Linux
- Process management in Solaris.
- Process management in Windows NT.
- Process management in Linux.
- Linux Filesystem.
- Windows NT Filesystem.
- OSP (Operating Systems Project).
- BACI (Ben-Ari Concurrent Interpreter).
- Nachos.
- CORBA (Common Object Request Broker Architecture).
- Gnu Hurd OS.
- Eros research at Univ. of Pennsylvania.
- Process checkpointing as a recovery mechanism.

Check with the Blackwell Library for search engines into the literature.

Feel free to use the web to find published papers. For example, [www.cs.arizona.edu/people/bridges/oses.html](http://www.cs.arizona.edu/people/bridges/oses.html) has a list of links to various operating systems.

You can find many references by using web search engines. Use Google, Alta-Vista, or some other search engine to turn up information about your topic.

Use Victor, the UM library search tool to find references. Browse by subject.

The text lists many references. Some of these are available in the library or through inter-library loan.

Pick a topic from the text table of contents and search for it using web or library search facilities.

### **What to Turn In**

1. Let me know what your topic is by the "topic choice" date. This must be in writing, and may be by email.
2. Turn in your reference list by that due date. This, too, must be in writing, and may be by email.
3. Turn in your final paper by that due date. This must be printed, no email. I will be happy to read drafts of your paper before the due date, if you wish.
4. Prepare a short (about 10 minute) oral presentation of your paper. Make your presentation in class during the week of May 7 (exact date to be determined).

## Theatre History Research Paper Guidelines

T. Paul Pfeiffer, Ph.D.

The following guidelines are designed to assist in the completion of all written assignments required in both **THEA 220 Theatre History** and **THEA 319 Advanced Theatre History**. As both courses require the **Topic Report, Progress Report** and **Research Paper**, all of these may be considered to apply in either course.

**The Research Paper:** This is your opportunity to explore an aspect of Theatre History which we may either not cover fully or may not cover at all in this course. You are limited to the time frame of this course: THEA 220 Theatre History examines the emergence of formal theatre in the West from its origins in Prehistoric rituals and traces its evolution mostly in Western culture through the Renaissance. THEA 319 Advanced Theatre History begins with the European Renaissance and examines theatre on a more global level tracing its various forms to the modern theatre.

Your paper ought to strive to examine closely one aspect of theatre in a cultural context. For example, you may choose to:

- Relate a play to its period including an in-depth analysis of the play as a product of its society.
- Examine a play and its characters in terms of the evolution of characters in dramatic form through comparison with earlier plays.
- Examine the canon of work of a specific playwright in terms of the biographical influences on the works and their place in that society.
- Examine the development of a theatrical genre – such as Opera, Melodrama or Kabuki placing the form in the context of the societal changes which shaped it.
- Examine the contributions of a particular culture or period in terms of its theatrical architecture.

Your thesis statement (what you will examine and why) or critical claim (which begins on the basis of a certain assertion of truth) must be clearly articulated; your research also clearly set out; your arguments substantiated and your conclusions set on solid logic and innovative interpretation. The final paper is to be written following a standardized form (MLA or Turabian) and should comprise at least 12 -15 pages. The bibliography should contain at least six sources, excluding the textbook. Of these, no more than half of the entries may be internet sites.

All sources are to be appropriately credited. This is a matter of credibility for you as a writer. Students are reminded of the University's policy on plagiarism and academic dishonesty.

The following descriptions are for two assignments which prepare for and culminate in the Research Paper. These begin the formal dialogue between you and me on your proposed subject:

**The Topic Report:** A brief formal statement of your intended body of research or critical claim to be examined including a summary of proposed sources and method of research. This will begin the dialogue between you and I about your research and should include any questions you may have or problems you may anticipate. One page typed. 15 pts.

**The Progress Report:** As the title suggests, this implies progress has been made on the research paper. This assignment is another formal *summary* of research findings which should include key ideas or

discoveries but not become a rough draft of the final paper. This continues the dialogue about your work and so should also include any questions or problem areas you have encountered. Two pages typed. 30 pts.

**Note:** I welcome a rough draft for preliminary evaluation and constructive criticism.

### **Research Paper Grading Scale:**

Word Choice/Use of Language: 10pts.

Spelling: 10pts.

Scholarly Style: 15 pts.

Clear Statement of Thesis/Critical Claim: 15pts.

Clear Exposition of Research Materials: 25pts.

Clear Conclusions: 20 pts.

Bibliography: 5pts.

Paper Total: 100 pts.

### **Rules to Write By:**

The following are guidelines to assist you in writing for clarity and maintaining a scholarly style appropriate to academic writing:

- Clarity is, above all else, the most important aspect of your writing. Proof-read everything. If I have to read a sentence twice to comprehend, I don't.
- Colloquialisms are unacceptable in scholarly writing. Don't make your speaking vocabulary your only vocabulary.
- Paragraphs must contain a topic sentence, a concluding statement and adhere to only one topic. Proper attention to structure and word choice is essential.
- Grammatical errors of any kind reflect poor scholarship.
- Incomplete sentences and one-sentence paragraphs are unacceptable.
- Spelling counts. Do not rely on the computer to do your thinking for you! Spell-check is *not* fool-proof. On the third misspelled word, I stop reading.
- In terms of grammar, take special care to avoid the indefinite 'it.' This occurs in a sentence in which the word 'it' modifies nothing. This is most often seen in a sentence which begins with 'it' with such phrases as, 'It is interesting to note that...' If the idea were not interesting enough to note would you bother citing it? In other words, the phrase is excessive language, which not only dulls the clarity of your writing but adds to the length of your work and would be frowned upon by any prospective publisher as an extra cost. If you plan to write to be published, get out of that habit now.
- Your title page must include appropriate information (name, date, course, etc.) in addition to the title in good, clear font.
- Graphics, such as photographs must be documented and discussed in the text. No photos for the sake of 'visual interest. All images must be related to a specific point in the text.

**I require that *all* written assignments:**

- Be typed or neatly written if typing is not required.
- Be double-spaced.
- Appear on only one side of each page.
- Be fastened together either with a staple or a paper clip. A folder or some kind of binding is equally suitable.
- In the case of a hand-written assignment, the paper must be smooth on all sides. Papers with ragged edges from a spiral notebook are unsightly and, therefore, unacceptable.

Any assignment found deficit in any of these requirements will be returned ungraded. The student may resubmit a corrected copy of the assignment within two class periods for a possible value of 80% of the original point value.

**Note Bene:** Above all, this work is an exercise in imagination and innovative interpretation. As a detective, use logic and common sense to guide you but as an artist, use your imagination to stir you to reconstruct the past in order that you may see life as you've yet to experience it.

**Lisa Lantz**  
**Theater 323: Costume Design**  
**Research Paper/ Final Presentation**

Purpose: You are required to write a paper researching a significant historical period in clothing and the social and physical environments that influence the styles and fashions of that time period. Once the paper is written and turned in for grading, you will be required to present the paper during the scheduled final for the course as a final grade.

Topics: You may choose from the following time periods and narrow down as needed:

Mesopotamia

Sumerian- Akkadian Civilization

Babylonian Empire

Assyrian Empire

Achaemenian Persian Empire

Ancient Egypt

Dynasties 1-6, 11, 12, 18-20

Crete, Mycenae, and Greece

Greek Dark Age (1100-750 B.C.)

Greek Archaic Period (750-480 B.C.)

Greek Classical Period (480-336 B.C.)

Hellenistic Period (336-146 B.C.)

Etruria and Rome

Etruria (750-200 B.C.)

The Roman Empire

The Byzantine Empire, A.D. 330-1095

Western Europe through the Eleventh Century

Twelfth and Thirteenth Centuries

Fourteenth Century

Early to Middle Fifteenth Century: 1400-1459

Later Fifteenth Century: 1460-1499

Early to Middle Sixteenth Century: 1500-1559

Later Sixteenth Century: 1560-1599

Early to Middle Seventeenth Century: 1600-1659

Later Seventeenth Century: 166-1699

Early to Middle Eighteenth Century: 1700-1759

Later Eighteenth Century: 1760-1799

Early Nineteenth Century: 1800-1849

Late Nineteenth Century: 1850-1899

Early Twentieth Century: 1900-1945

Late Twentieth Century: 1946-1990

You are looking for information about the time period as well as the fashion. What, do you speculate, was the socioeconomic climate that resulted in this particular change or development in fashion? Imagine you are writing a presentation to a group of costume

designers, hypothesizing on the social relevance of the clothing styles of your time period.

**Length and Format of Paper:** The paper should be at least 5 pages, write more if you have more to talk about. It should be double spaced and in MLA format. Include a Works Cited page in the same format. You will write three drafts that will be turned in for review. Include at least 3 representations (pictures, drawings, etc.) of the style(s) covered in your paper.

**Length and Format of Presentation:** Do not simply read your paper to the class. Assess the information covered in your paper in order to create an outline. Use the outline to present your paper in an expository and entertaining style. The presentation should be five to ten minutes in length. Use visual aids to present the style to the class.

**Research:** You should use at least 5 sources, only one being from the internet. Make sure you cite information in your paper as well as in the presentation. Remember you are researching the style and the time period.

**Evaluation Criteria for paper:**

Style	10 Pts
Grammar	20 Pts
Mechanics	20 Pts
Content	50 Pts

**Evaluation Criteria for presentation:**

Entertaining	10 Pts
Visual aids	10 Pts
Informative	30 Pts
Delivery	50 Pts

**Math130 : Fundamental Concepts I**  
**Dr. Jennifer Bergner**

**Assignment: Reflective log**

**Purpose**

To reflect upon your experience with numbers, the operations of addition, subtraction, multiplication, and division and the pedagogical issues surrounding these topics.

**Audience**

Fellow classmates, instructor

**Product**

A reflective log illustrating your recognition of the connections between K-4 mathematics content and grades 4-8 mathematics content

**Purpose:** In this course we have looked at a variety of methods in teaching mathematics, some of which were new to you. I have heard many of you comment that you gained a greater understanding of the mathematics because you looked at it a different way. This is your chance to reflect on what you did learn or relearn and how you think it may affect your teaching. Specifically, I want you to focus on the material concerning numbers and the operations on them. Too often, statements made concerning operations that appear to be true when working with whole numbers are often misstatements when other types of numbers such as fractions and integers are introduced. Consider the following list of misstatements and answer the questions that follow in your log.

Misstatements:

- a) Subtraction problem, “take away the smaller from the bigger”.
- b) Division problem, “the answer will be smaller than the dividend”
- c) Addition problem, “you get a bigger group”
- d) Subtraction problem “add up until you get the bigger number”
- e) Multiplication problem “the result is a bigger number”

**What I want you to do in your log:**

- 1) Illustrate which of these “misstatements” always hold true for the whole numbers by providing examples and discussing why it is a true statement. If it is an untrue statement for the whole numbers then provide a counter-example.
- 2) Now consider working with whole numbers, rational numbers, and integers. Give three specific examples in which the statements above are not true, and hence are misstatements. Provide an alternative, correct way of speaking about the problems.
- 3) Consider ways of introducing the operations of  $+$ ,  $-$ ,  $*$ , and  $/$  for whole numbers that would not cause conflict when they get to other numbers. Share at least one way for each operation. Explain and draw pictures when appropriate.

- 4) Come up with **two** other misstatements you have heard or can imagine happening for any of the operations.

**Some particulars for this project:**

You have some freedom with the format of this log. Include whatever serves the purpose in getting across the material and your understanding of it across to me. Follow the general rule of explain, explain, explain!

This project is worth 10% of your grade so spend time on it! I am more than happy to look at any preliminary work and make comments. You are allowed to discuss any of this with your classmates, your friends, or other teachers.

I have tried to indicate clearly what I expect above. If it is unclear, please bring it up during class or office hours and we will discuss what is expected.

When appropriate, type up your responses. Now, there will be some that you have to write in pen or pencil- that is fine. You also can have a mix in the same activity of some typing and some handwritten responses. Do not include crossouts if you write by hand! Make sure to use white-out in this situation.

If you use sources (including your book) for any claims or information – make sure to cite them! It does not have to be a formal bibliography, just make sure to give credit to the source!! Look at the handout I gave you on rational numbers, I cited my sources and included quotes!

## DEPARTMENT OF ENGLISH SALISBURY UNIVERSITY

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EDUC 547/ ENGL 547- ESOL METHODS

INSTRUCTOR: J. S. Vilá

### **HANDOUT #2: General guidelines for final paper.**

**I. Some general observations.** I am confident that pretty soon many of you would have started to devote some thought to identifying a likely topic you may want to explore in your term paper. It should be clear that whatever topic you choose must deal with one of the general topics in **ESL Methodology** covered in this course, i.e., you will explore one aspects of ESL methods in listening, speaking, reading, or writing. If in doubt, check your course syllabus. If in doubt about any given topic you may want to pursue, please see me at your convenience. Some of you have already done so and I am persuaded that after completing the first few weeks of the course you will be in better shape to accurately assess the suitability of your topic.

For this assignment I basically expect you to do some *library research* on a topic of your choice (i.e., review published materials in order to answer a research question). You will need to follow some guidelines when writing your paper.

- A. Due date is Nov. 26, *in class*; please, NO EXCEPTIONS!!
- B. Length:  $\pm$ **Ten (10)** typewritten pages (double-spaced), *excluding* tables, figures, addendum, and bibliography. For those students enrolled in 547, its  $\pm$ **12 pages**. If you decide to do this as a **group-project**, only available for 431 and consisting of *no more* than three (3) students, you should add four additional pages per additional member, i.e., 12pp for a two-student group, 16pp for a three-student group.
- C. Please be advised that according to University regulations you are **NOT** allowed to turn in for grade *the same* piece of work for two different courses. However, I will permit you to further explore a previously done topic, but examine it from a *different* perspective (relevant to our course). This means that you should have a completely new set of research question(-s)/hypotheses to examine against the reviewed literature (or examine a topic from a different angle). Please make sure to state the original title of the work you are taking the data from as well as the course, professor and date you presented the work. It should be noted that the group-project option has the benefit of allowing you to discuss with other classmates the results of your research and provide a more detailed analysis/discussion. I expect the group paper to reflect this analysis and consensus building, rather than consisting of three segmented and poorly organized text.
- D. Papers should be organized as indicated below. You can look at or the *APA Style Manual* (*this one is available at both the Library and LRC*) for writing and references guidance or the *MLA* or the *TESOL Quarterly* style sheet.

**II. Paper organization-Library research:** You must have some sort of *research question* to guide your discussion (i.e., hypothesis).

- A. I don't expect you to limit your paper to just providing a summary of information on "X" or "Y" topic. Instead, you should try to answer a specific question; since you only have  $\pm$ 12 pp., the narrower the topic the better. For instance,
  - 1. *"Is the use of authentic texts the best alternative for teaching ESL?"*
  - 2. *"What are the three main benefits of a communicative approach to 2L teaching?"*
  - 3. *"How can teachers better provide for cultural diversity in teaching literacy in the ESL classroom?"*
- B. Keep the following points in mind as you write:
  - 1. Think of a **research question** you may want to address in your writing; this is your hypothesis. Whatever library research you do must focus on different but related aspects of this question. You should feel free to cite sources from your textbooks, however, I expect you to come up with at least **FOUR (4) new references** for writing your paper.
  - 2. Refer to other works or research; don't just argue against or support the author(-s) based on your beliefs-- What do others have to say about this topic? *Beware of plagiarism!* If you are making

reference to ideas or facts that are not yours, **quote or cite the source**. Abstain from 'name-dropping,' if you provide a source and your discussion is specific enough, provide the page(-s) also, particularly when referring to a book, e.g., Chomsky 1957:22-28. **Citations over three lines long should be indented and single-space.**

3. Format would normally include:

- a. **Introduction:** It clearly states your research question as well as providing pertinent background explaining the relevance of the topic and the approach you are taking; make clear from the very beginning what this paper is about, i.e., what is your subject matter. Indicate briefly what there is about this subject which makes it worthy of study, i.e., why should anyone bother with this stuff. That is, why should this subject be of any interest to anyone interested in 2LL teaching?
- b. **Review of the literature:** This is the longest segment of your paper. Here you should discuss what you have found in reference to your topic. Remember, you are answering a question (i.e., your '*research question*'), organize the content of the section in a logical way so as to allow the reader to easily follow your arguments and reasoning and to examine your findings as you provide an answer to your research question. At this point, can you identify any strengths/ weaknesses in what is reported in the literature? What do authors agree/ differ on? Are any of the findings contradictory? Any limitations or gaps? What are the pluses and minuses of the issue you are examining? What is the consensus (if any) of experts in the field? Is there agreement/disagreement? Based on what? What is the evidence reported for or against? What are the weaknesses/strengths? At all times, **discuss, evaluate, analyze, criticize**. I expect to read YOUR interpretation; this is, after all, your contribution. Your organization is crucial here. That is, avoid simply providing a summary of sources without any cohesion and with no apparent goal. What are you trying to prove? How do the sources add to your question? What are you aiming at? At all time, make sure tell the reader what your point is. If you quote someone, make sure that you integrate and relate the same to the text so that it is evident that the citation is supporting/adding/referring to the topic at hand.
- c. **Conclusions:** Based on what you have reviewed, what can you conclude? Are there any gaps? Are there aspects still unexplored? Do we have enough knowledge to reach a satisfactory conclusion or not? Why? Briefly summarize overall content of the research literature examined and indicate improvements for future research or suggest different research efforts to answer related questions. You should also indicate the **implications** of your findings, if any-- **Very important!!!** I want to know what YOU think about what you read in the reviewed literature on your topic? What do YOU think about this? Is the given methodology suitable for the elementary ESL Student? How so? Does the conclusion to your investigation have any relevance in terms of what we have read in class? Do your results support current views regarding the teaching of ESL? Focus on the *pedagogical implications*, particularly as applicable to the language situation in Maryland/ Eastern Shore (or any other pertinent context).
- d. **Bibliography:** It alphabetically lists ALL items cited. Follow APA format (you may use MLA if you feel more comfortable with this system). If you consulted some additional references that you consider pertinent, but did not actually cite them in your text, you may include these under a subheading-- "Selected Bibliography."
- e. **Tables, figures, appendices.** You have the option of placing any tables of figures here (instead of in the text) as well as including any '**endnotes**' here.

4. Please remember that the most important thing to do in this paper is to **discuss, comment on, and analyze/discuss** relevant data reported in your search that may be pertinent to your research question; make sure to include and discuss both **strengths** (if any) as well as **weaknesses**, i.e., what different authors have to say about the issue in question. What is the consensus, what are the problematic areas, what are the basic research findings, do you agree/ disagree with them, **why?**

5. It is your responsibility to turn in a final version that is reasonably free of errors and that conforms to established citing and bibliographical conventions. If in doubt, consult a style handbook (they should have quite a few of these in the reference section at the library).

***All this in 12pages??? YES!!. Remember that this is an exercise. I expect you to have a 'hands on' experience in library research or actual data collection and/or analysis. jsv/02***

# Web Sights *Sites worth seeing.*

---

**To:** Web Sights Project Teams  
**From:** Tom Moriarty  
**Date:**  
**Re:** Usability Study

This memo outlines the plan for the Usability study assignment.

## **The Assignment**

Your job is to design, conduct, and report on a usability study of the web pages you designed for the Salisbury University English department. As you know from the reading, a document or web site is only as good as its usefulness for users. Usability testing is way to validate your work and provide feedback.

## **The Process for this project**

This project will include four phases: a planning phase, a testing phase, and an analysis phase and a writing phase.

### *Planning Phase*

During this phase, you will come up with a usability test to research your web site's effectiveness. You must include three *kinds* of activities in your test:

1. Pre-test interview. This interview will focus on such things as the demographics of your user/subjects (age, gender, web skills) and their general attitudes toward your web site's subject and design features.
2. In-process observations. You should devise 2-3 tasks you want your users to do/find on your site. During the test, you will chart how they go about doing these things, all with an eye toward identifying patterns of usage.
3. Post-test interview. This interview will focus on such things as the user's overall satisfaction with the site, the successes they remember, and the problems they encountered while using the site.

### *Testing Phase*

During this phase, you will administer your test. We will devote 2-3 class periods to the user tests.

### *Analysis Phase*

During this phase, you will analyze your results from the tests and draw some conclusions. Your goal in your analysis is to identify patterns in your users' behaviors that will allow you to validate and/or recommend improvements to sections of the site. Your goal is to use the results to argue that some parts of the site work well (validate them) and others need work (suggest improvements).

### *Writing Phase*

During this phase, you will write up your usability report.

## **The Written Usability Report**

Your report's audience will include me (your boss) and your client. Your report should include the following sections:

Heading

Overview

Recommendations

(What works in the site, what needs improvement, and ideas for improving it, *all supported by data from the study.*)

Research Methodology

(Number and kinds of participants, interview questions, tasks you asked them to do, the environment where the test took place. Give details!)

Findings for Question #1 — Give details!

Findings for Question #2 — Give details!

Etc.

Appendices

(Description of the site being tested, printouts of the site, script used for usability test [list of tasks], interview questions.)

### **Design Considerations**

Remember: your readers are busy and lazy, so be sure to design your report in a way that is quick and easy to read. Use “talking heads,” small paragraphs, and plenty of charts, tables, and figures. You need to report actual numbers, so use charts, tables, and figures to make them more readable.

### **Nitty Gritty Stuff**

Your Usability Report should:

- Include 4-5 pages of text.
- Include labeled appendices.
- Use APA format for citations.
- Use 12 pt. font.
- Look professional (be free of errors).

### **Grading Criteria**

Your report will be graded using the following criteria:

*Content: 50%*

(Is the information in the document both sufficient and relevant for the context in which it was produced? Does the report give detailed results for the tests? Does the report make recommendations that are fully supported by data?)

*Design: 30%*

(Is the document reader friendly and easy to read? Can readers find the information they're interested in easily? Is the information presented in easy to digest form, like lists and small paragraphs?)

*Editing: 20%*

(Is the document polished to a professional level?)

Eled316: Reading Instruction

Eled310: Communication Arts

Instructor: Ms. Patricia Dean

### **Book Review and Critical Analysis**

Assignment:

#### **Part I: ORAL PRESENTATION**

You will present an oral presentation that may be co-presented with colleagues. This oral report is in essence an advertisement either for or against the literature that you chose to read.

- A. Present this oral portion of the assignment in a motivating and interesting way. (Examples include, but not limited to such activities as interviewing 'the author', reenacting a scenario from the book, asking students to respond to controversial issues within the book, presenting a mock newscast/entertainment critique as per TV, role playing an 'on-the-scene reporter, teaching an interesting strategy from the book\*')
- B. Include creatively in the oral portion a mini-synopsis of the content area(s) of your book; support or negate this book to be added to your class's suggested reading list, offering strengths, weaknesses, qualities, faults, and any other unique features.
- C. This does not require a written submission to the professor.

#### **Part II: WRITTEN PORTION**

**You (individually, not collaboratively) will prepare a 2 or 3 page paper in response to this book of your choice.**

- A. Initially you will write a brief synopsis of the book and then follow it with a critical analysis of the content that you read. Clearly mark the synopsis and the critical analysis.
- B. For the critical analysis, respond to questions such as (but not limited to):
  - Are the ideas and suggestions feasible to use in the classroom? Why/why not?
  - Have you seen any of the ideas presented in your book utilized during your visits to the schools?
  - How does this book fit within your own philosophy of literacy?
  - Can you make a personal connection to this book?
  - What are the strengths and/or weaknesses of this book?
  - Does this book connect with our class texts? Our class discussions?
  - Do you find this book credible? How do you know?

**Purpose:**

You are to expand your knowledge of literacy by extending your reading to a wide variety of literature.

Enhance critical thinking skills by developing a critical analysis of your reading.

**Procedure:**

1. Choose a book from the library that I have placed on reserve.
2. You are responsible for reading a minimum of 100 pages from the book. If your book of choice is a lot longer than this, you may either:
  - a. Share it with a colleague(s), or
  - b. Choose any 100 pages of your choice throughout the book. This may be done by choosing a consecutive group of pages, or by choosing specific chapters.
3. If you are in Eled316, your book must emphasize Reading.
4. If you are in Eled310, your book may be any one of choice on the reserve list.

**Audience:**

Your audience will be your classmates and instructor.

**Evaluation:**

The class will design together (during a class period) the rubric to be used for guidance/evaluation in both the presentation portion of this assignment as well as the written portion. (Attached: The Rubric collaboratively designed by this semester's Eled310 and Eled316 students.)

<b>Points</b>	<b>Clarity</b>	<b>Mechanics</b>	<b>Organization</b>	<b>Content</b>	
				<b>Summary</b>	<b>Critique</b>
<b>5</b>	Precise, clear, sound argument Fully understood	No errors --grammar --punctuation --sentences	--Clear transition --Summary --Critique --Full article --Cite references (bibliography)	<b>3 points</b> Main point Under-stand thoroughly the story	<b>7 points</b> Multiple support, Vary experiences
<b>4</b>	Understood most of what is stated	Errors not distractible 1-5	Information present but difficult to find	<b>2 points</b> A few '?' about this topic	<b>5 points</b> Limited evidence
<b>3</b>	Unclear argument	Thought interrupted	Lack information	<b>1 point</b> Too many '?'s	<b>3 points</b> One evidence
<b>0</b>					

## **Appendix A: Bloom's Taxonomy**

Some theorists suggest understanding the thinking levels of our course goals helps teachers develop meaningful writing assignments. Although dated and overly rigid in its categories, the best-known taxonomy of thinking skills is Bloom's taxonomy. According to Bloom, knowledge is the lowest level thinking skill and evaluation the highest. The taxonomy may be useful for you to think about the differences among knowing something, using it, and evaluating it. It appears easier to design writing assignments that demand analysis, synthesis or evaluation than it is to design objective tests that demand these higher skills.

Multiple writing assignments, each demanding a more advanced skill, are an ideal way to promote this cognitive growth. Bloom also provides the language (typical stem words in the right-hand column of the figure on the next page) to help us formulate questions at each level. By raising the skill level required on consecutive assignments, we can challenge and develop our students' critical thinking skills. In fact, this is the very reason supporters of short writing assignments prefer them over the one long term paper due at the end of the semester.

QUESTIONING CATEGORY	BLOOM'S STUDENT ACTIVITY	TYPICAL STEM WORDS
Knowledge 	Remembering: Facts, Terms, Definitions, Concepts, Principles.	What?, List, Name, Define, Describe.
Comprehension	Understanding the meaning of material.	Explain, Interpret, Summarize, Give examples . . . , Predict, Translate.
Application	Selecting a concept or skill and using it to solve a problem.	Compute, Solve, Apply, Modify, Construct.
Analysis 	Breaking material down into its parts and explaining the hierarchical relations	How does . . . apply?, Why does . . . work?, How does . . . relate to . . .?, What distinctions can be made about . . . and . . .?
Synthesis	Producing something original after having broken the material down into its component parts.	How do the data support . . .?, How would you design an experiment which investigates . . .?, What predictions can you make based upon the data?
Evaluation	Making a judgment based upon a pre-established set of criteria.	What judgments can you make about?, Compare and contrast . . . criteria for . . .?

Adapted from Taxonomy of Educational Objectives: Handbook I Cognitive Domain. New York: David McKay Co., 1956.

## Sample Questions Based on Bloom's Taxonomy

The following questions, based on Edsger W. Dijkstra's article "Go To Statement Considered Harmful" (Communications of the ACM, March 1968, 147-48), were generated by Dean Defino in the June 1988 WAC workshop:

<u>Bloom's Category</u>	<u>Question or Exercise</u>
Knowledge	List four types of clauses mentioned in the article.  What is a "textual index"?
Comprehension	Explain the double meaning the author attributes to the term "successive action descriptions."  Explain what the author means by the statement "our intellectual powers are rather geared to master static relations."
Application	Design a simple payroll program that computes net pay as (hours x payrate) for those working 40 hours or less and net pay as $[40 \times \text{payrate} + ((\text{hours}-40) \times (\text{payrate} \times 1.5))]$ for those working over 40 hours. First design the program using structured control statements and NO GOTO statements, then do it with GOTO statements and no alternative, choice or repetition clauses, conditional expressions or procedures. Assume that it will compute the net pay for 10 individuals. (You may use pseudocode.) Trace the control of each code using your own data with some hours over 40 and some 40 or less.
Analysis & Knowledge	Briefly describe the author's approach to the liabilities of the GOTO statement and how they are a hindrance in testing a program.
Synthesis	How do the clauses and expressions, given in the article, which replace GOTO statements, lead to the three traditional control statements: sequence, loop, and conditional?
Evaluation	The author appears to be saying something more than just the elimination of GOTO statements. What approach to programming is he advocating and does he make a valid case for that approach?

## Appendix B: Grammar and Common Errors

### A. General Grammar Vocabulary

**Subject:** A noun or noun substitute that tells who or what a sentence is about. The part of the clause about which something is predicated.

**Predicate:** A verb or verb phrase and all of the words associated with the verb that tell or ask something about the subject.

ex.: These trees + should have been planted in January.  
[SUBJECT] [PREDICATE]

The pounding waves + vibrated my very bones.  
[SUBJECT] [PREDICATE]

**Clause:** A group of words containing a subject and a predicate.

Independent clause: stands alone as a sentence. (I.C.)

ex: The windstorm hit. The lights blew out. (I.C. + I.C.)

Dependent clause: cannot stand alone, it must be accompanied by an independent clause. (D.C.)

ex: When the windstorm hit, the lights blew out. (D.C. + I.C.)

ex: The windstorm hit before the lights blew out. (I.C. + D.C.)

NOTE: Dependent clauses are often introduced by the following words (subordinating conjunctions):

after	because	if	so	that	whether
although	before	once	unless	when	as
even though	since	until	while		

(relative pronouns):

who, whom, which, that, whoever, and so on.

**Phrase:** A group of related words that lacks a subject or predicate or both and functions as a single part of speech.

ex.: at the airport, on the south runway  
to make money and to gain power  
choosing a major

## B. Errors in Grammar and Usage

I. **Sentence Fragments:** a word or set of words beginning with a capital letter and punctuated as a sentence but lacking an independent clause.

A. A sentence fragment is often a dependent clause.

ex.:       1. Because he likes to eat vegetables.  
           2. Which help the body to combat infection.

B. A sentence fragment may often be a phrase.

ex.:       1. My father always planting a spring garden.  
           2. For example, yellow and green vegetables.

These errors may be corrected as follows:

1. My father plants a spring garden because he likes to eat vegetables.
2. He likes to eat vegetables which help the body combat infection--for example, yellow and green vegetables.

II. **Fused Sentences:** two independent clauses joined without punctuation.

ex.:       Kathy wanted to establish a credit history she applied for a small bank loan.

III. **Comma Splices:** two independent clauses joined only with a comma.

ex.:       Kathy wanted to establish a credit history, she applied for a small bank loan.

Fused sentences and comma splices may be corrected in one of the following ways:

- A. Kathy wanted to establish a credit history. She applied for a small bank loan. (a period and a capital letter)
- B. Kathy wanted to establish a credit history; she applied for a small bank loan. (a semi-colon)
- C. Kathy wanted to establish a credit history, so she applied for a small bank loan. (a comma and a coordinating conjunction)
- D. Kathy wanted to establish a credit history; therefore, she applied for a small bank loan. (a semi-colon, conjunctive adverb, and comma)
- E. Because Kathy wanted to establish a credit history, she applied for a small bank loan. (one clause becomes dependent with a subordinating conjunction)

IV. **Modifiers:** words (adjective, adverbs, phrases, or clauses) that describe or limit other words in the sentence must be placed closest to those words that they modify so that the relationship is clear to the reader.

A. **Misplaced Modifiers:** A modifier placed in such a way that allows intervening words to obscure the relationship between the modifier and the word it modifies.

1. **MISPLACED:** He **nearly** brushed his teeth for twenty minutes every night.  
**BETTER:** He brushed his teeth for **nearly** twenty minutes every night.

2. **MISPLACED:** George couldn't drive to work in his small sports car **with a broken leg**.  
**BETTER:** **With a broken leg**, George couldn't drive to work in his small sports car.

B. **Dangling Modifiers:** A modifier that has no word to modify.

1. **DANGLING:** Taking the exam, the room was so stuffy that Paula almost fainted.  
**BETTER:** **Taking the exam**, Paula found the room so stuffy she almost fainted.  
**BETTER:** **When Paula took the exam**, the room was so stuffy she almost fainted.

2. **DANGLING:** **To impress the interviewer**, punctuality is essential.  
**BETTER:** **To impress the interviewer**, you must be punctual.  
**BETTER:** **For you to impress the interviewer**, punctuality is essential.

V. **Subject-Verb Agreement:** Subjects and verbs must agree in number. (Number is the form taken to indicate a word as plural or singular.)

A. The river flows south. (subject = singular)

B. The rivers flow south. (subject = plural)

NOTE: An **s** at the end of a noun almost always signals that the word is plural, whereas an **s** at the end of a verb indicates that it is singular. Therefore, if someone has written a sentence in which the subject and verb both end in **s**, they probably disagree in number. (Exceptions: news, economics, and so on end in **s** but are singular in meaning. Economics attracts many students. The news was good.)

Incorrect: Any idea for improving the company's profits are welcome.

Correct: Any idea for improving the company's profits is welcome. (Idea, the simple subject, is singular.)

Incorrect: There is four candidates in this election.

Correct: There are four candidates in this election. (Candidates, the simple subject, is plural.)

VI. **Pronoun-Antecedent Agreement:** A pronoun must agree in number with the word it replaces.

- A. Students enrolled in the art class must provide their own supplies. (The pronoun their refers to the plural noun students.)
- B. Everyone in the club must pay his dues next week. (The pronoun his refers to the singular indefinite pronoun everyone.)

NOTE: In the last example, if everyone in the club was a woman, the pronoun would be her. If the club was a mixed group of men and women, the pronoun form would be his or her. Some writers follow the traditional practice of using his to refer to both men and women. Some use his or her to avoid an implied sexual bias. To avoid using his or the somewhat awkward his or her, a sentence can be written in the plural: Club members must pay their dues next week.

VII. **Pronoun Reference:** Pronouns must clearly refer to an antecedent, and they must not shift point of view.

- A. The accountant took out her calculator and completed the tax return. Then she put it in her briefcase. (It can refer to either the calculator or the tax return.)

BETTER: The accountant took out her calculator and completed the tax return. Then she put the calculator in her briefcase.

- B. Some one-celled organisms contain chlorophyll and are considered animals. This is one reason one-celled organisms are difficult to classify. (This does not clearly refer to any one word in the previous sentence.)

BETTER: Some one-celled organisms contain chlorophyll and are considered animals. This fact indicates the difficulty in classifying single-celled organisms as either animals or plants.

- C. One of the fringe benefits of my job is that you can use the company credit card for gasoline. (The sentence begins with the first-person point of view [my] and then switches to the second-person point of view [you].)

BETTER: One of the fringe benefits of my job is that I can use the company credit card for gasoline.

## Appendix C: Foundations of Writing Across the Curriculum

*Harvard College, roused by popular debates on literacy and linguistic correctness, had by 1870 become uncomfortably aware that students entering from the academies that served as its feeders were having problems with its demanding classical course. In response, Harvard instituted its first entrance examinations in written English in 1874. To the horror of professors, parents, and the American intellectual culture as a whole, more than half the students taking the exam failed it . . . Large numbers of American boys from the best schools were incapable of correct writing, and something had to be done (Connors 48).*

The fear that students do not write as well as they should is not new. In fact, it began as soon as writing became important at the college level. Ever since Harvard faculty first expressed shock at the illiteracy among even its elite student body, writing across the curriculum movements, usually local as opposed to national, have come and gone in cycles that have generally lasted ten to fifteen years. The most recent rebirth of the movement, however, which most scholars would mark as occurring around 1970, seems to be changing not only writing instruction but pedagogy across disciplines.

Early programs of the 1970's and 80's frequently emphasized informal assignments to teach content more than teaching writing. In the 90's the WAC movement began a closer examination of its claims and a more focused look at how learning a discipline connects to writing in that discipline. Faculty in programs across the country grapple with balancing exploratory writing and “correct” writing.<sup>1</sup>

David Russell, whose Writing in the Academic Disciplines, 1870-1990 is the most thorough history of writing across the curriculum in American universities, attributes the timing of the current upsurge to two events: the Dartmouth Conference on Writing in 1966 and the 1975 Newsweek cover article “Why Johnny Can’t Write.” The conference brought National Council of English teachers in America together with British researchers in composition. As Russell describes the conference, “Americans pursuing rigid disciplinary or industrial models were fundamentally challenged by the British emphasis on the linguistic, social, and personal development of the student” (273), a model that stressed the importance of personal growth through language. Scholars affected by this influence, for example Peter Elbow, James Moffet, Donald Graves and Ken Macrorie, slowly encouraged American schools to switch the focus of their writing instruction. Innovative programs like the Bay Area Writing Project (now the National Writing Project) and early WAC programs began to emerge. Then in 1975 Newsweek’s scathing attack on American writing instruction, encouraged public dissatisfaction,

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<sup>1</sup>See, for example, Connors and Lunsford, A Frequency of Error in Student Writing, which argues—on the basis of a massive research study—that student writing has not deteriorated since the 1930's but instead has changed in the kinds of mistakes it reflects.

which, whether justified or not, encouraged and renewed interest in the new efforts, bringing them national attention.<sup>2</sup>

Both the Bay Area Writing Project and the first wave of Writing Across the Curriculum drew heavily on James Britton's work, emphasizing writing-to-learn activities and what was known as "expressive" writing. Britton argued that educators were ignoring the importance of using language to learn subject matter, explore complex ideas, make connections, and enjoy active learning. His work, along with that of Janet Emig, urged teachers to take advantage of the epistemic nature of writing, that is, the way using language actually forms knowledge. Both Britton and Emig believed that as students wrote they learned new information as they transformed what they already knew into something meaningful.

Although writing across the curriculum was a fixture at the elementary and secondary level in England, in America it developed first at the college level. As late as 1984, Arthur Applebee concluded that American high school students wrote very little except in English classes and that that writing tended to be superficial and highly structured--what Ann Bertoff called muffin-tin writing. By this time a strong cadre of composition specialists began slowly to influence writing instruction at all levels of education. They advocated unstructured assignments, such as free writing, journals, learning logs, and response papers--writing that was ungraded and personal. Many of these theorists openly admitted that they did not believe it was possible to teach writing, but they believed students could learn to write if provided with the appropriate opportunities.

Isolated writing across the curriculum programs at the college level began to develop in the late seventies and early eighties, programs usually initiated by English teachers to spread the responsibility to teach writing. By the early eighties, however, many composition specialists were complaining that, to a large extent, writing in disciplines other than English was usually "grammar across the curriculum" or "packaging information across the curriculum" rather than writing across the curriculum to gain control over material (Knoblauch and Brannon 465). Writing assignments were tacked onto other curriculum, not integrated with it. In their attempts to change faculty attitudes toward writing, probably the most influential voices in the WAC movement throughout the last half of the eighties continued to view writing to learn exercises as at least as important than instruction to improve writing skills.

Another type of college writing program also emerged. Writing in the Disciplines as opposed to WAC. Some writing specialists, particularly Elaine Maimon, developed upper-level writing courses that focused on conventions of writing in each major. These courses, taught either by an English teacher or another content area teacher, are frequently labeled writing

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<sup>2</sup>As Russell and others point out, anytime a new population entered our school systems, whether immigrants, GI's or minority students, the public perceived that public school standards plummeted. Most composition researchers suggest that writing instruction is not as much in crisis as it is more and more necessary and complex in a world that demands higher level thinking skills for most jobs.

intensive courses, courses where faculty have fewer students in classes that require a set amount, perhaps 20 pages, of revised writing. These writing intensive courses emphasize learning the writing conventions in the discipline, rather than using “generic” writing exercises, that is exercises that could be used in any class, to learn the discipline itself.

Throughout the eighties and nineties research into composition and rhetoric expanded, as it had never before done in American universities. With growing respect granted to new rhetorical studies, researchers found ways to explore the writing process and to examine the assumptions driving different programs. The findings did not always support what the common wisdom of early WAC advocates argued, for example that all writing encourages learning or that all material can be better learned with writing. With new work in cognitive research and ethnography, work which earlier composition specialists accepted with varying degrees of skepticism, it became clear that conflicts and confusion suggest innumerable research directions. Cognitive researchers argue that their research uncovers important differences between novice writers and experts, differences that suggest what to teach and how to give assignments. Advocates of collaborative learning and writing offer new configurations for the classroom, reflecting a new relationship between students and teachers. Kenneth Bruffee, one of the most influential of these social constructionists, suggests that successful students learn to negotiate the conversations of their disciplines, conversation that in and of themselves constitute what scholars accept as the knowledge base of that discipline. Ethnographers provide evidence that writing varies so much discipline to discipline and setting to setting that students need to learn to write again every time they enter a new field. Consequently, instructors who are introducing students to their fields need to realize how they themselves became experts if they are to help their students gain the expertise they need. All of this research has major ramifications for writing across the curriculum and for those responsible for driving programs. The questions that dominate the first decade of the twenty-first century will not be answered by composition specialists, at least not working alone. We need our colleagues in different disciplines to help determine what the nature of first-year writing programs should be and how we can work together to help students learn the conventions of their disciplines.

## **Appendix D: English Department Plagiarism Policy**

The following appears on every syllabus in the department:

The English Department takes plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in the Student Handbook under the "Policy on Student Academic Integrity," plagiarism may receive such penalties as failure on a paper or failure in the course. The Department's Plagiarism Committee determines the appropriate penalty in each case, but bear in mind that the committee recognizes that plagiarism is a very serious academic offense and makes its decisions accordingly.

Each of the following constitutes plagiarism:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author, or from an Internet contributor.
2. Turning in a paper that includes unquoted and / or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions or research results without attribution.
4. Paraphrasing without attribution. A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited or Works Consulted at the conclusion of the essay. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

## **Appendix E: Graduates of Writing Across the Curriculum Faculty Seminars**

Note: Asterisks mark those who have completed at least two seminars

Ackerson, Wayne: History\*  
 Anastasio, Thomas: Math and Computer Science  
 Andes, Laurie: Education  
 Ball, Doug: Education  
 Barzilai, Harel: Mathematics  
 Bergner, Jennifer: Math and Computer Science  
 Bing, John: Education  
 Birch, Kevin: History  
 Bond, Ernie: Education  
 Bowden, Carolyn: Education  
 Bracken, Michele: Nursing  
 Cabral, Susan: Legal Studies  
 Cathcart, Don: Mathematics\*  
 Caviglia-Harris, Jill: Economics\*  
 Chandrashekar, Sumathy: Information  
 and Decision Science\*  
 Chen, Mara: Geography\*  
 Claggett, E. Tylor: Finance  
 Clarke, Craig: Psychology\*  
 Clement, Grace: Philosophy  
 Dean, Patty: Education  
 DiGiovanna, Augie: Biology  
 Davis, Diane: Medical Technology\*  
 DiGiovanna, Augie: Biology  
 Dunn, Tim: Sociology  
 Egan, Chrys: Communication Arts  
 Ehrhardt, Ursula: Art\*  
 Emery, Becky: Career Services  
 England, Richard: Honors Program/  
 Philosophy\*  
 Files, Jim: Accounting  
 Flexner, Paul: Art  
 Galeta, Nomsa: Education  
 Garner, Mike: Business\*  
 Gehnrich, Steve: Biology\*  
 Genvert, Peggy: History\*  
 Glatfelter, Alicia: Chemistry  
 Greccay, Paul: Biology  
 Hatley, James: Philosophy  
 Hoffman, Richard: Management\*  
 Horikami, Bryan: Communication Arts\*  
 Horne, Bill: English\*  
 Hunter, Kim: Biology\*  
 Hutchinson, Victoria: Dance  
 Hyman, Batya: Social Work  
 Jenne, Joel: Education  
 Jiménez, Carmen: Modern Languages  
 Kalb, John: English\*  
 Kendall, Frances: Communication Arts  
 Kotlowski, Dean: History  
 Lance, Lisa: Theater  
 Lawler, Ellen: Biology  
 Lewis, Lindy: Social Work  
 Lewis, Michael: History\*  
 Losonczy, Marta: Psychology\*  
 Ludwick, Kurt: Mathematics\*  
 Madden, Liddell: Social Work  
 McCallops, Jim: History\*  
 McEntee, Shawn: Sociology\*  
 Miller, Tim: History\*  
 Moazzam, Mohammed: Mathematics  
 Moriarty, Tom: English  
 Muller, Susan: Physical Education\*  
 Mullins, Darrell: Communication Arts  
 Osman, Suzanne: Psychology  
 Papke-Shields, Karen: Information and  
 Decision Science  
 Patt, Gerry: Communication Arts  
 Pereboom, Maarten: History\*  
 Perrault, Melanie: History\*  
 Pfeiffer, T. Paul: Theater  
 Rayne, Karen: English  
 Rieck, David: Chemistry  
 Robeck, Ed: Education  
 Rountree, Wendy: English  
 Samis, Gail: English  
 Shannon, Kathleen: Mathematics\*  
 Shuhy, David: Communication Arts\*  
 Singleton, Don: Communication Arts\*  
 Small, Clara: History\*  
 Spickler, Don: Mathematics\*  
 Stewart, Polly: English  
 St. Martin, Gerry: Modern Languages  
 Thompson, Klaudia: Modern  
 Languages\*  
 Trenary, Melanie: Communication Arts  
 Vilá, Joaquín: English  
 Weaver, Star: Education\*  
 Welsh, Gail: Physics\*  
 Welsh, James: English\*  
 Whall, Tony: English/Honors Program\*  
 Whitney, Jeanne: History\*  
 Womack, Harry: Biology\*  
 Wood, Carol: Physical Education

## Bibliography

- Anson, Chris M., John E. Schwiebert, and Michael M. Williamson. Writing Across the Curriculum: An Annotated Bibliography. Westport CO: Greenwood, 1993. Lists, summarizes and in some cases evaluates 1067 books and articles related to writing across the curriculum, including sources on research and scholarship and on pedagogy.
- Applebee, Arthur N. Contexts for Learning to Write: Studies of Secondary School Instruction. Norwood, NJ: Ablex, 1984. Reports an investigation into secondary school instruction across disciplines, concluding that students have little opportunity to do writing beyond filling in blanks and forms.
- Barnet, Sylvan. A Short Guide to Writing about Art. 6<sup>th</sup> ed. New York: Longman, 2000. Describes purposes, methods and conventions for writing about art.
- Barnet, Sylvan and William E. Cain. A Short Guide to Writing about Literature. 8<sup>th</sup> ed. New York: Longman, 2000. Describes purposes, methods and conventions for writing about literature.
- Bazerman, Charles and David R. Russell. Landmark Essays on Writing Across the Curriculum. Davis CA: Hermagoras, 1994. Twelve essays on the history of Writing Across the Curriculum, current developments in WAC programs, and connections between writing and understanding a discipline explore key theoretical assumptions driving the WAC movement and the conflicts arising from those assumptions.

Behrens, Laurence and Leonard J. Rosen. Writing and Reading across the Curriculum. 7<sup>th</sup> ed  
New York: Longman, 2000. Includes a rhetoric on academic writing and a cross-  
disciplinary reader.

Bellman, Jonathan. A Short Guide to Writing about Music. New York: Longman, 2000.  
Describes purposes, methods and conventions for writing about music.

Berkenkotter, Carolyn and Thomas N. Huckin. Genre Knowledge in Disciplinary  
Communication: Cognition/Culture/Power. Hillsdale: Erlbaum, 1995. Argues that  
understanding genre conventions of specific disciplines greatly affects an individual's  
mastery of that discipline. Faculty need to recognize the importance of these conventions and  
to help their students recognize it as well.

Bloom, Lynn Z., Donald A. Daiker and Edward M. White. eds. Composition in the Twenty-First  
Century: Crisis and Change. Carbondale: Southern Illinois UP, 1996. A volume of position  
papers from twenty-five nationally known scholars in composition and rhetoric, all of whom  
were invited to speak at a national conference with the same title as that of the book.

Britton, James, et al. The Development of Writing Abilities (11-18). London: MacMillan, 1975.  
Pivotal study indicating that schools privilege transactional writing at the expense of the very  
powerful expressive and poetic writing.

Britton, James. "Shaping at the Point of Utterance." Freedman and Pringle, 61-5. Argues that  
writers learn what they have to say as they write.

- Britton, James. "Theories of the Disciplines and a Learning Theory." Herrington and Moran, 47-60. Argues for the importance of predisciplinary learning as well as interdisciplinary cooperation in teaching students to learn disciplines.
- Bruffee, Kenneth A. "Collaborative Learning and the Conversation of Mankind." College English 46 (1984) 635-652. Argues that only with collaborative learning will students experience the negotiation and interpretation of knowledge that they need to enter into the discourse community of any academic discipline.
- Clifford, John and John Schilb. Writing Theory and Critical Theory. New York: MLA, 1994. A series of original essays discussing connections between contemporary theory that influences literary studies and theory that relates to writing, rhetoric and composition.
- Connors, Robert J. "The Abolition Debate in Composition." in Bloom, Daiker, and White, 47-63. Examines the history of the debate surrounding the effectiveness of a one-shot freshman composition course, concluding that composition specialists must seriously consider either abolishing freshman composition as a rite of passage or substantially reconfigure it.
- Connors, Robert J. and Andrea A Lunsford. "Frequency of Errors in Current College Writing, or Ma and Pa Kettle Do Research." College Composition and Communication. 39 (December 1988): 395-409. Based on a three year research study, concludes that students of the 1980's are not poorer writers than students in the 1930's but rather that they have more errors associated with the print code, for example spelling and punctuation.

Curtin, Elizabeth H. and Richard Louth. How to Teach Composition. Harcourt: Fort Worth, 1994. An ancillary text for the Harbrace Handbook, provides a brief guide for preparing and teaching first year composition classes.

Elbow, Peter. Writing with Power. New York: Oxford UP, 1981. Frequently cited early discussion of writing skills that includes the thesis that we discover as we write.

Fox, Mary Frank ed. Scholarly Writing & Publishing: Issues, Problems, and Solutions. Boulder: Westview Press, 1985. A series of eleven essays examining difficulties and strategies for moving from graduate student writing to scholarly writing.

Freedman, Avida and Ian Pringle. eds. Reinventing the Rhetorical Tradition. Conway: L and S, for the Canadian Council of Teachers of English, 1980. Series of essays on connections between composition studies and rhetorical theory.

Fulwiler, Toby. "Writing as an Act of Cognition." New Directions for Teaching and Learning: Teaching Writing in All Disciplines. Ed. C.W. Griffen. San Francisco: Jossey-Bass, 1982, 15-25. Argues that the act of writing itself encourages learning.

Googin, Maureen Daly, ed. Inventing a Discipline: Rhetoric Scholarship in Honor of Richard E. Young. Urbana: NCTE, 2000.

Gradwohl, Jane M. And Gary M. Schumacher. "The Relationship between Content Knowledge and Topic Choice in Writing." Written Communication 6 (1989):181-95. Reports a study that indicated students know more about topics they choose than topics they do not want to write about or topics assigned to them by their teachers.

Graves, Donald. "Writing Across the Curriculum." Phi Delta Kappan. June 1988, 729-742. Argues that writing instruction is too important to be left to English teachers, partially because English teachers can not understand the conventions of other disciplines.

Hawisher, Gail E. and Cynthia L. Selfe. eds. CCCC Bibliography of Composition and Rhetoric 1993. Carbondale: Southern Illinois U P, 1995. The most recent in CCCC bibliography volumes lists 2054 entries under six categories including bibliographies and checklists, theory and research and curriculum.

Herrington, Anne and Charles Moran. eds. Writing, Teaching, and Learning in the Disciplines. New York: MLA, 1992.

Hult, Christine A. Researching and Writing Across the Curriculum. Boston: Allyn and Bacon, 1996. Provides strategies for considering the entire research and writing process across the disciplines, including separate chapters for humanities and arts, science and technology and business.

Hult, Christine A. Researching and Writing in the Humanities and Arts. Boston: Allyn and Bacon, 1996. Provides strategies for considering the entire research and writing process in terms of general research skills and those specifically geared to the humanities and arts, in other words research that is based almost entirely on textual sources.

Hult, Christine A. Researching and Writing in the Sciences and technology. Boston: Allyn and Bacon, 1996. Provides strategies particularly appropriate to sciences and technology, including both observational research reporting and reviews of secondary sources.

Hult, Christine A. Researching and Writing in the Social Sciences. Boston: Allyn and Bacon, 1996. Provides strategies particularly appropriate to social sciences, including research designs and evaluation of secondary sources.

Kaufert, David S. and Cheryl Geisler. "Novelty in Academic Writing." Written Communication 6 (1989): 286-311. Argues that expert writers have strategies to use new ideas as focal points in their writing on any topics and that students need to understand the importance of finding something new to say.

Kaufert, David and Richard E. Young. "Writing in the Content Areas: Some Theoretical Complexities." Odell 71-104. Describes a collaborative effort among two English and one biology faculty member. The English teachers concluded that to help biologists assign writing in their classes, they first had to study the nature of biological scholarship.

Knoblauch C.H. and Lil Brannon. "Writing as Learning through the Curriculum." College English 45 (1983) 465-474. Claims that writing across the curriculum programs are mainly grammar across the curriculum and suggests ways to change that reality.

Langer, Judith A. "Speaking of Knowing: Conceptions of Understanding in Academic Disciplines." Herrington and Moran 69-85. Based on an empirical study of teachers in biology, history, and literature, argues that teachers fail to teach the processes of their disciplines, although they speak in general terms that those processes are what they are trying to get across.

MacDonald, Susan Peck and Charles R. Cooper. "Contributions of Academic and Dialogic Journals to Writing about Literature." Herrington and Moran 137-155. Based on a study comparing three groups of students, argues that controlled, directed journal writing improves learning more than either no journal writing or free journal writing.

Maimon, Elaine P., Barbara F. Nodine and Finbarr W. O'Connor. Thinking, Reasoning, and Writing. New York: Longman, 1989.

Marius, Richard. A Short Guide to Writing about History. 3<sup>rd</sup> ed. New York: Longman, 2000.

Martin, Nancy “Language Across the Curriculum: Where It Began and What It Promises.”

Herrington and Moran, 6-21. Traces the British roots of what later became the writing across the curriculum movement in this country.

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