

Guidebook for Teaching Tier I Writing At Michigan State University

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Tier I Writing
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Introduction

This guidebook provides information to support teaching and learning in Preparation for College Writing and Tier I Writing Courses. It also functions to clarify the relationship between those courses and the larger University mission and general education requirements. The Michigan State University mission statement reads as follows:

As a public, research-intensive, land-grant university funded in part by the state of Michigan, our mission is to advance knowledge and transform lives by:

- providing outstanding undergraduate, graduate, and professional education to promising, qualified students in order to prepare them to contribute fully to society as globally engaged citizen leader
- conducting research of the highest caliber that seeks to answer questions and create solutions in order to expand human understanding and make a positive difference, both locally and globally
- advancing outreach, engagement, and economic development activities that are innovative, research-driven, and lead to a better quality of life for individuals and communities, at home and around the world (<http://president.msu.edu/mission.php>) .

As part of the general education requirement, Tier I Writing contributes to this mission by focusing on inquiry-based

teaching and learning that encourages students to begin to understand themselves as:

- contributing members of MSU's community of scholars
- committed to asking important questions and to seeking rich responses to those questions
- developing the skills, knowledge, and attitudes necessary to improve the quality of life for themselves and others through their scholarly, social, and professional activities.

In May of 2007, the Department of Writing, Rhetoric and American Cultures approved new Tier I Writing shared learning outcomes in support of these goals. These shared outcomes constitute a core of ideas for the design of all classes in the Program. They do not require a standardization of materials or pedagogical practices. They do, however, require that each section of the course creates an environment in which inquiry-based teaching and learning is fostered and encouraged.

Additionally, they set a ground for a shared understanding of the major components of the writing process---invention, arrangement, and revision—that will allow students to be effective members of writing communities as they move through undergraduate general education courses, major coursework, and other extra-curricular and professional learning experiences. To this end, all people who teach in the Tier I Writing Program are encouraged to engage students in writing and reflection activities that make overt the ways that invention, arrangement, and revision activities:

- can be engaged across inquiry situations
- require the development of knowledge about the importance of contextual factors that affect the application of these methods of inquiry.

The Tier I shared learning outcomes support inquiry-based learning that transfers across writing situations in relation to three major issues: writing, reading, and researching. One major goal is to create a shared vocabulary so that when students write, read, and research together beyond the individual Tier I courses, they have share some common ground.

Shared Learning Outcomes

Writing	Reading	Research
Use writing for purposes of reflection, action, and participation in academic inquiry	Engage in reading for the purposes of reflection, critical analysis, decision-making, and inquiry	Apply methods of inquiry and conventions to generate new understanding
Work within a repertoire of genres and modes to meet appropriate rhetorical purposes	Understand that various academic disciplines and fields employ varied genre, voice, syntactical choices, use of evidence, and citation styles.	Demonstrate the ability to locate, critically evaluate, and employ a variety of sources for a range of purposes
Exercise a flexible repertoire of invention, arrangement, and revision strategies	Read in ways that improve writing, especially by demonstrating an ability to analyze invention, arrangement, and revision strategies at work in a variety of texts	Demonstrate the ability to generate and apply research strategies that are purposeful, ethical, and balanced
Demonstrate an understanding of writing as an epistemic and recursive process and effectively apply a variety of knowledge-making strategies in writing	Demonstrate an understanding of reading as an epistemic and recursive meaning making processes	Demonstrate an understanding of research as epistemic and recursive processes that arise from and respond back to various communities
Understand diction, usage, voice, and style, including standard edited English, as conventional and rhetorical features of writing	Understand that academic disciplines and fields employ varied genre, styles, syntactical patterns, uses of evidence, and documentation practices that call for a variety of reading strategies	Understand the logics and uses of citation systems and documentation styles and display competence with one citation system/documentation style

Common Assignments and Activities for Program Assessment

Shared learning outcomes allow us to set a common ground for assessment practices that support the work of Tier I instructors. Because the outcomes are shared, course materials and pedagogies can be varied in relation to instructor and student needs in ways that support outcomes for individual courses. In order to assess the Program, students in randomly selected sections of the course will be asked to submit completed assignments and supplemental materials each semester. While we expect that all instructors include the following types of assignments in their courses, they are free to develop creative and innovative pedagogies for assigning the artifacts. (See [Appendix 5](#); Assessment Methods and Processes for further explanation of the Program's assessment processes). The following are general descriptions of each type of assignment that will be assessed every year.

Reading Responses

Reading responses ask students to engage in various reading skills such as summarizing, responding, critiquing, and synthesizing. The text that students are asked to respond to could be any reading assignment for the whole class.

[Technology resources](#) that support reading response activities might include:

- Blogs
- Discussion boards
- Chat rooms

Reading responses may take the form of an annotated bibliography entry, an essay that connects the reading to a theme or issue, or a reading journal entry. Learning how to create engaged responses to readings requires instruction and guided practice using the reading strategies that are being

assessed by the assignment. Instructors are encouraged to design guides for the reading assignment that focus on the reading section of the shared outcomes chart that appears at the beginning of this guide. The credit points assigned to this reading response is determined by individual instructors.

For help with creating effective reading response assignments see “Designing Effective Reading Assignments” and [Appendix 2](#) of this guidebook.

An Essay that Incorporates Sources

Incorporating sources serves the purpose of helping students think about the ways that they can enter productively into conversations considered important in the intellectual lives of scholars and researchers. Incorporating sources in accurate, engaging, and ethical ways requires instruction and practice. Instructors are encouraged to design approaches to teaching and evaluating the incorporation of sources in relation to the shared learning outcomes of the Program.

This essay should engage sources for the purpose of coming to new insights about a theme/issue/subject/practice etc., to do more than merely report other people’s ideas. Individual instructors will define the exact nature of the purpose for incorporating sources differently. Some specific purposes might include: adding a new set of data to the conversation; putting the topic in a new frame; applying source ideas to a new context; critiquing or applying a theory or set of practices; etc. The credit points assigned to papers that incorporate sources is determined by individual instructors.

A great resource for helping students find, evaluate, and integrate appropriate resources is the MSU Library.

Request a “research guide” be created when you [schedule a visit](#) to have a librarian create a custom guide for your research assignment.

For help with creating effective assignments that incorporate sources see “Supporting the Tier I Shared Learning Outcomes” and [Appendix 1](#) in this guidebook.

Reflection Piece

Reflection pieces that ask students to think directly about what they are learning/have learned about writing, reading, and researching help us all to better understand the teaching and learning that go on in our classrooms. Student reflection can be used to facilitate invention, arrangement and revision processes, to enhance project planning and goal setting, to comment on and evaluate a final product and the processes engaged in production of that product, etc.

Individual instructors will use reflective writing for various purposes and will assign different amounts of course credit for such activities. At least some of the reflection that happens in class should be directly about writing, reading, and researching (rather than about an assigned reading). This is the type of reflective piece that will be central in Program assessment activities. The credit points assigned to reflection pieces are determined by individual instructors.

Meaningful reflection requires instruction and practice. Instructors should discuss the purposes and types of reflection they expect, and be overt about the ways that such reflection engages analytic cognitive processes, encouraging the development of knowledge that can be applied across writing situations. Instructors are encouraged to invite students to reflect in relation to the shared learning outcomes of the Program. For example, reflecting about the invention, arrangement, and/or revision activities informing a paper,

reflecting about the use of sources, reflecting about the ways a particular rhetorical context informs the genre of a document, will help students internalize their knowledge about these things.

For help with creating effective reflection assignments see “Designing Effective Writing, Reading, and Researching Assignments” and [Appendix 3](#) in this guidebook.

Additional Program Assessment Activities

To facilitate Program assessment some members of the Tier I teaching team will be asked to respond to a rubric as they evaluate the first and last paper of each semester. The rubric does not require any additional evaluative work than is normally engaged during the grading of final drafts of the first and last assignments. The rubric appears in [Appendix 5](#) of this guidebook. The outcomes of this form of assessment are:

- to identify students’ strengths and weaknesses as they enter the Program
- to identify students’ strengths and weaknesses as they leave the Program
- to revise pedagogies and instructional materials to enhance learning in ways that support Program outcomes.

Common Evaluation Standards

Grades

Michigan State University uses the following grading scale: 4.0, 3.5, 3.0, 2.5, 2.0, 1.5, 1.0, 0.0. Instructors who use alternative scales (e.g., a letter-based system such as A,B,C,D,F) are required to present the equivalency between that scale and the numerical scale used by the University. Official grades for students must be submitted according to the University's numerical scale; all Tier I instructors are encouraged to use the numerical system when grading student work .

Evaluation of Class Papers and Projects

While different assignments may require different criteria for evaluation, all evaluation criteria should support the shared learning outcomes for Tier I Writing. Any given assignment may focus on some shared outcomes, especially as a way of scaffolding assignments in ways that respond to the instructional design of the course. Generally speaking, some consistency should exist across the criteria used to evaluate major course projects. One assignment might give less weight to an item, say organizational structure, than another. However, the issue of arrangement is a core value in the learning outcomes and should not be ignored in any major assignment.

It is common for instructors to use a rubric or other grading guides throughout the course. A sample grading rubric can be found in [Appendix 5](#). This rubric is designed both to support Tier I shared learning outcomes and to be flexible enough to be revised for specific assignments. For example, one part of the rubric states that a 4.0 paper will 'engage a

significantly developed purpose and illustrate sustained inquiry, thought, and analysis. In any case, all evaluation practices should be related to the shared learning outcomes both in grading practices and in discussions with students.

Cross-Class Work

The Tier I Writing Program encourages and supports the design of cross-class activities such as cross-class peer review workshops, presentations, collaborative writing projects, and other shared activities. Shared assignments, pedagogies, classroom activities, readings, blogs, and other shared communication technologies help to facilitate cross-class activities. The Director of Tier I Writing has resources to support this work including: access to software programs that facilitate cross-class communication; examples of shared course syllabi, assignments and other materials; small stipends for groups of instructors who wish to design and implement cross-class activities. Instructors should make requests for these and other resources directly to the Director of Tier I Writing.

Preparation for College Writing

WRA1004/0102—Preparation for College Writing (PCW) gives students who are not quite ready for Tier I Writing the opportunity for an additional semester of coursework to prepare them to meet the demands of writing in higher education. While the shared outcomes for PCW are not different from those in other Tier I Writing courses, students in PCW are given additional time and practice to work toward understanding those outcomes and responding successfully to

the expectations put forth by those outcomes. Major differences from Tier I Writing include:

- there is usually one less major assignment
- there is usually an attempt to scaffold learning activities for the explicit purpose of preparing students to meet the outcomes for tier i writing in efficient and effective ways
- there is a two-hour writing workshop-based class that takes place in a computer lab
- there is additional one-on-one instruction, usually paper conferences, connected with major writing projects.

Program Policies and Procedures

Syllabi

The [Code of Teaching Responsibility](#), was approved by Academic Council on April 29, 2005. It details the following requirements for every University syllabus. Materials appearing below (in italic) were taken from the MSU Ombudsman's web page at <https://www.msu.edu/unit/ombud/syllabi.html> (Summer 2008). Please note: there is much more material than what is copied here in this section of the Ombudsman's webpage.

All MSU instructors are required to provide a course syllabus, either in print or online, to their students early in the semester. Tier I instructors should provide a syllabus the first week of class. It is recommended that instructors include a copy of the shared learning outcomes for the Program with their syllabus.

Materials appearing below (in italic) were taken from the MSU Ombudsman's webpage at <https://www.msu.edu/unit/ombud/syllabi.html> (Summer 2008).

What am I required to include in my course syllabi?

The [Code of Teaching Responsibility](#) minimally requires instructors to inform their students at the beginning of the semester of the following:

- *course content and instructional objectives, which must be consistent with the university-approved course description found in the MSU [Descriptions of Courses](#) catalog;*
- *instructor contact information and office hours, with a provision for arranged office hours to accommodate students whose schedules conflict with the regularly-scheduled office hours; office hours must comply with the minimum number of hours approved by each unit;*
- *grading criteria and method used to determine final course grade;*
- *date of final examination, scheduled according to the University final exam schedule, and tentative dates of required assignments, quizzes, and tests, if applicable;*
- *attendance policy, if different from the [University attendance policy](#) and especially when the attendance policy affects students' grades; and*
- *required and recommended course materials, including textbooks and supplies.*

What other information should be included in a course syllabus?

Instructors should consider including:

- *course number and title, section number (if applicable) and scheduled class time;*
- *course Web site (if applicable);*

- *instructor's (and TA's, if applicable) name, office address, office phone number and e-mail address, with recommendations on which method of contact the instructor prefers;*
- *tentative deadlines for required and recommended readings;*
- *tentative schedule of course topics;*
- *required field trips, rehearsals, etc., scheduled outside of regularly-scheduled class time, along with any accompanying fees and tickets;*
- *make-up policy for designated course work;*
- *tardy policy and its impact, if any, on grades;*
- *common test dates for all sections of a multi-section course, as approved by the unit;*
- *course prerequisites and restrictions, as they appear in the [Descriptions of Courses](#) catalog;*
- *information about required course-management software, such as ANGEL,*
- *any course procedures unique to the course that might cause students to reconsider their enrollment in the course, and*
- *your policy for use of cell phones, calculators and other electronic equipment in the classroom.*

What university policies or procedures should I consider including in my syllabus?

Consider including any of these statements:

Academic Honesty: Article 2.3.3 of the [Academic Freedom Report](#) states that "The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards." In addition, the (insert name of unit offering course) adheres to the policies on academic honesty as specified in General Student Regulations 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and

Ordinance 17.00, Examinations. (See [Spartan Life: Student Handbook and Resource Guide](#) and/or the MSU Web site: www.msu.edu.)

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Also, you are not authorized to use the www.allmsu.com Web site to complete any course work in (insert course number here). Students who violate MSU academic integrity rules may receive a penalty grade, including a failing grade on the assignment or in the course. Contact your instructor if you are unsure about the appropriateness of your course work. (See also <http://www.msu.edu/unit/ombud/disbonestyFAQ.html>)

Accommodations for Students with Disabilities: Students with disabilities should contact the Resource Center for Persons with Disabilities to establish reasonable accommodations. For an appointment with a disability specialist, call 353-9642 (voice), 355-1293 (TTY), or visit MyProfile.rcpd.msu.edu.

Drops and Adds: The last day to add this course is the end of the first week of classes. The last day to drop this course with a 100 percent refund and no grade reported is (insert date). The last day to drop this course with no refund and no grade reported is (insert date). You should immediately make a copy of your amended schedule to verify you have added or dropped this course.

*Commercialized Lecture Notes: Commercialization of lecture notes and university-provided course materials is [permitted] [not permitted] in this course. ***

Attendance: Students whose names do not appear on the official class list for this course may not attend this class. Students who fail to attend the first four class sessions or class by the fifth day of the semester, whichever occurs first, may be dropped from the course.

Internet: Some professional journals will not consider a submission for publication if the article has appeared on the Internet. Please notify your instructor in writing if you do not want your course papers posted to the course Web site.

Disruptive Behavior: Article 2.3.5 of the [Academic Freedom Report](#) (AFR) for students at Michigan State University states: "The student's behavior in the classroom shall be conducive to the teaching and learning process for all concerned." Article 2.3.10 of the [AFR](#) states that "The student has a right to scholarly relationships with faculty based on mutual trust and civility." [General Student Regulation 5.02](#) states: "No student shall . . . interfere with the functions and services of the University (for example, but not limited to, classes . . .) such that the function or service is obstructed or disrupted. Students whose conduct adversely affects the learning environment in this classroom may be subject to disciplinary action through the Student Faculty Judiciary process.

Do I have to include directions for responding to on-campus emergencies in my course syllabus?

While instructors are not required to include this information in course syllabi, they should review emergency classroom responses to campus violence or natural disasters with their students at the beginning of the

semester. For details, see <http://www.dpps.msu.edu/eoc/eaction.asp>.

What are my options for attendance and excused absences?

This portion of the site includes discussion of student observance of major religious holidays, student-athlete participation in athletic competition, student participation in university-approved field trips, medical excuses and a dean's drop for students who fail to attend class sessions at the beginning of the semester.

Once I distribute my course syllabus, can I change it?

The Code of Teaching Responsibility does not address the issue of changing a course syllabus after the semester is underway. Absent such language, an instructor may choose to exercise that option. If so, they should inform their students of such changes in writing or online, just like as in their original syllabi. Students often complain about instructors who change their syllabus, but only, of course, when they believe the changes hinder their performance in the course. After all, they argue, the syllabus is a factor in deciding to remain in the course. If changes follow, especially after the tuition-refund period, they're stuck in a course they would otherwise have dropped.

**Tuition covers the costs of course syllabi; therefore, instructors may not include syllabi in course packets that students are required to purchase.*

***Note: The Code of Teaching Responsibility requires instructors who permit students to commercialize their class lecture notes to include a statement in their course syllabi that gives such permission. Absent such permission, students may not do so.*

Academic Honesty

Helping Tier I Writing students become oriented to the importance of academic honesty as they move from educational environments that may have focused on consuming and reporting information and toward participating in and contributing to academic conversations is vital to our mission. Therefore, focusing on academic honesty as an intellectual, ethical, and practical issue means writing assignments and using reference materials that do more than talk about plagiarism. The University policy, which appears on the Ombudsman's Website, covers the following issues. Responses to the following questions can be found online at:

<https://www.msu.edu/unit/ombud/dishonestyFAQ.html>.

- *What is academic dishonesty?*
- *When and where should I confront a student I believe has committed an act of academic dishonesty?*
- *What do I say to the student when we meet?*
- *What should I do if the student convinces me I was wrong?*
- *What should I do if I can't decide on a course of action?*
- *How much evidence is needed to accuse a student of academic dishonesty?*
- *What do I do if I'm certain the student has committed an act of academic dishonesty?*
- *What do I do if I decide to fail the student in the course?*
- *If I'm sure a student has cheated, what are the university-approved penalties?*
- *If I decide issue a failing grade in the course, can I instruct the student to stop attending class?*
- *What do I do if I suspect a student has cheated after the final exam session?*

- *What should I know about cheating in online courses?*
- *Can students contest a charge of academic dishonesty?*
- *Where can I go for help?*

The following Web site addresses academic dishonesty in online courses.

(The bibliography is extensive.)

<http://www.westga.edu/~distance/ojdla/summer72/rowe72.html>

Development Opportunities for Tier I Instructors

The office of the Director of Tier I Writing supports the professional development of all those who teach in the Program. The following types of opportunities exist; details of each for any given year appear in the letter sent from the Director to all instructors at the start of each academic year. The current letter appears at the front of this folder.

Workshops and Lectures

The Department of Writing, Rhetoric, and American Cultures and the Graduate Program in Rhetoric and Writing provide a number of workshops and lectures each year. Although the exact content of workshops changes from semester-to-semester, the following themes are addressed:

- teaching with technology
- speaker series in recent trends in rhetoric and writing studies
- pedagogical innovations in Tier I Writing at MSU

Workshop titles and schedules are published at the start of each semester and may be found under the resources tab of the Tier I Writing web page of the WRAC Department Web site.

Conference Support

Each year the Program attempts to support Tier I Writing instructors who have papers accepted at relevant conferences or who wish to attend relevant conferences for the purpose of pursuing a particular interest and implementing new pedagogies in their Tier I Writing courses. Instructors can apply for support from the Director of the Program. While the exact amount of support may vary from year to year depending upon budget, the Director is committed to providing support and/or helping people find sources for support to present and attend at conferences relevant to the work of the Program.

Cross-Class Opportunities

The Tier I Writing Program is committed to facilitating collaboration between and among instructors teaching in the Program. Instructors who want to meet regularly to create shared materials for different sections of a course can apply to the Director's office for resources and support. For example, all of the people teaching Science and Technology or another themed set of course sections might want to plan shared and complementary materials to facilitate cross-class peer review or other cross-class activities. Instructors may benefit from buying copies of the books they decide to use, from having money to meet over a meal once a month, etc.

Cross-Institutional Opportunities

The Program Director can facilitate collaborations between and among instructors at different MSU campuses (e.g., East Lansing and Dubai) or between and among MSU campuses and other campuses. In the past, people have partnered with schools as close as a local community college and as far away as Minnesota. Cross-institutional work can be important for the professional development of teachers and for the development of advanced knowledge about audience and context for students. [SWAP](#) (Social Writing Application Platform) is a software Program developed through MSU's [WIDE](#) (Writing in Digital Environments) Research Center; it is available for use by Tier I instructors and may be adapted to meet specific needs. This software operates much like a social network system and, therefore, has the advantage of being much more flexible and much more familiar than most course management systems (e.g., ANGEL). Other resources, such as access to materials needed to record the results of cross-institutional activities may also be requested.

Tier I instructors may request resources for cross-institutional work from the Program Director's office. The Director will assist in obtaining funding from other sources if the funding is not available through the Program budget.

Access to Important Published Materials in Composition Studies

The Director of the Program has available a variety of books, journals, and other materials that can assist Tier I instructors as they:

- plan, revise, implement, and assess courses

- respond to calls for conference and chapter proposals in the field
- develop areas of interest within the field
- seek to update their knowledge bases in the field

These resources can be checked out of the Director’s office for the time specified by the borrower. Tier I instructors should submit requests to borrow these materials to the Director of Tier I Writing. Instructors can also suggest that the Director purchase specific resources by contacting that office.

Resources

Michigan State University provides a variety of resources for instructors in our Program. The people, places, and links listed below are good starting points for instructors seeking support for teaching and learning in their classrooms.

Instructors are encouraged to explore these resources and to contact the Program Director with suggestions for the development of additional resources and partnerships.

Instructional Librarian	Stephanie Perentesis 432-6123 ext. 186 perente1@msu.edu
English Language Center	elc.msu.edu
Writing Center	writintg.msu.edu
ANGEL	angel.msu.edu
SWAP	tne.wide.msu.edu
Library videos	(under development)
ESL Videos	(under development)

Description of Assessment Methodology and Points of Collection

[This section under development]

Supporting the Tier I Shared Learning Outcomes

This section of the guidebook assists Tier I Writing instructors as they design writing, reading, and researching assignments for their courses. Each section below gives specific suggestions about how to assist students in Preparation for College Writing and Tier I Writing courses as they attempt to meet the expectations of the Tier I Writing requirement.

Supporting the Shared Writing Outcomes for Tier I Writing

Designing Effective Writing Assignments and Activities

Writing assignments play a critical role in moving students toward meeting shared learning outcomes in the Tier I Writing Program. In Tier I Writing, many instructors choose to sequence writing assignments to help students compose in increasingly rich rhetorical contexts. These assignments often fall under the following categories: lived literacies/literacy autobiographies, cultural literacies, disciplinary literacies, remix assignments, and revised lived literacies/revised literacy autobiographies. In [Appendix 1](#) we have included sequenced sample writing assignments from each of these categories as well as a variety of technology resources, in order to demonstrate how they may line up with the shared learning outcomes and apply across course themes. While we offer these assignments as examples, we also encourage Tier I

instructors to write their own assignments that reflect the shared learning outcomes.

Generally, effective writing assignments:

- provide handouts that explain the assignments in writing
- link writing assignments to course and programmatic objectives and outcomes
- specify the purpose for writing, the audience to be addressed, the mode or form of the writing, and its length
- specify the assessment and/or grading criteria
- organize longer writing assignments in stages with specific due dates.

All assignments and activities that require students to write should also reflect the Tier I Writing Program shared learning outcomes that appear in the introduction to this guidebook. The shared writing outcomes require students to do the following:

- use writing for purposes of reflection, action, and participation in academic inquiry
- work within a repertoire of genres and modes to meet appropriate rhetorical purposes
- exercise a flexible repertoire of invention, arrangement, and revision strategies
- demonstrate an understanding of writing as an epistemic and recursive process and effectively apply a variety of knowledge-making strategies in writing

- [Technology resources](#) that support engaging in reflection and critical thinking include:
 - Blogs
 - Discussion boards
 - Chat rooms

- understand diction, usage, voice, and style, including standard edited English, as conventional and rhetorical features of writing

Instructors can help students meet these outcomes by designing writing assignments that engage the learning outcomes in effective ways. Each writing goal should be emphasized across all writing assignments. For example, reflection can occur in many different ways, but some form of reflection should occur in every assignment. As you begin to design course assignments and plan your curriculum, you may want to think about the ways that they provide opportunities to implement each of the Tier I shared learning outcomes. While any given assignment may emphasize some outcomes more than others, all writing activities—including but not limited to major writing assignments—should support learning outcomes. (We have included assignments in [Appendix 1](#) that meet the shared learning outcomes for writing, reading, and research.)

While any given assignment may emphasize some outcomes more than others, all writing activities—including but not limited to major writing assignments—should support learning outcomes.

In order for students to demonstrate their competencies with the shared learning outcomes, instructors may find it useful to address the following issues throughout the course:

- incorporating source materials
- inspiring academic integrity
- creating assignments that focus students on invention, arrangement, and revision (IAR) strategies

Incorporating Source Materials to Design Effective Writing Assignments

The shared outcomes ask students to use writing for purposes of reflection, action, and participation in academic inquiry. They also require students to demonstrate an understanding of writing as informed by epistemic and recursive processes and as the effective application of a variety of knowledge-making strategies. Students often achieve these outcomes by integrating sources. At times, it may be most appropriate to draw on personal experiences as evidence, while other situations call for the citation of primary and/or secondary sources to support arguments and claims.

In each writing assignment, instructors may want to think about how they require students to integrate sources. In any given writing assignment, is it most appropriate for students to rely on personal experiences? Cite readings assigned in class? Find additional secondary sources to cite on their own? Interview or observe an individual? Some instructors may want students to integrate sources using direct quotes; others may prefer that students summarize or paraphrase.

Some instructors may want students to integrate sources using direct quotes; others may prefer that students summarize or paraphrase.

We have included examples of lived literacies/literacy autobiographies, cultural literacies, disciplinary literacies, remix projects, and revised lived literacies/revised literacy autobiographies assignments that require students to integrate sources. Many assignments identify the number of sources, types of sources, and documentation style for sources. For

examples of these writing assignments, please see [Appendix 1](#).

Here are some additional tips on writing assignments that integrate sources:

TIP: Identify the types of sources students are expected to integrate and how they should be integrated. In writing assignments, it may be a good idea to specify where the required sources are expected to come from, and how students are expected to use them. Should students directly quote sources, paraphrase them, summarize them, or some combination? The idea here is to teach students how to determine the type of source integration that is most appropriate in various contexts.

Resources for identifying, evaluating, and integrating resources:

- [MSU Writing Center](#)
- [Purdue OWL](#)
- [Diana Hacker website](#)
- [MSU Library](#)

TIP: Identify the documentation style required for the writing assignment. Many times students integrate sources by using a documentation system. If you expect students to document their citations, it may be a good idea to specify which systems you expect them to use (also see the “Designing Effective Research Assignments” section).

TIP: Identify the number of sources students are expected to integrate. How many sources are students expected to integrate? How many should come from assigned readings? Academic journals? Web sites? Effective writing assignments explicitly indicate the minimum number of sources required for students to complete a paper or project.

Inspiring Academic Integrity through Writing

Assignment Design

Assignments that promote academic integrity and discourage academic dishonesty are important elements in designing effective writing assignments. When designing effective writing assignments it may help to think about ways to discourage academic dishonesty, while encouraging academic integrity. We understand plagiarism (section 1.00; see <https://www.msu.edu/unit/ombud/plagiarism.html>) to be one example of academic dishonesty, although academic dishonesty entails much more than plagiarism.

Well designed writing assignments can limit the number of academic dishonesty and plagiarism cases that instructors receive. Effective writing assignments require students to write in specific contexts for specific purposes.

For example, being clear about the purpose and audience of an assignment can help students avoid the idea that any paper about a given subject is appropriate across all rhetorical contexts. To complete writing assignments, students are often expected to work within a repertoire of genres and modes to meet appropriate rhetorical purposes. When designing effective writing assignments, instructors may want to specify which genres and modes students are expected to work within. Assignments that are too common (e.g. examine one theme from a “great American text”) invite students to find or purchase essays that may easily and readily be applicable to the assignment.

Well designed writing assignments can limit the number of academic dishonesty and plagiarism cases that instructors receive.

To counter this pitfall, one may also limit academic dishonesty cases by revising assignments more frequently.

For example, if you continue to assign the same writing assignments year after year to students you risk the chances of students having a friend who has already completed that assignment; thus, making it very easy for students to take the assignment another person has written and submit it as an original piece.

One may also consider writing different versions of major assignments and changing these each semester. For example, if lived literacies/literacy autobiographies are assigned in each course an instructor teaches, one can change the required readings or sources that students need to integrate into these autobiographies (also see section on “Designing Effective Reading Assignments” to promote academic honesty). Or if research essays are assigned, instructors might change the types of primary and secondary sources students are required to integrate. For example, if students are required to interview someone in one semester, instructors may instead require them to do an ethnographic study on a community associated with their topic in the next semester (also see “Designing Effective Research Assignments” that promote academic honesty).

The more specific and varied we make our writing assignments, the less tempted students will be to engage in plagiarism or other forms of academic dishonesty.

In sum, writing assignments that integrate sources pose specific challenges as we work to inspire academic integrity and discourage academic dishonesty and plagiarism. The more specific and varied we make our writing assignments, the less tempted students will be to engage in plagiarism or other forms of academic dishonesty.

Creating Writing Assignments Using Invention, Arrangement, and Revision (IAR) Strategies

The shared Tier I Program outcomes help students learn how to exercise a flexible repertoire of invention, arrangement, and revision (IAR) strategies and how to work within a repertoire of genres and modes to meet appropriate rhetorical purposes. Some genres and modes call for writers to employ different IAR strategies. Writing assignments should give students the opportunity to use a wide range of invention, arrangement, and revision strategies. As instructors, we want to be sure that students understand the strategies they're using and can apply them across a variety of writing situations. Using IAR exercises are effective ways for students to reflect on the texts that they read and write. In *Process This: Undergraduate Writing in Composition Studies*, Nancy DeJoy presents the following questions. They can be used to guide both student reading and student writing activities*:

- What is invention? (*What activities did the writer(s) have to engage in to create the text?*)
- What is being invented? (*What ideas, practices, arguments, etc. are created through the text?*)
- What is being arranged? (*What is being put in relation to what?*)
- What is arrangement? (*How are things being put in relation to one another?*)
- What is being revised? (*What is the writer(s) trying to change (e.g. what ideas, practices, etc.?)*)
- What is revision? (*What is the writer trying to change (e.g. what ideas, practices, etc.?)*)

With each major writing assignment students submit, it may also be a good idea to require an IAR cover page reflection where students take the essays they've written and conduct IAR analyses of their own texts, responding to each of the IAR issues raised by these questions. It may be necessary for instructors to modify these questions, but some form of reflection that focuses students on the relationship between their writing processes and the texts they produce will help them internalize learning. It is quite common for writing teachers to assign cover page reflective letters in which students reflect on their essays, especially with major writing assignments. Some version of this kind of analysis requires students to pay critical attention to the processes, ideas, and organizational patterns at work in their essays.

With each major writing assignment students submit, it may also be a good idea to require an IAR cover page reflection where students take the essays they've written and conduct IAR analyses of their own texts, responding to each of the IAR issues raised by these questions.

The shared learning outcomes also invite students to understand diction, usage, voice, and style, including Standard Edited English, as conventional and rhetorical features of writing. The Tier I Writing Program does not believe students should only be expected to write in middle-class English (or Standard Edited English). We do believe, however, that different genres and modes may or may not call for students to write in Standard Edited English, and students should choose appropriate language varieties and styles for different contexts. We also believe that having students conduct IAR analyses of their texts may be one effective way for students to identify and analyze the IAR choices that determine the diction, usage, voice, style, or language variety at work in their own texts.

** Note: For an extended discussion of LAR, see Process This: Undergraduate Writing in Composition Studies. Logan, UT: Utah State Press, 2004.*

Supporting the Shared Reading Outcomes for Tier I Writing

Designing Effective Reading Assignments and Activities

Reading is an important step towards inquiry-based learning.

It involves readers drawing on and adding to their own knowledge of the world to interpret, question and construct meaning from texts. We believe that effective reading strategies can develop critical thinking skills and inform writing practices. Over the course of the term students will be asked to critically analyze and respond to various readings. Through designing effective reading assignments, we hope that we can inspire student writers to develop a repertoire of reading practices that demonstrate invention and creativity while meeting the shared learning outcomes.

Generally, effective reading assignments:

- stimulate student interest by providing background information about the topic, author, or issues involved. Ask students what they know about the topic/author. Raise questions for students to ponder as they read. Have students perform activities that will prepare them for the assigned readings.
- incorporate metacognitive features, such as letting students know why the reading is being assigned and what types of tasks may subsequently be required.

- prepare students for new vocabulary by discussing some of the important terms that they will encounter. These can be incorporated into your discussion of background information.
- provide students with reading guides. These can be questions about content, purpose, genre, style, use of evidence, etc. that students are asked to consider as they read. Reading guides can be used to help students become critical readers instead of consumers.
- provide students with reading resources or handouts on reading strategies.
- discuss reading strategies with students. assign particular strategies for a given reading assignment. prior to discussion of the text, ask about how the strategies worked and what strategies students found helpful.

All reading assignments and activities should also be consistent with the shared learning outcomes.

The shared reading learning outcomes require students to:

- engage in reading for the purposes of reflection, critical analysis, decision-making, and inquiry
- understand that various academic disciplines and fields employ varied genre, voice, syntactical choices, use of evidence, and citation styles
- read in ways that improve writing, especially by demonstrating an ability to analyze invention,

[Technology resources](#) that support engaging in reflection and critical thinking include:

- Blogs
- Discussion boards
- Chat rooms

arrangement, and revision strategies at work in a variety of texts

- demonstrate an understanding of reading as epistemic and recursive meaning making processes
- understand that academic disciplines and fields employ varied genre, styles, syntactical patterns, uses of evidence, and documentation practices that call for a variety of reading strategies

All assignments and activities that require students to read should also reflect the Tier I Writing Program shared learning outcomes (see the introduction to the guidebook). In order for students to demonstrate their competencies with these outcomes, instructors may find it useful to address the following issues throughout the course:

- incorporating source materials
- inspiring academic honesty
- creating focuses for writing through reading by using invention, arrangement, and revision (IAR) strategies.

Incorporating Source Materials to Design Effective Reading Assignments

In Tier I Writing, instructors' reading assignments are often integrated as sources within the essays students produce. If students are expected to cite the readings assigned to them, it might be most effective for them to be able to make clear connections between what they read and what they write. This means that any assigned readings should probably have a clear relationship to writing assignments. For example,

If students are expected to cite the readings assigned to them, it might be most effective for them to be able to make clear connections between what they read and what they write.

if you assign a literacy autobiography, it helps to have students read examples of literacy autobiographies. This is not so students can merely model or imitate other people's work; it is because reading helps people familiarize themselves with new invention, arrangement, and revision strategies appropriate to that kind of writing. Even if students choose to use alternative strategies, they will still be able to identify the common elements of that genre.

Because various academic disciplines employ varied genre, voice, syntactical choices, uses of evidence, and citation styles, and because these styles and choices call for a variety of reading strategies, the assigned readings should help demonstrate such variations. We also understand that each major writing assignment may call for students to develop disciplinary-specific reading strategies. Students may be expected to read in different genres and modes for the lived literacy/literacy autobiography assignment (e.g. reading literacy autobiographies) than they would for the disciplinary literacy assignment (e.g. reading textbooks or academic research published in journals in a particular discipline). Students may also complete assigned readings in various academic disciplines for the sequenced assignments. For example, students may read texts in rhetoric and composition or education for their lived literacies/literacy autobiographies, texts in sociology, or American studies for their cultural literacy essays, and texts in biology for their disciplinary literacy essays. Even if students read across genres for one assignment, assignments that ask students to respond to readings should help them understand the

Consider reading or composing in different media/genres (i.e. websites, visual arguments, PowerPoint, etc.) to promote exploration of diction, usage, voice, and style.

For suggestions and resources, see [Appendix 6](#).

differences in genre, voice, syntax, uses of evidence, and citation styles where such differences exist.

Inspiring Academic Integrity through Effective Reading Assignment Design

Tier I Writing instructors can inspire academic honesty by assigning critically focused reading analyses in relationship to writing assignments (also see Invention, Arrangement, and Revision (IAR) exercises in “Designing Effective Writing Assignments” section).

Other ways to assign readings that inspire academic integrity and discourage academic dishonesty are:

TIP:

Use written prompts and assignments that ask students to make explicit connections between the assigned readings and their personal experiences. Because students have to draw both on assigned readings and their own experiences as they integrate sources, and because their experiences are often particular, it will be difficult for them to submit someone else’s work as their own, or complete work for another student (see sections 1.01 and 1.03 of [MSU’s academic honesty policy](#)).

TIP:

Make the ways that you want students to use assigned readings explicitly clear. Ask yourself the following questions: Which readings are students required to reference in their essays? How many readings? Are they expected to reference readings or other primary and/or secondary sources not covered in class? Thinking about your expectations in relationship to these questions will help you teach students what it means to make appropriate decisions about what to

cite in any given rhetorical situation (see section 1.02 of [MSU's academic honesty policy](#)). We don't want to discourage students from doing additional research if they are interested in a topic, but they should understand the importance of clarifying that they have consulted additional sources.

TIP:

Scaffold readings within specific contexts and writing assignments in your course. If assigned readings clearly support the learning outcomes of your course, it is less likely that another person not enrolled in your writing class could complete the work for your students, especially because other students may or may not be familiar with the readings assigned—particularly if these readings demonstrate an explicit relationship to the writing assignments (see sections 1.03 and 1.04 of [MSU's academic honesty policy](#)).

Creating Reading Assignments Using Invention, Arrangement, and Revision (IAR) Strategies

There are a number of ways to help students think about IAR, in relation to reading activities. We offer two modules that are more complementary than mutually exclusive in their approaches to developing and employing effective reading practices. The first example is to focus direction on IAR analyses. The second example is a rhetorically situated analysis that focuses readers more on rhetorical context. Some instructors may find IAR analysis more useful for some specific reading assignments, while others may find it useful to assign rhetorically situated

Some instructors may find IAR analysis more useful for some specific reading assignments, while others may find it useful to assign rhetorically situated analyses. Even though you may assign one kind for one reading and another kind for another reading, they are best used in combination.

analyses. Even though you may assign one kind for one reading and another kind for another reading, they are best used in combination. Students should have the opportunity to do both types of analysis over the course of the semester.

Using IAR Analysis to Create Reading Assignments

A principle purpose of assigning readings in Tier I Writing is to demonstrate how students may use the texts they read to improve their own writing. IAR analysis is an effective way for students to examine the relationships between the texts they read and the writing they produce so that they can read assigned texts in ways that improve their writing. Just as students use IAR analyses to reflect on the texts that they produce, they may also use IAR to reflect on the texts they read. Asking students to respond to readings in ways that support their success as writers is an important activity. IAR analyses help students engage in reading for the purposes of reflection, critical analysis, decision-making, and inquiry. IAR analyses also help students understand reading as involving epistemic and meaning making processes that can be engaged in their writing lives.

Having some strategies that students use both as readers and as writers can help keep writing, reading, and research at the center of our writing classes.

Designing Effective Reading Assignments Using IAR

When designing effective reading assignments, instructors can use the same IAR questions they used when designing writing assignments. They are:

- What is invention? (*What activities did the writer have to engage in to create the text?*)

- What is being invented? (*What ideas, practices, arguments, etc. are created by the text?*)
- What is arrangement? (*What is being put in relation to what?*)
- What is being arranged? (*How are things being put in relation to one another?*)
- What is revision? (*What is the writer trying to change (e.g. what ideas, practices, etc.?)*)
- What is being revised? (*What strategies are engaged specifically to help the writer achieve the revisions?*)

[Appendix 2](#) gives examples of the ways students have responded to these IAR questions.

Using Rhetorically Situated Analysis to Create Reading Assignments

Because the Tier I shared learning outcomes require students to engage in reading for the purpose of reflection, critical analysis, **decision-making, and inquiry**, while demonstrating an understanding of reading as epistemic and recursive meaning making processes, instructors may also find it effective to have students engage in another type of analysis: rhetorically situated reading.

Using IAR illustrates the ways that reading can help us become better writers. Rhetorically situated analysis more directly illustrates the ways that reading can inspire critical analysis, interpretation, and reflection on ideas and arguments. Rhetorically situated reading helps locate texts within larger

Rhetorically situated reading focuses on reading as a social act in which meaning making involves reader, text, writer and rhetorical situation. Designing reading assignments that help students see that readers are part of a larger process in which these four elements are working together to generate meaning (Brent 22), facilitates learning.

contexts and invites students to explore how the message, intended audience, and method of delivery work together for the purposes of persuasion and effective communication. Rhetorically situated reading focuses on reading as a social act in which meaning making involves reader, text, writer, and rhetorical situation. Designing reading assignments that help students see that readers are part of a larger process in which these four elements are working together to generate meaning (Brent 22), facilitates learning.

Instructors may choose to meet the shared learning outcomes of reading as an epistemic and knowledge making process by having students think about texts they read and write as rhetorically constructed. Asking questions that target the building blocks of an argument and effective communication helps students develop critical reading skills and learn how those skills transfer to the writing situations they will find themselves in, in higher education and beyond.

Using Rhetorically Situated Analysis to Critically Analyze a Text

Thinking about reading as rhetorically situated can help instructors write reading questions that encourage critical analysis. (Examples of rhetorically situated analyses of particular readings appear in [Appendix 2](#).)

Asking Rhetorically Situated Questions

The following questions rhetorically situated reading:

- Situation (*What is the rhetorical situation?*)
- Audience (*Who might we infer is the intended audience?*)

[Technology resources](#) that support these questions may include:

- Blogs
- Chat rooms
- Discussion boards
- Wikis

Also, consider rhetorically situated analysis of “texts” other than alphabetic texts. These may include advertising, websites, audio texts, or other multimedia.

- Pathos (*What moves in the text might invoke an emotional response from its readers?*)
- Ethos (*What makes authors credible? (e.g. expert testimony, personal experience, statistics, or language?)*)
- Logos (*What are the deeply held values and assumptions driving the logic in the piece?*)
- Tone/Voice (*What role does language use play in creating the personality of the text?*)

Exercises and Starter Questions for Designing Rhetorically Situated Reading Assignments

The following questions are additional examples of how instructors can teach rhetorically situated reading. Each question or prompt asks students to make connections between what they read and what they write. The first set of questions/prompts may be posed prior to assigning readings. The latter sets of questions/prompts are intended for students to respond to once they have completed a specific reading assignment.

Pre-Reading Exercises: Understanding How We Read

Have students respond to the following prompts:

- When and for what purposes do you read?
- List all of the out-of-class moments in which you find yourself reading.
- What interpretive practices do you use when reading?
- What subject positions do you usually take when you read (e.g., memorizer, reporter, engaged citizen)?
- Briefly describe the reading habits you use for academic purposes and where they come from:

Where do you read? What are you looking for? What tools do you use to read? How do you read?

Post-Reading Exercises: Understanding the Rhetorical Situation (Context) in Texts

Have students respond to the following prompts:

- Identification Exercise:
 - When and where was the text published?
 - When and where is it being read by you?
 - What subject position is the author taking?
- Context Awareness:
 - Who is the intended audience?
 - What major differences exist between the rhetorical situation of the reader and that of the intended audience for the piece?
 - What is the purpose of presenting the text to the current group of readers?
- Entering the Discourse:
 - What are some of the values and conventions of the texts that act upon the reader?
 - How might your knowledge bases be directed by these values and conventions?

Post-Reading Exercises: Reading with Intention and Learning How to Look

- Language: What type of language is being used and what does this mean about the writer's relationship to the reader?
- Subject Position: What might we discover by reading from selected subject positions? What are the

implications for the rhetorical effectiveness of the text when reading from these positions?

- Assumptions: What assumptions does the writer make about readers?

Understanding How Rhetorical Strategies Work to Persuade

- What are your criteria for being persuaded?
- How does the text attempt to persuade?
- How do opinion and fact function differently in the argument?
- How are you as a reader responding to this particular text?

Designing Effective Reading Response Assignments

As stated in the introduction to this guide, reading responses should ask students to engage in various reading skills such as summarizing, responding, critiquing, and synthesizing. These responses may take the form of an annotated bibliography entry, an essay that connects readings to themes or issues, or a reading journal entry. Regardless of the assigned form that these responses take, instructors might assign varied methods for students to respond to different readings.

Students may also engage multimedia reading responses that incorporate summarizing, responding, critiquing, and synthesizing. These might include:

- Visual glossary
- Found poems (with reflection)
- Visual annotated bibliography
- Collage (with reflection)
- Etc.

See [Appendix 6](#) for suggested resources.

Supporting the Shared Research Outcomes for Tier I Writing

Designing Effective Research Assignments

Doing research is an opportunity for student writers to enter into a variety of academic discourses. As the Tier I shared

learning outcomes state, over time students should demonstrate an ability to draw from a range of knowledge bases to generate new understanding and add to existing conversations. Teaching effective research is also a great opportunity to invite students to learn the conventions of proper documentation and formatting to ensure ethical and credible scholarship. The shared learning outcomes for Tier I research writing aim to prepare student writers with the tools they will need to do inquiry-based writing across the disciplines.

Teaching effective research is also a great opportunity to invited students to learn the conventions of proper documentation and formatting to ensure ethical and credible scholarship.

Generally, effective research assignments:

- are presented as a sequence of activities. Scaffolding assignments to introduce students to the activities involved in writing research at the college level—from locating and evaluating information to summarizing and applying that information to the given rhetorical task—helps students negotiate the demands of college research writing.
- provide a schedule for the entire project. Provide due dates for all assignments from topic selection and invention to revision and reflection. Give responses to preparatory assignments before expecting students to move on to more complex work.
- provide students with training in taking notes. One of the best ways to encourage academic honesty is to teach students how to avoid academic dishonesty. In our digital world, copying and pasting make it easy to plagiarize unintentionally. Training students in the best practices in scholarly note-taking can help them

avoid much of this problem. Checking their notes and providing credit for the work will also encourage academic honesty.

- have students submit early drafts. Require students to submit a first draft in order to receive a quick response to its content, or have them submit written questions about the content and scope of their projects after they have completed their first draft.
- require consultations throughout the writing process. Have students consult with you or someone in the Writing Center about their prewriting and/or drafts. Provide class time for consultations or require/recommend that students attend a teacher conference on the revised draft.

The research assignment is also the ideal situation for assessing and developing students' information literacy skills. Many students enter Tier I Writing with the ability to find information quickly, but often have less experience critically evaluating the information that they find.

Concepts essential to scholarship, such as authority, content, bias, documentation, and peer-review go hand-in-hand with the research assignment and should be addressed directly as an integral part of the inquiry process. The MSU Libraries are dedicated to partnering with Tier I instructors to help their students gain more experience with information literacy skills.

The MSU Library offers a variety of resources for both students and instructors.

- Students can [contact librarians](#) for help through web chat or IM
- Students can listen to [audio tours](#) of the Main Library
- Instructors can participate in free [educational workshops](#) and other resources

Because research requires the ability to locate, evaluate, integrate, and engage information for a variety of purposes,

we have worked closely with MSU instructional librarians to create effective and efficient ways to enhance our approaches to introducing information literacy issues relevant to Tier I Writing in our curriculum. We have worked together to create materials that help writing teachers and students focus on issues of quality and purpose, as they broaden and enrich their information literacy skills. Specifically, we have focused on creating videos, assignments, and activities that articulate with our shared learning outcomes and support the American Library Association standards for excellence in fostering information literacy.

We have created four videos that engage students in activities that support all of the shared learning outcomes of the Tier I Writing Program:

- differentiating between popular, scholarly, and trade publications by establishing the audience, authorship, and authority of published material
- recognizing when research assistance is needed and identifying appropriate means of obtaining research help (e.g. Ask A Librarian chat/IM, subject specialists, reference desk hours)
- demonstrating their ability to evaluate the credibility of a variety of types of sources
- properly using limiting functions (e.g. Boolean AND, keywords, date limits, material types) to show their understanding of mechanisms for narrowing research activities for a specific purpose.

These videos are available to all Tier I Writing instructors; they can be found in the Learning Repository on your

ANGEL sites and through a link on the Tier I Writing Webpage on the WRAC Web site. If you use the videos loaded on your ANGEL site you can track student use and their responses to the short quizzes that appear at the end of each video. If you use the video links from the Tier I Webpage, you will not be able to track student use of performances on the quizzes.

Each of these videos focuses on skills that are vital to success in meeting the shared learning outcomes for research. They are:

- apply methods of inquiry and conventions to generate new understanding
- demonstrate the ability to locate, critically evaluate, and employ a variety of sources for a range of purposes
- demonstrate the ability to generate and apply research strategies that are purposeful, ethical, and balanced
- demonstrate an understanding of research as epistemic and recursive processes that arise from and respond back to various communities
- understand the logics and uses of citation systems and documentation styles and display competence with one citation system/documentation style.

As with the writing and reading shared learning outcomes (see “Designing Effective Writing Assignments” and “Designing Effective Reading Assignments”), instructors can design effective research writing assignments by:

- incorporating source materials
- inspiring academic integrity

- creating focuses for writing by using invention, arrangement, and revision (IAR) strategies

Incorporating Source Materials to Design Effective Research Assignments

In Tier I Writing, it is important that students learn how to engage with, critically evaluate, and employ a variety of sources in order to interpret, generate new understanding, and participate in academic inquiry. This usually requires that

students draw on and incorporate a range of perspectives that require proper citation.

Sometimes students have difficulty entering academic discourses. Establishing a voice in research writing, while also demonstrating competence in employing documentation and citation styles, is a skill that takes time.

However, understanding the logics of incorporating source materials is good practice in ethics. This allows students to demonstrate audience awareness, and prepares them for the types of inquiry-based learning they will be asked to perform across the disciplines.

Over the course of the semester, students may be asked to write within a variety of genres requiring them to incorporate primary and secondary source materials. These materials may range from books, journal articles, magazines, or personal anecdotes, to Web pages, online blogs, and e-mail documents. By the end of the semester, students should demonstrate appropriate documentation practices. All major writing assignments may require that students demonstrate the ability to draw on one or more documentation styles (MLA, APA, Chicago).

Establishing a voice in research writing, while also demonstrating competence in employing documentation and citation styles is a skill that takes time.

When having discussions with students about proper documentation, it is helpful to show examples of whichever documentation style(s) you expect students to use.

Handbooks offer multiple examples of correct documentation styles; this is one major reason why each instructor is expected to require a handbook. There are also many online resources that facilitate teaching and learning in relation to documentation styles. Some of the most well regarded are: The [MSU Writing Center](#), [Diana Hacker's online resource](#), and the [Purdue OWL](#). Currently the Tier I Writing Committee recommends *The Brief McGraw-Hill Handbook*.

Inspiring Academic Integrity through Effective Research Assignment Design

In order to generate and apply research strategies that are purposeful, ethical, and balanced, students must have a sufficient understanding of academic integrity, particularly as it applies to using the data and sources that are generated from their own reading and other forms of research.

Designing reading and writing assignments in ways that inspire academic integrity and discourage academic dishonesty are important steps, as discussed in earlier sections. Here, we refer more specifically to how students can conduct ethical research. Just as all writing and reading assignments can be designed to inspire academic integrity and discourage academic dishonesty, designing effective research assignments can help students understand and use ethical research practices.

Here are some tips for designing effective research assignments.

TIP: Have students turn in the data they collect for their research assignments. Although collecting data can seem overwhelming, there are efficient ways to do so. Select one type of data to collect. For example, if students are to complete literacy autobiographies, have students turn in literacy logs where they record the literacy events that occur throughout their day. If students are supposed to analyze a Web site for a cultural literacy assignment, have students provide links to the Web sites they analyze. If students are assigned to interview a professor for their disciplinary literacies assignments, have students turn in their interview questions and transcripts with the assignment.

TIP: Make sure students cite sources within their texts and complete works cited pages for both primary AND secondary sources. In addition, you can require works consulted lists; these include all materials consulted and not just those that appear as citations. Because students must understand the logics and uses of citation systems and documentation styles and display competence with one citation system/documentation style, instructors must make sure that students are acknowledging the sources they use. Students sometimes unknowingly and unintentionally fail to reference the primary and secondary sources they use in their own papers, in part because they do not know that these sources

Students sometimes unknowingly and unintentionally fail to reference the primary and secondary sources they use in their own papers, in part, because they do not know that these sources need to be cited, and in part because they are unsure how to cite these sources.

need to be cited, and in part, because they are unsure how to cite these sources. As instructors we can identify why, how, and when sources need to be cited and the citation system we wish students to use. In addition, requiring a works consulted page that lists all sources students consulted that are not cited can help students understand that whether sources are referenced or not, they should be acknowledged as having had an effect on the research processes.

TIP:

Identify the types and percentage of sources students are required to use and how you want students to use them. If you do not want students to cite only open Web sites in fear that they may simply cut and paste information (plagiarize) into their papers, you need to tell them the percentage or ratio of open Web sites to library subscription and scholarly electronic resources they are permitted to use. For example, you might want to tell students that no more than ten percent of their sources can be open Web sites. Because new researchers can be confused by the difference between an “Internet” or open Web site and an electronic version of a peer-reviewed article, it is essential that students learn how to distinguish between periodical journals accessed on the Web and Web sites that are not juried or peer reviewed.

Requiring a specific number rather than a percentage of source types (e.g. five scholarly articles, five books, three primary sources, etc.) can sometimes lead students into frustration, as that precise number of resources may not exist **for their specific inquiry**. Primary sources, especially, are numerous in some areas, scarce in others, and vary in type across disciplines. Avoiding a strict numerical quota also discourages students from finding that “one more source”

after their assignment has already been written. If you require students to cite information from interviews, you might inform students exactly how you want interviews to be referenced. Do you want them to directly quote the individuals they interview? If so, they will need to directly reference the interview transcripts. Using direct quotes may make it difficult for students to tamper or falsify data. What's most important here is to be clear about your expectations.

Creating Research Assignments Using Invention, Arrangement, and Revision (IAR) Strategies

As specified in our shared learning research outcomes, students should apply methods of inquiry to generate new understanding; demonstrate the ability to locate, critically evaluate, and employ a variety of sources for a range of purposes; and demonstrate an understanding of research as epistemic and recursive processes that arise from and respond back to various communities. Using IAR analysis during the research process also helps students meet these outcomes. Below is an example of one way to modify questions about IAR as you design research writing assignments:

- What is invention? (*What do I as the researcher have to do to conduct my research? What types of information and data must I gather?*)
- What is being invented? (*What ideas and findings from my research do I aim to present?*)
- What is arrangement? (*What is the relationship between the ideas and data that are arranged in my research paper or project?*)
- What is being arranged? (*What specific ideas and data are being arranged in my research paper or project?*)

- What is revision? (*What strategies do I as the researcher use to bring about change in my research paper or project?*)
- What is being revised? (*What specific ideas, practices, etc. am I as the researcher attempting to change or challenge in my research paper or project?*)

Using IAR analyses to do research moves students beyond the “find a topic,” “conduct the research,” “write up findings” model. It permits students to think more critically about how they are locating, critiquing, and evaluating the sources they use in their research papers and projects by asking specifically targeted questions about the relationship between their sources and the arguments students aim to present. It also permits students to understand how the research process is epistemic and recursive and often does not follow a linear “find a topic,” “conduct research,” and “write up findings” model. IAR targeted questions also center the purpose of the research and the researcher’s contributions and move students past merely reporting information.

Using IAR analyses to do research moves students beyond the “find a topic,” “conduct the research,” “write up the findings” model.

Collaboration

In Tier I Writing students also gain a sense of community and collaboration. Tier I Writing courses may be the only places in which students engage and collaborate with instructors and peers during their first year, but MSU undergraduates will often be involved in group projects in other courses, especially as they move into upper-division major coursework. Although the shared learning outcomes do not require collaborative group assignments, many instructors may find it useful to introduce various forms of collaboration into their courses. Common forms of collaboration include: group presentations, collaborative writing assignments and/or collaborative research assignments, and peer-review groups.

In Tier I Writing collaborative projects can also help students meet their writing, reading, and research outcomes as a community of scholars. As our tips suggest, although collaborative projects may vary, some instructors may find peer-review on writing assignments, group writing and research projects, or additional group digital compositions useful, as each can facilitate the shared learning outcomes. (We have included some collaborative writing assignments in [Appendix 4](#)). Being able to collaborate is a skill that students will find useful not only in higher education, but also once they enter the work force and other community organizations.

Instructor Collaborations with Each Other

Instructors might find collaboration useful in making connections across local, global, and/or technological spaces. Sharing teaching practices that are guided by Tier I Writing shared learning outcomes within a community of scholars works towards providing opportunities for professionalization and creates a dialogue across disciplines. Tier I Writing instructors can use the shared learning outcomes to create and use shared writing, reading, and research assignments.

Cross-Class Work

There are a variety of opportunities for instructors to plan readings, assignments, events, and other activities by linking with other sections of Tier I Writing. Cross-class work might be based upon a shared theme (e.g. Men in America, Science and Technology, Radical Thought, etc. might share readings across sections, use complementary assignments, bring their sections of the course to an event, etc.), a shared set of assignments (e.g. instructors of Women in America and Men in America might want to create shared assignments that focus on gender) or other shared themes. Cross-class work not only presents effective ways to help students meet shared learning outcomes, it also presents opportunities for instructors to collaborate on curriculum design, conference presentations, designing workshops, writing together for publication, etc. In today's teaching and learning environments, cross-class work helps us illustrate the ways that shared learning outcomes and shared understandings of literacy need not depend upon a focus on surface standardization.

Cross-Campus Work with Dubai

MSU offer courses in Dubai taught by MSU faculty members and other qualified instructors. Dubai writing courses are designed to meet the shared learning outcomes of Tier I Writing. In “blending the rich and multiple cultures that are Dubai” scholars will have an opportunity to extend their knowledge through writing, reading, and research (see <http://dubai.msu.edu/>).

Social Writing Application Platform (SWAP)

In 2007, the Writing in Digital Environments (WIDE) research team designed SWAP to help instructors plan and share cross-class work and teaching resources. [SWAP](#) is a resource hub exchange that allows instructors to share syllabi, assignments, and additional resources with other instructors at MSU and with other grade levels across subjects/disciplines at other institutions. SWAP also functions as a social networking tool so that instructors can see what other instructors are doing. On SWAP you can view member profiles, hobbies, and research interests.

Student Collaborations with Each Other

Students have the opportunity to build and be a part of a community of learners through shared group work, collaborative writing, and even partnering with students in other courses. The Tier I Writing shared learning outcomes can also be used to build community through scholarship with peers. Collaborative practices in scholarship allow students to circulate ideas and build dialogue between texts, their peers, and across academic disciplines.

Instructors in different sections of Tier I Writing who engage similar reading and writing assignments may find cross-class collaborative work to be effective in promoting a communal attitude towards literacy and scholarship that extends beyond one classroom. Cross-class collaborations across sections of Tier I Writing can also promote strong working relationships among students that can lead to future collaborations and a positive attitude toward cooperative work in their future university and professional careers. In order to create the most effective and generative cross-class collaborations, instructors may want to consider these types of cross-class opportunities:

Cross-Class Letters/Correspondence

In order to foster a community of writers, students from different sections of Tier I Writing can begin to communicate with each other through letters that discuss shared reading and upcoming writing assignments. Instructors might also generate prompts that encourage students to think about their identities and processes as writers. These letters may then be exchanged among students by instructors or through electronic resources to inspire continued dialogue.

Cross-Class Classroom Meetings

Cross-class classroom meetings can be arranged by instructors from different sections of Tier I Writing for students to meet together occasionally throughout a semester at a specified time and classroom location, perhaps after cross-class letters have been exchanged. During these sessions, in-class writing activities and discussion questions centered on shared reading and writing assignments may be used to assist students in approaching reading and writing

assignments from multiple, diverse perspectives. These cross-class classroom meetings can serve as a way to help strengthen collaborative working relationships among students through face-to-face interactions.

Cross-Class Papers

If sustained cross-class letters/correspondence work has occurred, and working relationships have been established between students from different sections through face-to-face classroom meetings, instructors may want to consider having students write a collaborative paper. Learning to negotiate certain roles in the writing process, while effectively and strategically distributing work loads, can offer students practice for group work throughout their university and professional lives.

Additional Tips on Using Group Work

Using Peer Responses

To produce better final drafts, students often need to write early drafts and receive suggestions for revision. Instructors may find it useful to assign peer response activities before final drafts essays are due. Peer response can effectively enhance students' learning experiences. If you are unsure about how to design effective peer response activities and assignments, you can consult the MSU Writing Center. The MSU Writing Center provides a classroom presentation that teaches students a method of peer response using small groups, often called the fishbowl. To schedule a presentation simply go to <http://writing.msu.edu> and fill out the online form or call (517) 432-3610.

Another useful way to generate peer response is to develop guided peer response forms for student responders that emphasize important aspects of the assignment (e.g., thesis, supporting evidence, etc.) Examples of peer response activities appear in [Appendix 4](#).

TIP: **Tips for Organizing Students for Collaborative Projects**

Try assigning collaborative writing once students get to know each other. Because students may be unfamiliar with each other at the beginning of the semester, collaborative writing may pose some challenges. Waiting until students get to know each other may resolve some of the small interpersonal tensions that can arise. When students become more comfortable with each other and each others' ideas, they can work more efficiently and effectively together.

TIP: Try assigning peer reviews on short papers to prepare students for future and more complex forms of collaboration. Before assigning more extensive collaborative writing projects, assigning collaborative peer-reviews or shorter writing projects may help students become more comfortable working with each other and prepare them for higher risk writing situations.

TIP: Try discussing methods and challenges that arise in collaborative writing situations before the project begins. Some instructors may find it useful to discuss the methods of collaboration and the challenges they present face-to-face; other instructors invite students to discuss these issues electronically. ANGEL provides numerous ways for students to collaborate online using discussion forums and chatrooms. Despite discussing potential challenges in advance, certain

problems may still arise with collaborative writing. One is that some students may be more prepared to accomplish group activities than other students. Another is that some students may not carry their own loads. Written contracts can help alleviate some of these problems.

TIP: Try troubleshooting ways that student might resist collaboration before the project begins. Some students have difficulty accepting collaborative writing assignments. They may be uncertain whether their classmates will accept them as co-authors or co-researchers. Whatever the cause of their resistance, students can, nevertheless, benefit from collaborative assignments once they understand the following issues: how prevalent collaboration is in workplace writing; how much their individual writing can benefit from having worked in a group; how they see firsthand the way others articulate and solve writing problems; and how much more they can accomplish than if they were working alone.

TIP: Try troubleshooting ways that dissent might form within the groups, and prepare to manage it. Sometimes disagreements that arise in writing groups are teachable moments. Lunsford and Ede argue that successful collaboration allows not only for "group cohesion" but also for "creative conflict" and the protection of "minority views" (*Singular Texts/Plural Authors* 123). Dissent, then, permits group members to voice their concerns. Voicing dissent is an important first step in making difference a productive part of any learning environment. In any event, it is important for students to anticipate the possibility that dissent and conflict may arise and be ready to respond to it productively.

In some situations try letting the class decide how the groups will be constituted, and discuss the pros and cons of each possibility. Sometimes permitting students to form their own groups is productive; other times allowing students to form groups inhibits group production. Be aware that group size can affective collaborative processes. Sometimes groups can be too small; when this happens, a student who is absent a lot significantly interferes with group progress. Other times groups can be too large; when this happens, some members feel that their contributions are being lost in the collaborative process. In either case, group size may be something to keep in mind when assigning collaborative writing projects.

Tips for Designing Collaborative Writing Assignments

The following suggestions are adapted from "Collaborative Pedagogy" by Rebecca Moore Howard.

TIP:

Design collaborative writing assignments that are best accomplished by a group rather than an individual. In *Singular Texts/Plural Authors*, Andrea Lunsford and Lisa Ede describe three types of tasks which invite collaboration: "labor-intensive" tasks that need to be divided into smaller subtasks in order to be accomplished effectively and efficiently; "specialization" tasks that call for multiple areas of expertise; and "synthesis" tasks that demand that divergent perspectives be brought together into a solution acceptable to the whole group or to an outside group (123). These types of writing situations are especially productive for collaborative work.

Explain in advance how collaborative writing projects will be graded. Some writing situations may require instructors to evaluate students individually on collaborative projects. Other

situations may require instructors to evaluate the group as a whole. And for other situations, it may be useful to let the students decide how the entire group will be evaluated. In any case, instructors are well advised to clarify in advance how the collaborative project is to be graded.

Other Collaboration Opportunities

The Writing Center

The Writing Center provides students, instructors, faculty, and staff with a range of consulting opportunities for digital and traditional writing. The Writing Center provides writing consultants for writers at all proficiency levels. The Writing Center also provides support at all stages of the writing process (from invention through revision). Writers are encouraged to use the Writing Center as a resource (see <http://writing.msu.edu/>).

English Language Center

The English Language Center provides resources for international students needing to improve their English in order to meet University requirements. It also serves individuals who are not getting a degree but are interested in improving English language skills. The English Language Center gives second language users an opportunity to participate in a variety of programs that acculturate them to college life while learning English language skills that enable them to make transitions into various learning communities (see <http://elc.msu.edu/>).

Library

The library is an extension of the writing classroom and offers Tier I Writing students the opportunity to learn how to

do research and understand available resources. In addition, it provides a digital component that offers online databases for journal articles, books, magazines, etc. Instructional librarians are available to assist in Tier I instructors, as they help students learn how to do research, identify resources, find information, define research topics, etc. (see <http://www.lib.msu.edu>).

Greater Lansing Community

We see the Greater Lansing community as a place full of opportunities to engage scholarship. Students should apply the skills they learn at the local level (classroom) to become productive and contributing citizens beyond the university. Skills learned in writing classrooms can work towards encouraging activism through service learning and community engagement. Many Tier I service learning courses (WRA 135: Writing Public Life in America) foster collaborative relationships with the Greater Lansing community. For more information about such opportunities, you can contact MSU's [Office of Outreach and Engagement](#).

Global Community

We understand global communities as locations that are rich in culture, that come together in partnership to share common knowledge-making outcomes. Students have an opportunity to become active learners across cultures through research practices and studying abroad. Furthermore, global communities offer a chance for students to learn the importance of diversity in building community and cross-cultural awareness.

Concluding Remarks

We hope this guidebook encourages instructors to think about the ways they may invite students to critically engage in writing, reading, and research. While this guidebook primarily serves to guide instructors on teaching writing, reading, and research skills, we also emphasize the value of this guide for students. The shared learning outcomes promote engagement in writing, reading, and research—often through the use of invention, arrangement, and revisions strategies—because instructors can encourage students to apply and transfer these skills to the other writing courses, situations, and activities throughout the rest of their collegiate career and beyond. In short, Tier I Writing is an appropriate space to begin making the connections between the skills taught in the Program and the skills needed to thrive in higher education.

Appendices

Appendix 1: Sample Effective Writing Assignments and Activities

Sample Tier I Writing and Research Writing Assignments

Lived Literacies/Literacy Autobiographies

Prompt 1 (From WRA 125—Writing: American Ethnic & Racial Experience)

Your task for this assignment will be to construct your own literacy autobiography that gives a detailed and specific account of the various ways that you encounter language both in school and outside of school. For this essay, you may wish to construct a chronological literacy narrative where you describe your experiences with how your literacy practices reflect language usage, or you may wish to provide a non-chronological analysis. In either case, you'll address the following questions: What are the differences between the way you use language at home, and how you use it in school? What types of literacy practices do you use to read and write in both settings, and how do they reflect your choices in using home and school language?

To complete this assignment, you will want to refer to specific and detailed examples of how your home and school languages differ. In order to achieve these ends, you will be encouraged to explore oral communication, written communication, and/or written digital communication (including AIM, text messaging, writing on your Facebook

wall, or email). To do this, you might consider writing portions of your essay in your home language, and then, translating and analyzing the significance in Standard English, as Gilyard does in *Voices of The Self*. You'll also need to include an analysis of 1-2 course readings we have encountered so far this term. For your analysis, you can either compare and contrast your experiences to those of the authors/readings, or you can use the readings to “talk back” to your experiences, where you anticipate how the author would support, reject, or add to the experiences and literacy events you've previously outlined in this essay. In either case, a rich and extensive analysis that incorporates evidence from the readings is required.

Prompt 2 (From WRA 145—Writing: Men in America)

Background: In this unit, we have looked closely at texts that argue about the role gender (masculinity and femininity) plays in the shape of language, rhetoric, and writing. This assignment gives you an opportunity to reflect on your individual experiences with language, writing and rhetoric to evaluate the levels of gender influence remembered/observed. For this assignment, you are encouraged to enter into the texts of Murphy and Brody as you think about your own experiences with gender and language.

Tasks: Since this assignment is autobiographical, you could think back and trace a part of your life that you distinctly remember when your language, writing, or rhetoric was influenced by gender in some way (masculinity or femininity). You may also choose to focus on only one event from your past that had a particular impact on you concerning gender

and language. Either way, keep in mind to look specifically at how your experience relates to our readings so far this semester. You should definitely start reading over your journals and also reviewing the readings from class. Your paper should include the following:

- an analysis of a specific event or the tracing of several events in your life where gender (masculinity or femininity) influenced your language, writing, or rhetoric
- clear connections to texts we have read this semester concerning gender and language

To get your paper started and meet these requirements, you may want to ask yourself some of the following questions:

- Have I ever felt as though gender has powerfully influenced my use of language, rhetoric or writing? If so, how?
- How does this experience relate to specific readings we have done so far or class discussions?
- Was my experience with gender and language particularly positive or negative? If so, why?
- What limitations are imposed or what opportunities have been opened up for me based on my language and sex?
- What main agreements did I have with the texts of Murphy and Brody based on my own experiences? What main disagreements did I have with Murphy and Brody based on my own experiences?

Outcomes: This paper allows you to more firmly enter into the course concerning your own linguistic and gender experiences. In completing this paper, you will:

- become much more cognizant of how the ways gender and language potentially affect one another
- learn to write in a more personal, creative style conducive to narrative, grapple with issues of invention, arrangement and revision in your own writing

Prompt 3 (From WRA 130—Writing: American Radical Thought)

What does your last name mean?

Overview/Outcomes: Your first large writing assignment for the semester is a “getting to know you” paper. I mean this in two senses:

(1) I need to learn your names in as short a time as possible (we only have three months together!) and (2) I also need to learn about your strengths as writers. Ideally then I expect this paper will be useful in some of the following ways:

- highlight your strengths as a problem solver and as a researcher
- demonstrate your abilities to draw, organize, and arrange diverse source materials into a short essay
- research and write something that will hopefully add to knowledge of yourself

The Assignment: Last names. From the course roster, I know that each of you has at least one last name. This assignment is an opportunity for you to learn more about your family history, and an opportunity for the class to learn with you too. In a short essay of approximately 900-1200 words research and compose a brief history of a last name in your

family tree. This may be a name from anywhere in your family history.

The key questions you may want to focus on should include, but are not limited to:

- What does your last name mean?
- When did it originate?
- What are its origins?
- How might your family have acquired this particular name?
- Has your family last name changed over the years?
- If your last name has changed, what was/were the reason(s)?
- What is the significance of the last name you chose for yourself and your family?

Research Criteria: You are required to use a minimum of five “print” sources from Michigan State library system. This includes books, reference materials, journal articles, old newspapers, magazines, etc. It is important that you become familiar with the library early on in this course, and this requirement is intended to help facilitate your contact with the library as a scholarly researcher. If this requirement sounds confusing, don’t worry. We will spend considerable class time learning the library together and locating print sources in the library.

In addition to the minimum of five print sources, you may also use any of the following additional resources for your research:

- Information from relatives (primary documents, oral history, etc)
- Ancestry.com & Rootsweb.com (we will need to discuss any other internet resources you want to use for this assignment)

In addition to doing research, all of your work needs to be documented using a scholarly citation format. For this paper I suggest MLA (Modern Language Association) format.

Cultural Literacy Assignments

Prompt 1 (From WRA 145—Writing: Men in America)

Background: Throughout this second portion of the semester, we have extensively studied early writings of nineteenth and twentieth century American men and their contrasting theories of masculinity (Cooper, Twain, Theodore Roosevelt, Hemingway, Faulkner vs. Douglass, Fitzgerald, Baldwin, Hughes, Ellison). Please pick one of these male writers/public figures that construct, view, and promote theories of American masculinity in a traditional way in their writings and contrast/compare it with another male writer/figure's writing that takes a more atypical, unconventional approach to American masculinity.

Task: Throughout your paper, you should be exploring how these male writers/figures use writing as a way to promote their conflicting views. Remember to specifically focus on how the elements of style, as well as how the author's choices concerning Invention, Arrangement and Revision in their pieces help construct the notions of traditional or unconventional forms of American masculinity. Besides using one piece from each male writer/public figure we have

gone over in class, you must also use one other piece of writing from each male writer/public figure you select that further supports your argument. The integration of two relatable secondary scholarly sources is also required for this paper.

In your paper, you should also integrate your own voice strategically. Which male writer/public figure do you agree with more? Which male writer/public figure do you disagree with more? Back up your opinion with textual analysis from the pieces you are using and also personal experience. Please see me for any questions you may have.

Also please note that you can choose two male public figures/writers that we have not talked about in class. However, these men must be from the same time period and have substantial writings (at least two) to analyze. Please have ideas approved by me before starting if you choose this option.

In order to fulfill these requirements of the paper, think of the steps you will be doing to complete it. Perhaps breaking down the process might look something like this:

- choose two male authors/public figures that contrast in views of masculinity within pieces we have read
- choose one other writing from each male author/public figure that further supports your argument
- perform some research that includes secondary scholarly sources for your paper

- critically assess the style and IAR use of each author/ male public figure and its impact on his argument
- weave your own voice in while writing—bring up your agreements/disagreements with the male authors/public figure—who do you ultimately side with?

Remember that we will be going to the library for a specific research day to help you find other writings by your authors/public figures.

Prompt 2 (From WRA 150—Writing: The Evolution of American Thought and WRA 1004/0102—Preparation for College Writing)

Background: Our study of critical discourse reveals to us that considering familiar things in new ways enhances our understandings of the artifacts that inform our everyday lives. In this paper you will have the opportunity to analyze an artifact or artifacts from popular culture to shed new light on the meanings of those artifacts. Remember as you select your artifact(s) that your goal is to practice using critical analysis and critical writing to generate new knowledge about those artifacts.

Context: In a democracy people are confronted with various images, discourses, points of view, etc. Clearly, democratic consciousness requires us to do more than merely identify with these things. To make decisions about where we stand on political, ethical, commercial, etc. interests, we must use our critical abilities to analyze the artifacts that create and inform our realities. In this paper, your job is to select a set of cultural artifacts that share a common theme and use the

critical concepts we have studied to discern what those artifacts mean and how they mean what they mean.

Rhetorical Situation: To help the instructors, faculty, staff, and administrators of institutions of higher learning understand the popular cultures that inform the lives of their students, you have been asked to analyze some popular culture artifacts for a column in the Chronicle of Higher Education. You have approximately 1500 words to get the job done. MSU students have been selected to submit columns because of their reputation as writers whose prose is engaging and in need of little editing; please remember this when you submit your piece for consideration. As with paper #1, you may choose to use invention, arrangement, and revision strategies we have seen at work in our readings and/or some you have created yourself or seen at work in other texts. Some visual representation of your artifacts is required by this assignment.

Prompt 3 (From WRA 140—Writing: Women in America)

The invitation: For this project, you are asked to choose a group of American women and conduct research to discover 1) how the societal role(s) of this group shifted across time, and 2) how this group is depicted in the media across time, exploring especially when/how/why media depictions reinforce and/or reinscribe ideas about this group.

Remember, this is not a traditional research paper in which you tell us "all about" a topic, or develop an argument of your own about the topic. Your goal is to uncover the arguments that the media makes about women/your topic, to see how that has (or, perhaps, hasn't) changed across time, and

whether the media helped that change along or not. To complete this paper you will want to collect media items dealing with your topic, analyze them rhetorically (by means of [Source Reviews](#)) and use that information to tell the story of that topic as seen through the media across time. You MAY bring in other sources (i.e. statistics, etc.) to help flesh out/back up what you discover from analyzing the media items, but the focus should be on your analysis of the media items you collect.

Your research will culminate in a research-based piece (5-7 pages of text) intended for publication on the internet. This piece will make extensive use of multiple sources/source types (both from our readings and your own research) to support your assertions; these will be cited in academic form. You may also wish to include graphics or film clips; if you do so, you are expected to cite these as well.

Prompt 4 (From WRA 125—Writing: American Ethnic & Racial Experience)

Up until this point, we have looked specifically at how composition studies discusses African American Vernacular English (AAVE), particularly in print-based sources. But, we all know that print sources aren't the only ones that demonstrate the ability to write; people are now doing more writing on the web, including blogs (web logs), personal web sites, discussion forums and even on AIM. This project will then ask you to examine how AAVE exists in these spaces. In effect, you will address the following question: How is AAVE discussed and/or appropriated on personal, popular culture, and academic Web sites?

Task: To complete this assignment, you'll select and analyze each of the following:

- a personal or company website, web page, or web log (blog)
- a popular culture site (like <http://www.bet.com/> or <http://www.people.com/people>)
- and an academic website or web page (like <http://www.msu.edu> or www.msu.edu/~smither4)

(We'll discuss the conventions of each of these web sites and define what popular culture, personal and academic web sites look like).

Once you've selected your three sites, you'll develop an argument or thesis that should reflect/address the above question. After you've formulated an argument, you will then complete a rhetorical analysis of these sites that draws on evidence from your selected Web sites, in addition to evidence from at least 2 sources we've discussed in class. All of the evidence you provide should speak to your major thesis or argument as to how AAVE is discussed and/or appropriated in online spaces. You will also need to include a Works Cited Page, complete with full citations (both print and electronic).

Disciplinary Literacy Assignments

Prompt 1 (From WRA 1004/0102—Preparation for College Writing and from WRA 150—Writing: The Evolution of American Thought)

Background: The first two formal paper assignments for this course gave you opportunities to identify themes and terms for analysis so that you could begin to understand and practice meeting the expectations for writing in higher

education. Paper three allows you to continue practicing sound analytic and critical thinking, reading, and writing skills while also introducing you to the ways that research and participating in important academic discussions further prepare you to use literacy in effective ways.

Requirements: Different academic disciplines have different ways of presenting and analyzing information, different ways of building knowledge, and different ways of presenting knowledge in written forms. This paper gives you the opportunity to begin building your own understanding of how writing is created and operates within a discipline of interest to you. You may choose whatever discipline you wish to examine for this project. Whichever you choose, you must engage in at least the following activities:

- analysis of one textbook from that discipline
- analysis of at least one scholarly article from that discipline
- analysis of at least one interview you hold with a professor from that discipline
- your paper must be 6-8 pages long, in 12-point font, with one-inch margins.

Writing Context: Many students come to higher education with only a vague idea of what it means to become a participating member of an academic discipline. Your purpose is to give students who are new to the academic discipline you chose to explore an introduction to the expectations for writers in that discipline. Ultimately, your paper should help your audience understand the ways that writing is used to create and communicate knowledge in ways

that help them become better readers and writers within the discipline under discussion.

Prompt 2 (From WRA 110—Writing: Science and Technology)

In project 3, you will write a news brief about the scientific and/or technological conversation you have just researched for your annotated bibliography assignment. News briefs are concise, informative pieces of writing designed to give members of the public information they need to make decisions about issues potentially affecting them. Your news brief should:

- concisely articulate a scientific or technological conversation for a public audience
- explain what the important questions and points of contention are within the conversation
- present multiple viewpoints held by experts or those with authority on the issue
- give any information (expert or otherwise) that is necessary for understanding the conversation
- help a public audience understand why they need the information you are giving

This assignment is no small task. We have spent the past several weeks talking about the strategies that writers use to inform the public about scientific and technological conversations. I think it is safe to say that we have come to the conclusion that there are no easy formulas for this kind of writing.

Thus, I am expecting that you will have to take a stand on the following 5 questions as you write your news brief:

1. What are the best strategies to inform a public? Will you attempt to write objectively? Will you use humor, parody, or sarcasm?
2. What information is the most important for the public to know? Hint: You might start by thinking in terms of the journalistic heuristic: Who, What, Where, When, Why, and How.
3. How will you deal with the issue of your own point of view or feelings about the subject? If the subject is potentially related to politics, how will you deal with that? Will you hide or disclose your own point of view?
4. How technical will you allow your language to remain? Some news briefs give technical language and then explain it. Others “translate,” so to speak.
5. How will you show that you are actually citing authoritative sources? News briefs do not typically have works cited pages so you need to use other conventions to explain who your sources are and why they are authorities within the space of the news brief itself. You will have to explain in the paper who the experts are and why the public should listen to them.

Prompt 3 (From WRA 115—Writing: Law & Justice in the United States)

The Challenge: Different academic disciplines have different ways of presenting and analyzing information, different ways of building knowledge, and different ways of presenting knowledge in written forms. This paper gives you the opportunity to begin building your own understanding of how writing is created and operates within specific disciplines related to law and/or justice. You may choose to focus on

persons practicing in this discipline professionally or academically.

You must analyze at least the following:

- one textbook from that discipline
- at least one scholarly article from that discipline (and/or...professional document?)
- at least one interview you hold with a professor OR practicing professional from that discipline

Writing Context: Many students come to higher education with only a vague idea of what it means to become a participating member of an academic discipline. Your purpose in this essay is to give students who are new to the academic discipline (related to law and/or justice) you have chosen to explore an introduction to the expectations for writers in that discipline. Ultimately, your paper should help your audience understand the ways that writing is used to create and communicate knowledge in ways that help them become better readers and writers within the discipline under discussion.

Prompt 4 (From WRA 125—Writing: American Ethnic and Racial Experience)

Background: In the last unit, we focused more on the linguistic features of AAVE/AAL, and how it exists in digital environments; in this unit, we will focus more on the scholars who discuss AAVE/AAL features and student writing in composition studies. For this assignment, we'll learn more about AAL/AAVE, and how it affects language and educational policy, college writing, and the teaching of writing. For this, we'll read various articles within the field of

composition studies as an introduction to the discipline of teaching writing and students who speak/write AAL/AAVE.

Task: For this essay, you'll be asked to develop an argument as to whether composition studies effectively discusses the usage of AAL/AAVE as a language/language variety, and whether or not discussion on the topic has changed or evolved over time. To do this, you will also consider referring to specific journals (*CCC*, *College English*, *Teaching English at a Two-Year College*, *College English Journal*, *JAC* or others) to gain a sense of what is occurring more recently in the field. You can gain access to these journals by going to www.lib.msu.edu, where you can search JSTOR or the Literature Online (LION) database. Your analysis should include the following:

- an Argument/Thesis on how composition studies discusses issues of AAVE/AAL
- a discussion of how AAVE/AAL has been discussed historically (1970's – 2000) through course readings
- a discussion of how AAVE/AAL is more recently discussed in composition studies (2000-present) in related journals within the field

To accomplish these requirements, you'll first want to refer to the course readings to make an argument or claim as to whether composition studies fairly and effectively addresses issues of AAVE/AAL. For this, you'll want to draw on evidence of at least 2 course readings to make your claim. In your discussion and analysis of course readings, you might consider providing summaries of each reading and authors' stance, referring to specific examples from the readings to support the authors' main idea(s), and then shifting toward

formulating your own argument that analyzes each authors' effectiveness in discussing AAVE/AAL within the field.

Next, you'll need to research more recent scholarship within Composition Studies, by consulting journals in College Composition and Communication (CCC), College English, Journal of Advanced Composition (JAC), or Teaching English at a Two-Year College. Access to these journals can be granted on campus through www.lib.msu.edu, JSTOR.com, Literature Online (LION), and additional MSU library electronic indexes (we'll work together as a class in learning how to navigate online indexes). Once you've searched and browsed articles within any of these journals regarding AAVE/AAL, you'll then select AT LEAST 2 to explain how they also support your overall argument/claim on the representation of AAVE. An annotated bibliography and Works Cited page will also accompany your work, and be included in the submission packet (more details later).

In short, you should carefully analyze a total of AT LEAST 4 sources (2 reflecting course readings assigned in class and 2 reflecting scholarship demonstrated in recent journals from the online databases). In your discussion of each article, you should make an argument/thesis that demonstrates whether or not composition studies as a discipline effectively discusses scholarship concerning AAVE/AAL and whether or not such discussion has changed/evolved over time.

Remix Assignments

Prompt 1 (From WRA 115—Writing: Law and Justice in the United States)

Your final project for this course gives you the opportunity to revise and transmediate one of your earlier projects, strengthening the original purpose of the piece while transforming it into an alternative form. You might choose to create a digital video, a podcast, a photo essay, a PowerPoint presentation, a web page, a hypertext argument...or....? The sky, pretty much, is the limit.

The primary requirements?

You MUST: return to the topic, audience, and purpose of an earlier project. Expand upon and strengthen this work so your text more fully achieves your purpose(s) as a writer.

RADICALLY and purposefully shift your work from the original mode AND genre, literally “transmediating” it into another form that fulfills the same purpose as the original (though hopefully even more effectively!)

Purposefully & meaningfully integrate more than one mode of communication (so...not just alphabetic OR visual OR aural...).

Demonstrate responsible, ethical writing and source attribution practices. (Academic citation may not fit into the medium you have chosen; however, for your protection, you MUST cite the creations—ideas, sounds, images, words, etc.—of others. Identify them in your work if possible, but certainly create a Works Cited page in which you identify your use of sources and their publication information.)

Include a reflective document in which you thoughtfully and thoroughly explain and analyze the choices you made to

revise and transmediate your work, and the effects those choices had on reaching your audience and achieving your purpose.

This project, then, involves playing with forms but also being able to plan for/explain the very serious rhetorical work going on behind your “play.” As the final project for our class, this should give you some space to consider and demonstrate what you have learned as writer, reader, researcher, and rhetorician. As such, your reflective overview

Prompt 2 (From WRA 125—Writing: American Ethnic and Racial Experience)

Background: The “multigenre” essay (MGE), a term coined by Tom Romano, asks students to see, understand, interpret, and know a subject through multiple genres. In employing genres as both a lens and a rhetorical tool, the multigenre research paper asks students to be explicitly creative and scholarly, to pay close attention to matters of style as well as matters of research.

Throughout the term, hopefully you have been collecting several themes pertaining to composition studies and AAVE. For this unit, you will be asked to compose a MGE that examines a theme pertaining to AAVE either in Composition Studies, in online spaces, or in other environments.

In order to complete this assignment, there are several key ingredients make for a successful multigenre essay (MGE):

- A focused research question or, even better, a focused thesis or theme. The genres in the essay should explore a common theme as to how AAVE is

represented from multiple perspectives; you will probably want to draw from the past written essays to convey a new theme.

- A specific audience. You should choose genres that you think will most effectively communicate your idea to a specific audience and, ideally, share your work with that audience. You will need to consider the specifics of this audience when you make decisions about the purpose of each genre. In the reflective essay (4-5 pp.), you will write about how those considerations affect your decisions.
- A variety of sources from multiple perspectives. As above, the MGE should explore an issue from different perspectives. Therefore, collecting evidence from these perspectives is essential, so you will need to include at least 3 sources as evidence for this project. You may use evidence from sources we've read this term, or you may find your own. But in either case, the evidence you choose should appropriately reflect the genres you compose yourself. In your reflective essay, you will cite and analyze the evidence/sources you used to create your MGE and how you incorporated those sources into your genres.
- An understanding of the conventions of different genres. If you are going to choose to write "a news story," it needs to look, sound, and act like a news story—or whatever genres you use.
- An overall design, template, or layout to assemble your entire project. Once you have decided on your individual genres, you'll need to choose how you'll want to group them together as a whole project or

packet. Do you want the entire project/packet to be a handbook or guide (electronic OR print) for teachers teaching Ebonics speakers? A website with materials on Ebonics? A curriculum handbook (electronic OR print) for students learning Ebonics? A handbook (electronic OR print) for teachers wanting to introduce hip hop or African American visual rhetoric into the classroom?

- Creativity! The MGE requires that you be creative about incorporating sources into your genres.
- The five genres: You will compose five genres from a list of possibilities to convey your theme.

**Prompt 3 Revised Lived Literacies/Revised Literacy
Autobiographies (From WRA 150—Writing: The Evolution
of American Thought)**

Your final paper for this course gives you the opportunity to use a literacy theme to revisit and revise your literacy history. We have seen many writers use themes to explore their lives as literate human beings. The important thing to remember as you choose a theme is that the theme should help you both 1) revise your individual literacy autobiography in a significant way by drawing on course materials and activities and 2) create strong points of significance.

Your final paper must be submitted with a cover letter explaining:

- which invention, arrangement, and revision strategies you used and why
- which purpose, audience, subject, and self you chose for the assignment and why

You should be prepared to discuss your chosen theme in class next week.

This paper should be 7-9 pages long; it counts for 30% of your final course grade.

Your visual can be placed anywhere; it will be evaluated for its effectiveness in relation to your paper and will be given a separate grade. That grade will go toward the oral presentation portion of your course grade.

Samples of IAR Strategies Students Generate from Written Essays

Invention

- Freewriting
- Brainstorming
- Web
- Listing
- Outlining
- Venn diagrams
- Constructive criticism
- Research
- Mapping
- Remembering
- Using artifacts
- Story-telling
- Reflection
- Creating points of significance
- Analysis
- Pulling in references to other people's work
- Journaling

Arrangement

5 paragraph theme
Deductive
Inductive
Compare/contrast
Chronological
Flashback/reverse chronological
Framed narrative
Journal style

Revision

Peer evaluation
Reading aloud
Proof-reading
Incubation
Teacher conferences

Appendix 2: Designing Effective Reading Assignments and Activities

Sample Responses to IAR Text with McAndrew's "This Isn't What We Did in High School."

1) What is invention?

Discussion with his students

- research background of social values and theories
- contrast

Brainstorm questions and issues to talk about with students

- respond directly to (student) questions
- use the pedagogy he discusses in his own classes
- draw from related experiences

His practice of sitting with the students makes them comfortable enough to ask the questions he responds to address audience directly

2) What's being invented?

- a way of teaching that allows students to make mistakes and to learn from their mistakes
- forums in which students can interact
- students who can choose their own readings and subjects for writing

3) What is arrangement?

- major topics are put in relationship with one another through consideration of how things are and why they are that way
- known/past put in relationship to new/present
- introduction narration
- introduction previews what is coming; conclusion begins with a review and moves to synthesis

4) *What is being arranged?*

- questions and responses
- known/past and new/present

5) *What is revision?*

- responding directly to student questions
- discussion with students about differences
- discussion of validity of the theories behind the practices
- in general, including student voices in ways they are not usually included

6) *What's being revised?*

- previous student (and indirectly teacher) knowledge about writing
- how writing should be taught in college
- the place of student voices in discussions about the teaching of writing

Sample Responses to Reading Rhetorically Activities

Read the following excerpt from Gloria Anzaldúa's "How to Tame a Wild Tongue," and then think about the ways that you might prepare reading questions that help students conduct rhetorical reading.

I remember being caught speaking Spanish at recess - that was good for three licks on the knuckles with a sharp ruler. I remember being sent to the corner of the classroom for "talking back" to the Anglo teacher when all I was trying to do was tell her how to pronounce my name. "If you want to be American, speak 'American.' If you don't like it, go back to Mexico where you belong."

"I want you to speak English. Pa' hallar buen trabajo tienes que saber hablar el ingles bien. Que vale toda tu educacion si todavia hablas ingles con un 'accent,'" my mother would say, mortified that I spoke English like a Mexican. At Pan American University, I and all Chicano students were required to take two speech classes. Their purpose: to get rid of our accents.

Attacks on one's form of expression with the intent to censor are a violation of the First Amendment. El Anglo con cara de inocente nos arranco la lengua. Wild tongues can't be tamed, they can only be cut out.

Asking Rhetorical Questions

Based on the previous excerpt answer the following rhetorical questions:

Audience (*Who might we infer is the intended audience?*)

- The intended audience could be second-language learners or those who deal with the difficulties of social integration in another country as a result of not being proficient in speaking or writing in dominant language conventions.

Pathos (*What moves in the text might invoke an emotional response from its readers?*)

- Anzaldúa associates language eradication with a particular type of violence that is enacted by those in positions of power. Key phrases in the text that might evoke a response of shock would be her use of terms such as “tame” and “cut out.” I believe she attempts to demonstrate a connection between language acquisition and the consequences of acculturation that might follow of preserving alternate identities.

Ethos (*What makes authors credible?*)

- Expert testimony, personal experience, statistics, or language?
- The author relies on her own personal experiences as an English language learner receiving “three licks on the knuckles with a sharp ruler” for speaking Spanish. Her implicit argument about the consequences of language acquisition for Spanish speakers is couched in the lessons that she learns during her own education. These experiences add credence to her argument.

Logos (*What are the deeply held values and assumptions driving the logic in the piece?*)

- The author’s argument is based on an American ideology of “Americanness” that assumes that speaking English identifies one as being American. She draws on a logic of American authenticity that connects citizenship with language use.

Tone/Voice (*What role does voice (language) play in creating the tone of the text?*)

- The author’s act of codeswitching between English and Spanish demonstrates resistance towards the violence of cultural assimilation that she speaks about in her narrative. This makes the tone of the text somewhat transgressive against traditional rules of academic writing conventions in America. Being that some of readers might not understand the Spanish in her text also creates an interstitial space where her Spanish speaking identity can be preserved.

Appendix 3: Designing Effective Research Assignments and Activities

[This section under development]

Appendix 4: Sample Collaborative Writing Assignments and Cross-Class Activities

Sample Collaborative Writing Assignments

Prompt 1 (From WRA 110—Writing: Science and Technology)

Your task is to create a group podcast series: a collection of at least five individual, 5-7-minute spoken audio files that together form a unified collection, much like a radio show. You will create these files in Audacity or GarageBand, save them in an accessible format, upload them to a podcast hosting site called Switchpod (<http://www.switchpod.com/>), and share them with a public audience during the final week of our class. As small groups you will choose the name and topic of your podcast series. You may use, expand, and revise material you have already written for this class or another, or you can make something completely new.

Why a podcast?

First, because this class is about writing science AND TECHNOLOGY, and this project will give you the opportunity to use a relatively new technological medium for circulating writing. Second, iPods and mp3 players are becoming fairly commonplace as public methods of engagement with news and informational sources; however, members of the public are often assumed to be consumers only of this media and not producers. By creating a podcast, you will get the opportunity to flip the script so to speak and make the media that makes public opinion.

Why a podcast series?

We are often so focused on producing individual texts that we don't think about how bits and pieces of writing work together. This project will give you the opportunity to think about making a point by arranging and manipulating multiple individual pieces, working on a scale larger than just an individual paper.

Why a group project?

Welcome to the rest of your life! Writing in the real world and work world often happens in teams, and it is often task-based in a way that makes it hard to organize. This project will provide you with this kind of writing experience.

What kind of writing should each individual podcast contain?

First, it should be written for oral performance. That means super short sentences, words that are interesting to hear but easy to follow and understand, and organization that is apparent and doesn't lose a listener.

What if I don't know what the heck I'm doing?

Eh, neither does anyone else. You have plenty of time to complete this project, and we will focus class time almost exclusively on completing it. We will almost definitely run into snags here and there with the technology and with the group dynamics. But learning to solve problems is a big part of what this unit is about.

You might form your small groups in a number of ways. For example, you could group yourselves based on common topics and conversations. However, you might also choose to

form groups based on who in the class you already know you work well with. Either way, here are some general options for how you might consider splitting up the work:

Option 1: Assign each member of your group a specific task. Let one person be the project manager; one the main vocal performer; one the script writer/editor; one the technology expert, mixer, or “sound guy,” and so forth.

Option 2: Split the project into areas like those above and assign one person to be in charge of each area. Allow that person to delegate responsibilities as is necessary. This way you could have multiple vocal performers, multiple writers, multiple editors, but one person would inevitably be responsible for making sure the job gets done.

Option 3: Work together for all aspects of the project, splitting tasks as necessary. If you do this, make sure that someone is accountable, in the end, for getting everything done. I am suggesting that you need some management strategy in order to be successful.

Prompt 2 (From WRA 150—Writing: The Evolution of American Thought)

In 5 groups (of 5), we will collect footage and materials to make some documentaries of our own. These documentaries must investigate an issue that is important to MSU undergraduates (especially first-year students). Consequently, they should address your peers directly. Each group will propose a topic and approach (including equipment needs and timeline) to collecting information that it will deliver to the rest of class to solicit approval and guidance.

Your documentaries will be 5-10 minutes in length and must include all of the following components:

- at least one interview (each interview must be accompanied by a release form signed by the interviewee)
- music (we will discuss issues pertaining to using music protected by copyright in our documentaries and how to find and/or create music that you can use without first obtaining permission)
- original visual footage (still and/or motion)
- a list of credits that cite your sources
- a 150 word abstract of the movie
- a promotional poster and/or dvd jacket (all content must be original)

Notice that the elements above correspond pretty neatly w/ the elements you considered in your rhetorical analyses; in other words, you should use what you learned while writing your rhetorical analyses to inform the decisions you make when writing your own documentary-based arguments.

Sample Peer Response Activities

From WRA 110—Writing: Science and Technology

Peer Response for Rhetorical Analysis Assignment

Responder's Name:

Author's Name:

Instructions

Open the peer's paper and attach it to this document at the end. Make comments on the draft as well as on this form as

complete as possible in writing. Later you will have the opportunity to work face to face to provide the author with clarification.

1. Review the introduction by considering the following questions:
 - Do the opening paragraphs contain contextual information? That is, do the opening paragraphs indicate that the conversation in which this paper is taking place is about writers' uses of rhetorical strategies to accomplish their purposes?
 - Do the opening paragraphs contain information about the article the writer will use to exemplify uses of rhetorical strategies?
 - Do the opening paragraphs include the name of the author, title of the article, publication date, and publication where the article originally appeared?
 - Do they identify the audience or discourse communities for which the author has constructed this account?
 - Do they state the purpose of the article's author—what he or she wants to achieve within these communities? What does he or she want these particular people to think and/or do?
 - Does the introduction name the rhetorical techniques or strategies that the paper will be discussing and give some indication of how these strategies function in relation to the text's audience and purpose? This is the thesis.
 - Identify the author's thesis statement by changing it to bold print or highlighting it. Does it provide

readers with a clear understanding of what the paper is about (is it a road map of the paper)?

- If the introductory paragraphs lack any of these components, explain what is missing.
2. Does the essay incorporate the terminology that we have been using in class to describe and discuss rhetorical contexts and strategies? Give some examples. If it does not, can you offer suggestions?
 3. Read each paragraph separately. Does each paragraph focus on the rhetorical strategies mentioned in the introduction? That is, does the topic sentence of each paragraph indicate which strategy the paragraph will discuss? Is the paragraph developed by:
 - Defining the strategy?
 - Giving examples of it from the article under analysis (2 to 3 of each strategy)?
 - Explaining why the example illustrates the strategy the student writer claims it does, and explaining how the strategy contributes to the author's purpose?
 4. Is all the information regarding the article accurate? If not, mark the problems on the draft and tell the student writer to recheck the article.
 5. Does the essay use coherent transitions between sections, paragraphs, and sentences? Mark at least one particularly good transitional phrase or sentence. Write “trans?” in the margin if a transition is unclear or omitted.
 6. Does the paper end with a conclusion of 1-2 paragraphs, explaining the significance of the analysis? Does it return to the opening conversation and consider the importance of understanding writing from a rhetorical perspective?

7. List at least 2 places where you think additional detail would improve the paper. Explain why the detail is needed.
8. Find 5 sentences that could benefit from revision. That is find 5 sentences that are not clear, seem wordy or confusing, or that you think could be stated better. Underline them.
9. What general comments can you make to help the writer successfully revise this essay?

From WRA 110—Writing: Science and Technology

Peer Response Sheet Research Paper

Responder's Name:

Team's Name:

Instructions

- Read through the questions so you will know what to look for in the paper.
 - As you read, make notations right on the draft. Please use your most legible handwriting. Make your answers are **as complete as possible in writing**.
 - Make sure that you address all the questions on this form. Later you will have the opportunity to work face to face to provide the group with clarification.
1. Identify the author's thesis statement by making it **bold**. Does it provide readers with a clear understanding of what the paper is about (is it a road map of the paper)? Highlight the key terms or subtopics in the thesis. If it doesn't have any, suggest possible subtopics from the body paragraphs.

2. Does the paper stick to the thesis? If not where does it go off topic? Advise as to whether you think the writer should change thesis to fit the body paragraphs or change the body paragraphs to fit the thesis.
3. Does the paper develop all subtopics adequately? If not, which topics need further detail? List **at least two places** where more detail would help. Be as specific as possible.
4. Does the paper use citations appropriately? Note any places that you feel need a citation by writing “cite” next to the sentence(s) needing documentation.
5. Is the paper well organized/easy to follow? If not, where does it get confusing? Offer suggestions on how the paper might be better organized.
6. Does the introduction satisfactorily introduce the topic and focus of the paper? If not, what do you think needs to be added? Are all important terms defined? Does the introduction provide adequate background for the topic? Does it draw the reader in? Establish the significance of the topic?
7. Does the conclusion adequately finish the paper? If not, what needs to be added? Does it reiterate the main points of the paper without being too repetitive?
8. Find 5 sentences that could benefit from revision, either for clarity or style. Underline them.

Peer Critique—Visual Evaluation Argument

Grading Criteria:

Quality of Argument:

- Are the advertisements well chosen and worth comparing?

- Does the essay provide a thorough analysis and evaluation of each ad?
- Does the essay compare relevant aspects of each advertisement?
- Has the author considered the rhetorical situation or context of the
- Advertisements? For instance, where are the advertisements published and for what audiences?

Structure of Argument:

- Does the essay contain a clear thesis statement and deliver what the thesis promises?
- Is the argument coherent, clear, and logical?
- Are the introduction and conclusion appropriate?
- Does the essay offer clear reasons to support the claim and evidence to support the reasons?

Presentation:

- Has the writer included a copy of each advertisement with its citation?
- Is the title useful?
- Are the pages numbered?
- Is the spelling/grammar appropriate?
- Are the sentences clear and interesting to read?
- Has the writer represented him/herself well and shown consideration for reader?
- Is the cover letter informative and well written?
- Grade:

Rhetorical Analysis (Peer Critique)

Quality of your argument

- Does the writer's essay *clearly* define their claim about the rhetorical strategy they've chosen to discuss?
- Does the essay account for what's at stake in the argument, taking into consideration the context of the piece? Where does the writer address why the author wrote this piece? Who was he/she writing to (audience)? How does he/she (author) expect readers to react?
- Comment on the thorough-ness (or lack thereof) of the analysis of the rhetorical strategy they've chosen? Where does the writer need to expand, say more, show and not just tell?

Where was the argument confusing, or at what points did you have questions in your mind while reading? (make note of them) Try to pinpoint for the writer why you are confused at these points. Make your suggestions as detailed as possible, pointing out specific places in the paper that do or do not need work.

Structure of your argument

- Comment on the overall effectiveness of the way the essay is organized/structured. For instance, do you have a *thesis* (claim) and do you support it with good reasons? Make specific suggestions if you think the organization of the essay needs work.
- What are strong/weak examples (evidence) used to illustrate his/her points (support your reasons)?
- What are some other rhetorical components that are being analyzed (tone, voice, organization, point of

view, language, etc.)? If there aren't any there *needs* to be.

- Comment on the thorough-ness (or lack thereof) of the analysis of the rhetorical strategy(s) they've chosen? Where does the writer need to expand, say more, show and not just tell?
- Consider the evidence your classmate uses to support their claim. Is it adequate? Is it clear? Are there places where you as a reader would like more info?

Presentation

- Where are some areas (if any) where you see **too much summary** instead of analysis? Make specific references to these areas.
- What are the strengths of the argument at this stage?
- Where are areas where the writer has not used MLA format correctly? Do your best to determine this. We will discuss MLA documentation.

Finally reread the paper and search for grammatical errors, fragments or redundancy.

Being that we've all read the passages that we are analyzing, offer some alternative ways of analyzing (rhetorically) the texts that are not seen in the paper.

Sample Cross-Class Activities

The activities below can be suited for courses where instructors use shared resources. While this activity can be done with one class, it can also be done in cross-class meetings where two classes meet and do group work together. The activity below benefits with cross-class work because students can see not only how their writing processes differ from their classmates, but also, how they might differ from other writing students in the Tier I Program. The activities below were done with students from different sections of WRA 1004/0102—Preparation for College Writing.

Your Unique, Individual Writing Processes

Step #1: Focused Free-write on Process: To begin, take about ten minutes to free-write on your computer or on a piece of loose-leaf paper. This free-write is focused and you can let your mind center on your individual writing process when composing your first or second paper for your “Preparation for College Writing” course. If you choose, you can even think about your writing processes for both papers and compare/contrast them. When we say process, we want you to think about what you mentally and physically did when writing your papers. Were you seated at a desk with a laptop or did you sit outside for inspiration with a pen and pad of paper? Also, did you have several drafts or just one? How did you go about revising? Did you talk with others about your paper? What was most frustrating in your process of writing your paper? Also, what was most helpful? If you could change anything about your process when writing these papers, what would it be?

Step #2: Discussion with Partners: Now, take a few minutes to look over your free-write. You may want to make a few notes from your free write about certain pieces of your free-write (such as what is most helpful or frustrating about your processes or where you physically find the most comfortable place to write). Find two other people near you to discuss your findings. Have one person record similarities and differences the three of you find about your writing processes.

Step #3: Thinking About Writing Processes: Still in your groups, take time to reflect on if there is one single writing process that could be used to teach writing students. Or are there many different processes that could be useful? If you were going to suggest to other first-year writing students how to write a paper (either one of the two you have written), what would you say and why? Have one person in your group record and write down your thoughts.

Step #4: Tracing Your Process: After talking about your writing process with your group, think about the following questions and have one person record your responses as a group.

Which paper (literacy autobiography, cultural artifact) did you enjoy writing more? Why? Did your enjoyment have anything to do with the writing process you engaged in when composing this paper?

Which paper did you revise more? Why do you think you may have revised more with one paper than the other?

Did you learn anything about yourself as a writer when composing either of these two papers? Why or why not?

Step #5: Thinking About Post-Process Theory: Many writing teachers have debated about the most useful way to teach writing. Some teachers/scholars argue that a writing process is not limited to only one type. Do you agree with this statement? Can a writing process be taught based on your own interactions with other writers and reviewing your own writing process? Or does each individual writer have to find their own voice and own process?

Why do you feel this way? Discuss this as a group and have a person record as well.

Cross-Class Letter

Paper #1 gives you the opportunity to explore your literacy histories and the ways that history affects your lives as readers and writers. We have been reading some examples of different ways people have engaged in such explorations, including Mike Rose's chapter "I Just Wanna Be Average." Your peers in another writing course have also read this chapter, and they are also getting ready to write their first formal paper for this semester; they will be writing to us about some themes that they see in that chapter.

Our job is to write a letter to your peers explaining:

- the invention, arrangement, and revision strategies you see at work in the reading
- the invention, arrangement, and revision strategies you are thinking of using as you write paper #1
- the major subjects you are thinking of addressing in paper #1

Your purpose is to introduce your peers to some new invention, arrangement, and revision strategies and to show them how some of those strategies might be of use in our explorations of literacy. Your letter should be long enough to get the job done.

Cross-Class Letter Assignment # 2

In order to write paper #3 you are reading the literacy histories of your classmates. The objective is to analyze the ways in which your class responded to assignment #1 and to make connections between the texts we've been reading in class and the work of your classmates.

This letter writing assignment seeks to help you clarify and deepen your thinking: to find underlying meanings in the comparisons between the literacy histories of classmates and those by the published authors we've read.

In your letter please address the following:

- What were the main categories addressed by your peers in paper # 1?
- Discuss what you have discovered through deep reading of the writings your group is reading.
- What does this reveal about the beliefs the writers (your classmates) have about the role of literacy in their lives?
- Finally think about the variety of “revisions” attempted or made by classmates versus the revisions in the readings we've read.
- What were the top three revisions your classmates sought to communicate?

- Again, what does this reveal about the beliefs about literacy your classmates currently hold?

Your peers in other sections are working on the same project, and are also writing letters to you. Sharing your discoveries with each other may enable you to make new insights regarding your own project.

Cross-Class Letter

Paper two gives you the opportunity to critique some element of popular culture. We have been reading some examples of different ways that people have taken critical views of popular ideas, practices, media, etc. Your peers in other sections have been reading similar critiques; they are also getting ready to respond to the same Paper #2 assignment.

Write a letter to your peers explaining:

- the invention, arrangement, and revision strategies you see at work in our course readings
- the popular culture artifacts you are considering for critique in Paper #2
- the invention, arrangement, and revision strategies you are thinking of using in Paper #2.

Your purpose is to introduce your peers to some new invention, arrangement, and revision strategies and to show them how some of those strategies might be of use in the critique of a particular set of popular culture artifacts. Your letter should be long enough to get the job done.

Appendix 5: Sample Grading and Programmatic Rubrics and Style Sheets

Appendix 5: Sample Grading and Programmatic Rubrics and Style Sheet

Assessment Methods and Processes

[This section under development]

Style Sheets

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I have developed the following system to help students address style issues that are hindering their ability to create and/or communicate their ideas in ways that meet university expectations. That system is outlined below.

Paper #1 is an opportunity to identify and name three or four major style issues each student needs to confront over the course of our time together. These issues are listed after my comments on the paper, and they appear on the style log I keep for each student in the class. In addition to identifying and naming these style issues, I also create a plan for addressing them; the plan is simple and includes 1) sequencing the issues so that they are addressed in a logical order and 2) making sure that each student knows where those issues are addressed in the handbook. If a student has tense or number agreement problems, for example, dealing with that before dealing with punctuation problems will be most effective. At this point, I also make a list of style issues that are general enough to the group to warrant spending time addressing those issues in class. I deal with one or two of these general issues early on as a way of showing students how to address specific issues and how to use the style section of the handbook.

If, in the next paper, the student has improved significantly in one or more of the style areas identified as needing improvement in the previous paper, the grade for the previous paper goes up one notch (from a 2.5 to a 3, for example). The improved grade occurs only in situations where the previous paper grade was adversely affected by the style problem improved upon in the subsequent paper. This system will not work in situations where the evaluator is not clear with students about the ways that style problems will lower paper grades.

For each subsequent paper, I continue my practice of identifying style issues that cause meaningful problems and/or prevent individual students from meeting university expectations for academic prose. If a style issue addressed previously continues across papers or returns after an absence from one or more papers, no improvement in grades is considered in the calculation of the final grade.

I have attached a copy of the style sheet that I use to keep track of individual student's style issues over the course of the semester. You might require students to submit their copy of the sheet with each paper to be sure that you both have a clear understanding of the relationship between the style sheets and the larger context within which evaluation and grading occurs.

This system motivates discussions about the relationships between and among style issues and other issues related to writing. It rewards students for improving 1) their

understanding of these relationships and 2) their abilities to make style decisions in more effective ways.

Name: _____

Course Section: _____

Paper #1

Paper #2

Paper #3

Paper #4

Final Assessment of Style Issues Sample Rubric © 2008 by Nancy C. DeJoy

	4.0 Papers	3.0 Papers	2.0 Papers	1.0 Papers	0 Papers
FOCUS	Original, sophisticated focus; takes risk by attempting a complex approach and using new invention, and/or revision strategies	Clear and well maintained focus appropriate to the assignment; Uses appropriate invention, arrangement, and revision strategies	Maintains a clear and appropriate focus throughout most of the paper; Some appropriate invention, arrangement, and/or revision strategies are used	Lack of focus; seem more like a rough draft than a final version; uses inappropriate invention, arrangement, and/or revision strategies	Does not meet minimum requirements for assignment or engages in acts of plagiarism
DEVELOPMENT	Engages a significantly developed revisionary purpose; illustrates sustained inquiry, thought, and analysis	Developed ideas and well chosen evidence support a clear purpose; careful thought and analysis	Some examples and supporting evidence, but purpose is unclear or lacks full development; surface level analysis	Inadequate development of ideas with few or weak supporting examples; little to no analysis	
ARRANGEMENT	Extremely effective use of arrangement strategies; arrangement patterns support the purpose of the essay	Effective use of arrangement strategies; arrangement strategies do not inhibit the purpose	Arrangement strategies could be more appropriate and/or more effective at supporting the purpose of the paper	Lacks clear or appropriate arrangement strategies; arrangement detracts from paper's purpose	
AUDIENCE	Tone appropriate for writing situation and audience; establishes a strong connection with audience interests; meet the revisionary purpose	Tone appropriate for writing situation and audience; establishes a connection with audience interests; meets the revisionary purpose	Tone is sometimes but not always audience appropriate; connections with audience interests are weak; revisionary purpose is not fully realized	Uses inappropriate tone for the writing situation; lacks audience awareness; purpose is unclear	
LANGUAGE	Varied language structures engage the reader; little to no sentence-structure problems	Illustrate more than minimum facility with language; engage the reader; few sentence-level problems	Illustrate a basic facility with language, some significant sentence-level problems	Sentence-level problems obscure meaning	
OVERALL	Use appropriate invention, arrangement, and revision strategies; Meets requirements for assignment in extremely effective ways	Use appropriate invention, arrangement, and revision strategies; Meets requirements for assignment in effective ways	Meets most of the requirements for assignment	Falls short of some requirements for assignment	

Appendix 6: Technology Resources

Teaching in Computer Labs and Wireless Classrooms

Locating and Reserving Technology Classrooms and Equipment

To locate computer classrooms and make reservations:

http://opbweb.msu.edu/InstrSpace/Classroom_Resources.htm

To reserve computer labs or technology classrooms with priorities in Bessey Hall, contact Associate Chair, Laura Julier: julier@msu.edu.

Campus Wireless Location Guide

<http://wireless.msu.edu/locations.php>

Instructional Media Center's guide to technology classrooms provides the following resources as described on their website:

Training

The IMC Instructional Technology Support Services Division provides media support and instruction to MSU faculty, staff and non-profit institutions.

Services include:

- workshops throughout the academic year on technology classrooms, use of media and other media technology subjects
- on-site "hands-on" instruction for technology classrooms, "traditional" and "new media" applications and equipment in the classroom
- instructional documentation

Most services directly related to instruction in the classroom for MSU faculty are available at no charge.

For further information, please contact Client Services Division at 353-3960.

http://imc.msu.edu/index.php?id=tech_classrooms

Guidelines and Policies

Guidelines and Policies for MSU Computing (network use, copyright, student policies, etc.)

<http://lct.msu.edu/guidelines-policies/>

Resources for Teaching

Using ANGEL to Teach Writing

A comprehensive guide to tips, tutorials, and resources already exists at MSU through the Virtual University Design and Technology (vuDAT) resource center at <http://training.angel.msu.edu/>.

The Virtual University Design and Technology (vuDAT) has been working with ANGEL at MSU and has developed an extensive guide to teaching through ANGEL including design and assessment. <http://vudat.msu.edu/teach/>

Using Blogs in Teaching

Blogs for Learning is an online resource about instructional blogging. The site provides students and instructors with information and resources, including tutorials, about the technical and pedagogical aspects of blogging in the classroom. <http://blogsforlearning.msu.edu/>

Using Chat Rooms in Teaching

The Virtual University Design and Technology (vuDAT) offers pros and cons to using chat rooms for conference sessions or other classroom use: <http://vudat.msu.edu/chat/>

Using Discussion Boards in Teaching

Definitions, pros, and cons of discussion boards can also be found at vuDAT: <http://vudat.msu.edu/forums/>

Creating Your Own Course Website

MSU's Writing Center offers a variety of workshops including *Publishing on the Web*: "This workshop covers fundamental issues related to creating and posting webpages, including how to create links, insert images, and format text. By the end of this presentation, students will have produced a basic webpage and will have posted it to their AFS space. (50 minutes)" <http://writing.msu.edu/teachers/presentations/index.php>

Matrix Internet Learning Modules—Tutorials to help instructors and students publish and research online:

<http://matrix.msu.edu/modules/>. Matrix also offers information on web design and usability:

<http://matrix.msu.edu/educonsult/usability.php>.

Further, Matrix offers a list of resources for web design:

<http://www.matrix.msu.edu/resources/webdesign.html>

The Virtual University Design and Technology offers a great deal of advice pertaining to creation of online or blended courses including advice for design of course content <http://vudat.msu.edu/lookandfeel/> as well as overall guidelines

<http://vudat.msu.edu/guidelines/>

Advanced web authoring tips and resources can be found at MSU's Professional Writing website:

<https://www.msu.edu/~wrac/pw/resources/hall.html>

Teaching with PowerPoint

MSU's Writing Center offers a workshop on

Communicating Effectively with PowerPoint:

<http://writing.msu.edu/teachers/presentations/index.php>

Purdue University offers an excellent tutorial with step-by-step instructions for creating presentations:

http://www.iupui.edu/~webtrain/tutorials/powerpoint2000_basics.html

Twelve Tips for creating better PowerPoint presentations:

<http://www.microsoft.com/atwork/getworkdone/presentations.msp>

Teaching Students to Use Software and Technology Resources

Teaching Students to Create PowerPoint Presentations

MSU's Writing Center offers a workshop on

Communicating Effectively with PowerPoint:

<http://writing.msu.edu/teachers/presentations/index.php>

Purdue University offers an excellent tutorial with step-by-step instructions for creating presentations: http://www.iupui.edu/~webtrain/tutorials/powerpoint2000_basics.html

Twelve Tips for creating better PowerPoint presentations: <http://www.microsoft.com/atwork/getworkdone/presentations.msp>

Teaching Students to Create Websites

MSU's Writing Center offers a workshop on *Communicating Effectively with Webpages*: <http://writing.msu.edu/teachers/presentations/index.php>

Matrix Internet Learning Modules—Tutorials to help instructors and students publish and research online: <http://matrix.msu.edu/modules/>. Matrix also offers information on web design and usability: <http://matrix.msu.edu/educonsult/usability.php>. Further, Matrix offers a list of resources for web design: <http://www.matrix.msu.edu/resources/webdesign.html>

Advanced web authoring tips and resources can be found at MSU's Professional Writing website: <https://www.msu.edu/~wrc/pw/resources/hall.html>

Additional advanced authoring resources can be found through Matrix's resources: "Multimedia for the Web," from the [Web Developer's Virtual Library](#). "This section describes and demonstrates the various media available for Web developers, providing sound and graphic experiences beyond the classical static images and hypertext."

Teaching Students to Create Short Movies

MSU's Writing Center offers a workshop on *Communicating Effectively with Digital Video*: <http://writing.msu.edu/teachers/presentations/index.php>

Appendix 7: Additional Resources

Additional Resources on Designing Effective Writing Assignments

The Massachusetts Institute of Technology, Online Writing and Communication Center

<http://web.mit.edu/writing/Resources/Teachers/creating.html>

The Center for Writing at the University of Minnesota

<http://writing.umn.edu/tww/assignments/designing.html>

The Kansas University Writing Center

http://www.writing.ku.edu/instructors/docs/assignment_design.shtml

Additional Resources on Collaborative Projects Collaborative Writing Projects Resources

Texas A&M

<http://writingcenter.tamu.edu/content/view/279/66>

The University of Maryland

<http://www.umuc.edu/departments/omde/orientation/collaborativeWriting.pdf>

The WAC Clearinghouse

<http://wac.colostate.edu/intro/pop21.cfm>

Peer Response

The Writing Center at Texas A&M

<http://writingcenter.tamu.edu/content/view/51/66/>

The University of Minnesota Writing Center

http://writing.umn.edu/tww/responding_grading/peer_workshop.html

The WAC Clearinghouse

<http://wac.colostate.edu/intro/pop2i.cfm>

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